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THE YEAR'S WORK IN ENGLISH STUDIES

VOLUME XXX

1949

Edited for

The English Association

BY

FREDERICK S. BOAS

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PREFACE

BY the death on 13 May 1951 of Dr. H. V. Routh the English Association and, in a particular degree, *The Year's Work in English Studies* have suffered a severe loss. A tribute to his personality and achievement has been paid in the summer number of *English*. In this Preface we have to lament that the present volume contains the last of his contributions to the Association's critical annual, for which we have been indebted to him since 1920. The width of his outlook on literature, ancient and modern, and the bracing vigour of his style, lent to his section of Chapter XIV a special authority and distinction.

We have also to regret that Miss D. M. Stuart was prevented by serious illness from completing her work for Chapter XIII. She has surveyed the relevant books, while Miss Elizabeth Brockhurst, of Westfield College, has kindly, at short notice, dealt with articles in periodicals.

We have further to regret that the names of two highly valued contibutors, owing to the pressure of other work, no longer appear in our list. Miss Ethel Seaton has been unable to continue her survey of books for Chapter I, and Mr. Strickland Gibson can no longer deal with Bibliographica in Chapter XV. To both of them the Association is deeply indebted. In their place we welcome Professor Bullough of King's College, London, and Dr. Herbert J. Davis, Oxford Reader in Textual Criticism.

Owing the the greatly increased cost of publication the first Index now contains the names of authors only, without the titles of books or articles. Since the addition beginning in Vol. XXIII of the second Index of Selected Subjects there has been less need for duplicating these titles from the text or footnotes. We are obliged to Miss Brockhurst for compiling the Indexes.

F.S.B.

1951

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 (Groningen).
Etud. ang. = Etudes 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.
S.A.B. = Shakespeare Association Bulletin (U.S.A.).
Sh.-Jahr. = Shakespeare Jahrbuch.
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 GEOFFREY BULLOUGH

THE year produced several general works valuable for students of English literature interested in seminal ideas. E. F. Carritt's stimulating *Introduction to Aesthetics*[1] refers continually to individual works in illustration of the thesis that Beauty is primarily an individual experience, to be analysed as 'the expression of emotion'. He has useful comments on critics of all ages, on changes in taste. 'In past generations aesthetic intolerance generally took the form of insisting upon the importance in art of the "subject matter". . . . To-day aesthetic intolerance is apt to assert the irrelevance or positive deleteriousness of any representational element in aesthetic experience, especially in painting but also in sculpture and even poetry.'

Carritt discusses many theories of expression, concluding that in expression 'sympathy' and imagination coincide. Two chapters of 'self-criticism' show that much of his pleasure in poetry or painting comes from 'the imaginative sympathy it gives me with the minds of others, and the consequent insight into my own.' After considering the nature of classicism and romanticism and the relation of form and subject in poetry, he concludes that 'The aesthetic experience seems to be not the criticism of life, nor its theory, nor its furtherance . . . but the sympathetic contemplation of its delights and of its tragedy. *Humani nil a se alienum putat.*' The critic's function is to widen our appreciation by putting us in the mood, by exploration and stimulation. Obviously this is not a complete 'aesthetic', but in its close application of ideas to specific works the book is valuable for lovers of English literature.

Essays in the History of Ideas,[2] by A. O. Lovejoy, is a collection

[1] *An Introduction to Aesthetics*, by E. F. Carritt. Hutchinson's Univ. Lib. pp. 151. 7*s*. 6*d*.

[2] *Essays in the History of Ideas*, by Arthur O. Lovejoy. The Johns Hopkins Press and O.U.P. 1948. pp. 359. $5. 40*s*.

of sixteen papers in which the author continues his illustration, through literature, of general or recurrent phenomena in the history of ideas, such as the presence of 'the same presuppositions or other operative "ideas" in very diverse provinces of thought and in different periods', the importance of 'semantic traditions and confusions, of shifts and ambiguities in the meaning of terms, in the history of thought and of taste', and the internal tensions in most writers' minds 'arising from conflicting ideas or incongruous propensities of feeling or taste'.

After a paper on 'The Historiography of Ideas' pleading for correlation of the twelve or so subjects concerned with the history of cultural notions, Lovejoy proceeds to illustrate his thesis in a fascinating manner, showing how variously the idea of 'nature' has been used since Tertullian, how English romanticism had among its origins a Chinese element traceable to gardening and architecture. Literary interest in Gothic architecture in the early eighteenth century was due partly to a belief that the style was a direct imitation of nature, partly to recognition of a 'principle of irregularity'. There are essays on Milton's conception of the Fall as fortunate, and Coleridge's relation to Kant, on the incongruities between various 'Romanticisms' which make any simple general definition of the term impossible. The whole volume shows lucid mastery of ideas, and breadth of vision.

René Wellek replied to Lovejoy's paper on Romanticism in *Comparative Literature*,[3] arguing that 'the major romantic movements form a unity of theories, philosophies, and style, and that these, in turn, form a coherent group of ideas each of which implicates the other'. In England and Western Europe the word 'romantic' was used in roughly the same senses, and implied 'the same conception of nature and its relation to man, and basically the same poetic style'.

G. G. Sedgewick's four lectures on dramatic irony,[4] originally published in 1935, reappeared in 1948. In Greece, 'irony' was a term of abuse ('sly mockery', 'hypocrisy'); the first writer to praise Socrates for his use of dissimulation as a way to truth was Cicero.

[3] 'The Concept of Romanticism in Literary History', by René Wellek. *Comparative Literature* (Univ. of Oregon), vol. 1. Nos. 1–2.

[4] *Of Irony, Especially in Drama*, by G. G. Sedgewick. Univ. of Toronto Press. pp. 127. 1948. 15*s*.

The English romantics, like their German contemporaries, admired irony as a 'spiritual freedom of view' regarding nothing as 'too sacred to touch, nothing too holy . . . to become witty about'. The importance of Bishop Connop Thirlwall's essay 'On the Irony of Sophocles' (1833) is shown, and seven meanings still given to the term are distinguished. Examples of ironic ambiguity are examined from Sophocles, Ibsen and Shakespeare. The last lecture is a provocative discussion of *Othello* as a specimen of progressive ironic technique.

A. R. Thompson in *The Dry Mock*[5] is concerned especially with psychological causes and effects. He traces three kinds of irony—verbal irony, irony of character (appearance and reality), and irony of events (anticipation belied by outcome). In dramatic irony the spectator experiences a conflict of amusement and pain, but remains ethically neutral. It is however essentially the result of a conflict in the author himself. Shakespeare is not as great an ironist as Sophocles because he sinks himself in his characters. The modern age of declining faith fosters an ironic detachment revealed in Shaw and Ibsen.

Two books by Walter Allen show how important it is for the critic to recognize the aims and thoughts of the artist. In *Writers on Writing*[6] he gathers reflections from nearly seventy poets and novelists about their craft, and presents these as 'a corrective to academic criticism'. His introduction is rather hard on the 'pure critics' and 'professors', pointing out that 'the criticism of the practitioner . . . is essentially an exercise in autobiography' (though some of them have been good 'pure critics' too), an empiricism from which much can be learned of the nature and technique of art. The two parts (Part I Poetry, II The Novel) are carefully subdivided; e.g. in Part I are sections on definitions and descriptions of poetry; its ends and uses; the poet's nature; inspiration and calculation; the poet's subject; style; rhythm and diction; poetry and symbolism.

Allen does not try to rival Saintsbury's *Loci Critici* but draws mainly on writers since Coleridge who have explored fundamentals or written notes on their trade. The self-consciousness of writers

[5] *The Dry Mock*, by A. R. Thompson. Univ. of California Press, and C.U.P. pp. 278. 21*s*.

[6] *Writers on Writing*, ed. Walter Allen. Phoenix House. pp. 258. 15*s*.

in this period makes what Poe, Flaubert, James, Proust, Mauriac, Maugham, Lawrence and Eliot have to say particularly stimulating. There should be a cheap edition of this book for academic students.

Reading a Novel[7] sets out to help the common reader to co-operate with the novelist and so to get the most out of his reading. Allen assumes that the novelist is quite right in saying about his work to the public 'Take it or leave it!', and ignores the responsibility of the novelist (as storyteller) to woo his readers into the proper receptiveness. He emphasizes the need in our statistical age for art that reinforces individuality; 'the novel is the result of the solitary man communing with himself . . . he brings back everything to the test of individual emotional experience.' The reader must have humility —to suspend his own beliefs and disbeliefs—and discrimination—to compare excellences. Six novels are briefly discussed to display their author's purposes and how these enter into the minutest details; 'For in a good novel nothing is there by accident.' The novels are by Graham Greene, Virginia Woolf, George Eliot, Christopher Isherwood, Joyce Cary and François Mauriac—this last to show the difference between the English approach via individuals to general truths and the French approach which 'tends to work from the general type to the individual'.

F. R. Leavis in *The Great Tradition*[8] (not noticed in *Y.W.*, xxix) supports the bold thesis 'The great English novelists are Jane Austen, George Eliot, Henry James, and Joseph Conrad'—with the addition of D. H. Lawrence. With his customary acid tang and delight in 'demolition work' Leavis summarily dismisses the male novelists of the eighteenth century, and hails Jane Austen—whom he unfortunately leaves for fuller treatment elsewhere—as the criterion of artistic excellence. He is at his most searching and brilliant in positive criticism, analysing the peculiar powers—and limitations—of the next three novelists. George Eliot in her maturest works—the best is *Middlemarch*—brings to bear an intellectual and moral sensibility upon the world of her time, using not only the traditional methods of 'character-creation' but also a

[7] *Reading a Novel*, by Walter Allen. Phoenix House. pp. 58. 5*s*.

[8] *The Great Tradition*, by F. R. Leavis. Chatto & Windus. pp. 266. 1948. 12*s*. 6*d*.

'psychological notation' as well as speech and action to render 'the inner movement of impulse, the play of motive'.

Besides hers the vitality of her admirer Henry James 'is wholly that of art'; his art and moral substance, less solid than hers, are shown best in *The Portrait of a Lady* and *The Bostonians*, where he studied a 'civilization' as 'a matter of personal relations between members of a mature and sophisticated Society'. In his last period he lost his way in his search in life 'for the finer essence of it that appeals to the consciousness'.

Conrad too was a master in the 'rendering of personality, its reactions and relations'; his best works are *Nostromo* and *The Secret Agent*. Leavis adds an analytic work on Dickens in which *Hard Times* is claimed to be his masterpiece, where 'he is for once possessed by a comprehensive vision' which he presents with a 'packed richness . . . almost incredibly varied.' This provocative book—unnecessarily aggressive and defensive—is important for its consideration of the novel as a subtly organized pattern and not just a gallery of more or less eccentric portraits.

The American edition of Cleanth Brooks's *The Well Wrought Urn*[9] was noticed in *Y.W.*, xxviii, 20–1. It has now been reissued in England, where it will be welcomed.

In *Science and Literary Criticism*[10] a well-known scientist asks 'Is a science of criticism possible?' and discusses the proposals and methods of critics such as Taine, R. G. Moulton, J. M. Robertson and I. A. Richards. The conclusion is that criticism is not a science 'because no indisputable criteria for identifying and stating the essential differences between different specimens of literature have been discovered'. The language of criticism is imprecise because it springs from an emotional response to works themselves based on emotions. Progress in physiology and psychology might enable the necessary criteria to be found. Meanwhile the critic might well apply methods used by scientists in making and testing hypotheses. He should work always from the poem rather than from biographical facts, and should use a writer's poems so as to seek their unifying principle in a mind. Three interesting essays, on Wordsworth, Swinburne and Browning, illustrate the author's method in practice.

[9] *The Well Wrought Urn*, by Cleanth Brooks. Dobson. pp. 270. 10*s*. 6*d*.
[10] *Science and Literary Criticism*, by H. Dingle. Nelson. pp. 184. 7*s*. 6*d*.

Lionel Elvin[11] gives us the first of three projected volumes intended to help ordinary men and women to become critical readers. Using the 'practical criticism' method he takes poems by three different kinds of poet—Milton the stylized and artificial, Wordsworth the simple or natural, and T. S. Eliot the impressionist, and gives a chapter on each 'indicating how criticism should direct itself within the conventions of language and structure adopted by each'. Lastly he discusses more complex poems, leading to the consideration of such critical questions as the relevance of biographical knowledge, and Richards's theory that statements of belief in poetry are to be regarded as 'the imaginative indication of a more universally shared attitude to life'. Elvin cannot admire the last lines of the *Grecian Urn* because they are not philosophically acceptable in their context. The implied beliefs and symbolism of poetry should spring from ideas broadly based in human acceptance. Blake's myths, Tennyson's *Demeter and Persephone* will not do; Wordsworth's *Immortality Ode* was nearly wrecked by his assumption of Platonic pre-existence. Eliot's myths in *The Waste Land* on the other hand are so close to the experience of most of his readers that they have a very high degree of poetic validity. Unlike Walter Allen, Elvin thinks the poet has a responsibility to the reader, and concludes 'has not the time come when the poet can seek moral and critical support less from côteries and more from his people?'

Edwin Muir has collected fifteen essays[12] which show the versatility of a well-stored mind. A warmly sympathetic essay on Henryson is followed by one in which *King Lear* is shown as a struggle between two generations representing the old traditional order of society and the new 'policy' which recognizes only two realities, interest and force, the gods of the new age. Sterne in *Tristram Shandy* is regarded as a brilliant clown endowed with immense imaginative curiosity. The strange lack of intimacy in Scott's work is discussed. Hardy's weakness is to be 'partial to man' whom he regards as a victim and therefore cannot see whole. In most of these short essays Muir is content to take one main striking point.

[11] *Introduction to the Study of Literature:* vol. 1: Poetry, by Lionel Elvin. Sylvan Press. pp. 224. 10*s.* 6*d.*

[12] *Essays in Literature and Society*, by Edwin Muir. Hogarth Press. pp. 168. 8*s.* 6*d.*

Lord David Cecil's *Poets and Storytellers*[13] gives nine essays of characteristic warmth and polish; three or four have been printed elsewhere. Lord David sees *Antony and Cleopatra* 'less as a drama than as a panorama' of life public and private; Gray's 'light verse appears the most inspired' of all his work, but he was always 'a sensitive contemplative spirit'; Jane Austen 'did not take her work over-seriously', yet its integration is perfect, and 'her view of life is a civilized philosophy for civilized people'. Two lectures on Virginia Woolf and E. M. Forster are specially valuable. Virginia Woolf's sensibility was 'not of an abnormal sort', though at times she makes us lose our sense of the reality of the outer life. E. M. Forster's comic vein and his 'acute lyrical sensibility' are shown, but he strays 'outside his imaginative range' and there is some 'confusion in that moral vision which gives his books their perspective'.

Walter F. Schirmer's shortened version of his large history of English literature,[14] which originally extended to 1937, will be valuable to readers here as well as on the Continent for its systematic and fair treatment of the many strands in our literary history, for its inclusion of American literature as a flowing stream forking off from the parent body, and for the bibliographies.

There are two useful works on American Literature. The first, by H. M. Jones, *The Theory of American Literature*[15] is a history of the gradual emergence of the idea and treatment of American literary history. After discussing the contemporary unpopularity of literary history, despite its importance, the author traces the conflict in eighteenth-century America between classicism, Europeanism and nationalism in literary education. This last tendency was fostered by the study of European writers, Sismondi, Schlegel and Madame de Staël, while the relationship of literature to society was stressed by Kames, Blair and Alison, though English literature was suspected as an obstacle to native genius. From 1850 to 1913, however, American historians under ideas of Anglo-Saxon

[13] *Poets and Story-Tellers*, by Lord David Cecil. Constable. pp. 201. 10*s*.

[14] *Kurze Geschichte der Englischen Literatur von den Anfangen bis zur Gegenwart*, von Walter F. Schirmer. Neomarius Verlag. Tübingen. pp. 322.

[15] *The Theory of American Literature*, by Howard Mumford Jones. Cornell Univ. Press and O.U.P. pp. 208. 1948. 22*s*.

racial continuity regarded their literature as a subordinate branch of English letters. In the last fifty years the central effort has been to answer the question: 'How can the United States discover a usable past?' Jeffersonians, Marxists and Freudians alike have helped in this search. Finally Jones traces the gradual recognition of American literature as a subject of academic study. Much remains to be done. This well-balanced book suggests fields to explore, and appeals for a reconciliation between the critic and the historical scholar.

The recent untimely death in Vienna of Anton Sieberer is regretted by linguistic and literary scholars alike. *The Anthology of American Life and Literature*[16] which he edited with Norbert Krejcik throws light on many sides of American history, manners, folklore, humour, technology and ideas. Intended primarily for Austrian students, the book has brief footnotes in German, but it deserves a wider public. The editors have confined themselves almost entirely to good literary material, and, by leaving the extracts to speak for themselves, make an informative conspectus of American culture.

Allan Nevins has revised and enlarged his anthology *America through British Eyes*[17] which first appeared in 1923. Its five chronological sections, each with an introduction, provide a sparkling panorama of American civilization extending over 150 years to which many important British writers contribute with description, criticism, humour and portraits of American statesmen from Washington to Franklin Roosevelt. A new section gives impressions of American life from 1918 to 1939, as seen by British travellers.

Another addition to the literature of travel was made by G. R. de Beer in his *Travellers in Switzerland*,[18] as a guide to the literature produced by visitors through the centuries. There are three sections; first, a chronological section in which travellers are listed,

[16] *American Life and Literature: An Anthology*, ed. A. Sieberer and N. Krejcik, with the collaboration of H. E. Howland. Verlag Neue Welt, Vienna, pp. 425.

[17] *America Through British Eyes*, compiled and ed. by Allan Nevins. New York. O.U.P. 1948. pp. 530. 35*s*.

[18] *Travellers in Switzerland*, by G. R. de Beer. O.U.P. pp. 584. 25*s*.

with their itineraries and brief quotations showing their attitude to scenery or people; second, a topographical section naming the visitors and the years of their visits to about two dozen places; third, an alphabetical bibliography of works referred to.

Edward G. Cox's *Reference Guide to the Literature of Travel:* Vol. I, *The Old World*[19] (published 1935) was reprinted in 1948. It lists in chronological order 'all the books on foreign travels, voyages and descriptions printed in Great Britain, together with translations from foreign tongues and Continental renderings of English works', down to 1800.

Some notable translations from foreign languages appeared in 1949. The first volume of Dorothy L. Sayers's version of *The Divine Comedy* shows[20] her returning to her old love—medieval literature. She has produced the most rapidly moving and apparently effortless translation, with a valuable introduction and notes which with maps and diagrams (by C. W. Scott-Giles) help to make clear both story and allegory. There is a useful Glossary.

A translation of the *Oedipus at Colonus*[21] of Sophocles with the Greek text as performed at Cambridge in 1950, was issued by J. T. Sheppard. The short introduction gives the setting and time of the tragedy; the English version is dynamic and dignified.

E. V. Rieu's prose version of Virgil's *Eclogues*[22] catches the freshness and vitality of the Roman pastorals, not exaggerating (as most verse translations have done) their artificial quality, but lapsing at moments into colloquialisms. Besides a pleasant Introduction there are ten interpretative essays and a glossary of names.

The Bible in Basic English[23] based directly on Greek and Hebrew texts, and supervised by a committee under the direction of S. H. Hooke, the Orthological Institute, and another committee formed by the Syndics of the Cambridge University Press, is a striking

[19] *A Reference Guide to the Literature of Travel:* vol. 1. *The Old World,* by E. G. Cox. Univ. of Washington, reprinted 1948. pp. 404. $6.

[20] *Dante. The Divine Comedy.* 1. *Hell,* translated by Dorothy L. Sayers. Penguin Books. pp. 346. 2*s.* 6*d.*

[21] '*The Oedipus at Colonus*' *of Sophocles:* with a Verse Translation by J. T. Sheppard. Cambridge. Bowes & Bowes. pp. 121. 5*s.*

[22] *Virgil: The Pastoral Poems* (*The Eclogues*), a new translation by E. V. Rieu. Penguin Books. pp. 151. 1*s.* 6*d.*

[23] *The Bible in Basic English.* C.U.P. pp. 910. 12*s.* 6*d.*

tour de force. By expanding the 850 words of the Basic list by fifty special Biblical words and 100 regarded as most helpful in reading English verse, the editors have made a readable if sometimes periphrastic translation which is intended, not to rival the Authorized Version, but to introduce the Bible to readers all over the world whose English vocabulary is limited.

This was a year of verse anthologies. F. S. Boas made, in *Songs and Lyrics from the English Masques and Light Operas*,[24] a welcome companion collection to his *Songs and Lyrics from the English Playbooks* (see *Y.W.*, xxvi, 17). Here are graceful and witty pieces from over sixty writers between Daniel and W. S. Gilbert. The songs from minor eighteenth- and nineteenth-century light operas will be new to most readers. An informative introduction links the whole.

D. M. Low's *London is London*, [25]delves deep in the vast store of writing since the fifteenth century about the capital, its changing scenes and life, pageantry, humours, social types, and presents a hoard of treasures known and unknown. Incidentally the volume is a kaleidoscope of English styles in prose and verse, mainly light in tone. An introduction surveys the field with graceful learning.

In *The Distaff Muse*,[26] an anthology of poetry written by women, Clifford Bax and Meum Stewart range from *The Flower and the Leaf* to Anne Ridler and Margaret Willy. Since feminine poetry scarcely emerged till the Restoration and developed shyly in the eighteenth century, the modern section is by far the largest. A biographical and critical note precedes the work of each author.

There were three notable general anthologies for the beginner, two containing an unusually high proportion of modern pieces. E. E. Herron's large collection *The Way to Poetry*[27] stretched from

[24] *Songs from the English Masques and Light Operas*, collected and ed. by F. S. Boas. Harrap. pp. 176. 8*s*. 6*d*.

[25] *London is London*, a Selection of Prose and Verse made by D. M. Low, illustrated by Edward Barden. Chatto & Windus. pp. 300. 10*s*. 6*d*.

[26] *The Distaff Muse*, An Anthology of Poetry written by Women, compiled by Clifford Bax and Meum Stewart. Hollis and Carter. pp. 204. 10*s*. 6*d*.

[27] *The Way to Poetry*, chosen and ed. by E. E. Herron, with a Foreword by C. Day Lewis. English Univ. Press. pp. 708. 10*s*. 6*d*.

Chaucer to our own day. The anthology falls into two parts, Lyrical and Narrative Poetry, each subdivided—the first into Words for Music, art lyrics, formal pieces (Sonnet, Ode, Elegy, Meditation) and modern poems; the latter into ballads and other kinds of narrative. There is a foreword by C. Day Lewis, and each section has a brief introduction.

E. W. Parker in *A Pageant of English Verse*,[28] has resisted the temptation 'to use much of his precious space for resuscitating forgotten and unfamiliar work'. He gives work not only of the great poets of the past but also of 'the established poets' of our own century; this latter part comprises no less than 100 pages, a third of the book. It is now available only in a school edition.

John Hampden's small anthology[29] contains 'only . . . the generally acknowledged best' of the tradition which 'is developing still'. Besides representative lyrics the volume has a surprising number of long poems such as *Lycidas*, the *Immortality Ode*, *Adonais*, *The Scholar Gipsy*. The second *Hyperion* might perhaps have been omitted to make room for more short Romantic and Victorian or later pieces.

Students of comparative literature and those interested in Imagist poetry, W. B. Yeats and the revival of poetic drama in this country, will welcome a number of books about Japanese art forms among which is the *Introduction to Classic Japanese Literature*[30] published by the Society for International Cultural Relations. After a brief survey of the development of Japanese literature the volume presents synopses and critical discussions of sixty-seven important literary works, one for each important species in every age. The work is thus an introduction to the history of fiction, drama and poetry, with biographical accounts of authors from the eighth-century *Kojiki* (ballads and myths) to the end of the nineteenth century. There is illuminating discussion of such species as the 'No' plays and various lyrical forms, the 'tanka', 'haikai' and 'hokku', which have influenced modern English and American

[28] *A Pageant of English Verse*, selected by E. W. Parker. Longmans, Green. pp. 434. 6*s*.

[29] *Great Poems from Shakespeare to Manley Hopkins*, ed. by John Hampden. Pan Books. pp. 237. 2*s*.

[30] *Introduction to Classic Japanese Literature*, ed. by The Kokusai Bunka Shinkokai. Tokyo. pp. 443.

poets. More short illustrative extracts from novels and dramas would improve the volume.

Social aspects of literature are touched in Robert Sinclair's *The British Press*,[31] which frankly discusses the duties to the community of the journalist, who, like the artist, works by making 'personal and emotional decisions' and patterns of his experience. The Press is not an abstraction, a machine at the will of the Press Lords, but the product of individual judgments and co-operation. News is 'created', and it is the journalist's duty to report all deviations from the norm of behaviour. Whereas most recent critics of the Press have been psychologists or social theorists, Sinclair is an editor of many years' experience, who shows the practical difficulties in the way of objective accuracy, but also the many checks on irresponsibility. Errors of taste in journalism (like those in literature) are due to haste, desire for immediate sensation, lack of proportion and lack of integrity. There are interesting passages on the need for editorial control, the dangers of experts, on tradition and experiment in typography and layout. The conclusion is that 'the British Press is as free as the British people' and a true reflection of its aspirations and limitations.

Michael Joseph's *The Adventure of Publishing*[32] throws light on another social aspect of literature to-day. He does not try to give a 'detailed account of all the processes of book publishing'. Sir Stanley Unwin has done that; but this book supplements his with reference to post-war publishers' (and writers') problems, suggesting some solutions and offering advice to beginners. There are informative sections on the relations of publishers with authors, agents and booksellers, on the price of books (including the success of paper-covered reprints), on the gigantic scale of lending library activities. The author thinks that books intended for loan should not be bought at the same price as those intended for resale; public libraries should charge for their services. 'Reviews reflect rather than create public opinion.' The B.B.C.'s treatment of books is inadequate. Literary agents should have a professional association

[31] *The British Press*, by Robert Sinclair. Home and Van Thal. pp. 271. 8*s*. 6*d*.

[32] *The Adventure of Publishing*, by Michael Joseph. Wingate. pp. 207. 8*s*. 6*d*.

to protect their standards. This is a book for all who wish to understand practical conditions affecting modern literature. Authors will be glad to know that 'no publisher worth his salt cares about his balance sheets provided that he can live'.

Stanley Morison in *The Typographic Arts*[33] brings together two lectures interesting to literary historians as well as bibliographers. In the first he traces the history of printing in Britain against the social background, showing its decline after the Civil War, its partial revival in the elegant age of the eighteenth century, its falling away again under the influence of the Industrial Revolution and the rotary press, and the work of William Morris in fostering 'Fitness for use'. The second essay investigates the palaeographical and epigraphical background of printing, and its relation to other crafts such as engraving and the new art of photography. There are thirty-two fine illustrations.

The same author's *Four Centuries of Fine Printing*[34] (first published in 1924 and now enlarged) contains 272 reproduced pages and title-pages 'from books composed in the "roman" form of letter immediately related to that used by printers to-day for books, newspapers, catalogues, etc.' The introduction helps to make this a magnificent survey of the great craft on which most of our literary studies are based.

Critics and historians interested in the aesthetic relations between literature and the newer genres of our time will find food for thought in Felix Felton's experienced appraisal of the radio play.[35] After showing how the mechanics of production and transmission affects the nature of the form, he discusses the adaptation of stage-plays for the new medium, the use of sound effects, the resemblances and differences between radio and cinema, methods of narration and dramatization, and the significant use of the voice in radio acting.

The long series of autobiographical documents in J. P. Mayer's

[33] *The Typographic Arts*, by Stanley Morison. Sylvan Press. pp. 106. 21*s*.

[34] *Four Centuries of Fine Printing*, with an Introduction by Stanley Morison. Ernest Benn. pp. 342. 35*s*.

[35] *The Radio Play, its Technique and Possibilities*, by Felix Felton. Sylvan Press. pp. 151. 10*s*. 6*d*.

British Cinema and their Audiences,[36] showing how scores of film-goers have been influenced proves that the truly dramatic quality of the best films appeals more strongly to even the quasi-illiterate than the meretricious or merely sensational. Films made from novels are popular, but there are many complaints 'that the story has been altered beyond recognition'. Enemies of romantic fiction must note that most adolescent film-addicts distinguish clearly between film-romance and real life. On the whole the cinema is regarded as providing only a fleeting entertainment. Though some young people are considerably affected by the luxury and love-making seen on the screen a common-sense attitude is more prevalent than moralists have feared. Films like *Henry V*, *Jane Eyre*, *Rebecca* and *Pygmalion* were among the most popular because they spoke the same language as the audience and presented normal values, good stories and excellent acting.

Two handbooks for the desk remain to be noticed. Hutchinson's *Twentieth Century Encyclopaedia*[37] with its million words, 1,400 illustrations and world atlas in colour is a closely packed compendium of information on all subjects. It is very rich in up-to-date literary biographies. Thus one opening provides the Brontës, Rupert and Stopford Brooke, Van Wyck Brooks, John Brophy, Rhoda Broughton, Harry, Ivor and John Brown, Maurice and Sir Thomas Browne, and E. B. Browning. Definitions are brief and pointed. Foreign and American literatures receive due notice.

Bartlett's Familiar Quotations,[38] first published in 1855, went into its 12th edition. The modern editors have entirely revised the last 467 pages, adding greatly to the quotations from modern authors and politicians, and largely increasing the Miscellaneous and Foreign sections. There are over 24,000 more entries than in the last (1937) edition, and there is wisdom or humour on every page of the monumental work.

[36] *British Cinemas and their Audiences; Sociological Studies*, by J. P. Mayer. Dobson. pp. 280. 15*s*.

[37] *Hutchinson's Twentieth Century Encyclopaedia*, ed. by Walter Hutchinson Hutchinson. pp. 1040. 21*s*.

[38] *Bartlett's Familiar Quotations* (12th ed. revised and enlarged). Editor: Christopher Morley. Associate Editor: Louella D. Everett. Macmillan. pp. 1831. 42*s*.

II

ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

PARTICULARLY important publications on this subject, which have appeared during the year, are three volumes containing collections of papers, most of which deal with linguistic subjects. The first contains a number of articles by E. Sapir which had so far been available only in the periodicals in which they originally appeared.[1] These are classified under three headings: on different aspects of language, on culture, and on the interplay of culture and personality. A bibliography of Sapir's writings is included, and it is particularly useful to have readily available these hitherto somewhat inaccessible papers by one of the most influential of modern linguists, who is known in this country only by his excellent book on *Language*. The second volume contains selected writings of Louise Pound on a variety of subjects, literary, linguistic, on folklore and on education.[2] The author is best known for her work on American English, and it is these articles which the student of language will find the most interesting, but the variety of the subjects bears testimony to the width of her scholarship. The third volume contains various articles by colleagues and students presented to Kemp Malone on the occasion of his sixtieth birthday. Those which deal with the English language, or with OE., will be dealt with in the appropriate places, but in general it must be admitted that, while some of the articles are important contributions to our knowledge of the subjects, too many of them are mere footnotes hardly worthy of the great scholar to whom they are offered.[3]

On the borderline between linguistics and philosophy are M. Black, *Language and Philosophy*,[4] and L. S. Amery, *Thought and*

[1] *Selected Writings of Edward Sapir in Language, Culture, and Personality*, ed. D. G. Mandelbaum. Univ. of California Press and C.U.P. pp. xv+617. $6.50.

[2] *Selected Writings of Louise Pound.* Univ. of Nebraska Press. pp. xiv+365.

[3] *Philogica: The Malone Anniversary Studies*, ed. T. A. Kirby and H. B. Woolf. Baltimore: The Johns Hopkins Press. pp. x+382. $7.50. Afterwards referred to as *Phil.*

[4] *Language and Philosophy*, by M. Black. Ithaca: Cornell U.P. and O.U.P. pp. xiii+264. 28*s*.

Language,[5] the latter of which includes also a description of the characteristics of English as compared with those of French and German. H. E. Briggs, *Language . . . Man . . . Society*,[6] gives extracts from various writers on different aspects of language; and see also J. R. Firth, *Atlantic Linguistics* (*Archiv. Ling.* 2), an account of the work of past and present scholars, mainly English and American, on English language and on general linguistics, and Kemp Malone's review of *Some Linguistic Studies of* 1945–48 (*M.L.N.*, Dec.).

M. A. Pei describes briefly some thirty languages,[7] seven of the most widely spoken ones, English, French, German, Spanish, Portuguese, Italian and Russian, being dealt with in some detail. The book is intended as an essentially practical work, to allow the speaker to make his way through the world with the minimum linguistic effort, and this practical end is always kept in view. Numerous maps are included, and appendices give an account of Esperanto, a glossary of grammatical and linguistic terms, and a brief account of English military slang.

Two very different works on the history of the language have appeared. The first, by C. L. Wrenn,[8] is intended for the general reader with little linguistic knowledge. It opens with a discussion of the general principles of language study, places English in its relation to other Indo-European languages, indicates some of the more important landmarks, and emphasizes the value of a study of the history of the language. The contribution of other languages to the vocabulary is dealt with in some detail, and a chapter on spelling and pronunciation includes also a brief account of the phonology. Two chapters on the shaping, building and ordering of words deal with such subjects as accidence, syntax, the Englishing of foreign words, the influence of dialects, changes in meaning, the synchronic and diachronic methods, etc., while the following chapter on individuals and the making of MnE. is perhaps the most original and important in the book, more particularly the sections

[5] *Thought and Language*, by L. S. Amery. O.U.P. for English Association. pp. 19. 3*s*. 6*d*.

[6] *Language . . . Man . . . Society*, by H. E. Briggs. New York: Rinehart. pp. xv + 707. $3.50.

[7] *The World's Chief Languages*, by M. A. Pei. Allen & Unwin. pp. 663. 21*s*.

[8] *The English Language*, by C. L. Wrenn. Methuen. pp. vi+236. 5*s*.

dealing with the influence of critics and later poets. The language of to-day is considered from various points of view, the influence upon it of American English, of the wireless and compulsory education, and the prospects of English as a world language. The final chapter includes a brief history of language study in this country, and ends with a useful select bibliography. Unfortunately the book appears to have been produced rather hurriedly, so that misprints are far too frequent, but despite these the general reader will find it excellent value for the money, informative and interesting, and even the specialist will find in it much that is new to him.

The third volume of Jugandreas' work on the history of German and English is devoted to English, and is apparently intended more particularly for the fairly advanced student.[9] It deals in detail with the loan-words from the various languages, and is especially useful for the contributions from High and Low German. Changes in accidence, and to a lesser extent in syntax, are dealt with adequately, while the phonological changes are given in detail, whenever possible being represented in tabular form, excellently compressed and lucid. Various maps and diagrams afford useful illustrations to the text.

On Old English E. von Schaubert investigates the wide variety of meanings to be found in the numerous derivatives of OE. *feormian.*[10] An examination of the words in their various contexts establishes a meaning 'to remove' for *(ge)feormian*, and 'having a great distance' for *or-feorm*, and it is shown how the present wide variety of meanings has developed from these. In the final chapter possible connexion with OE. *feor* is rejected, and it is suggested that the group may be ultimately related to L. *permeare.* This model investigation is of importance for textual interpretation as well as lexicographically, and indicates the desirability of similar investigations of other groups of related words.

In an important article on *Middle English Dialects* (*Studier i Modern Språkvetenskap*) O. Arngart emphasizes the value of place-

[9] *Geschichte der deutschen und der englischen Sprache. Teil iii, Geschichte der englischen Sprache*, by W. Jugandreas. Göttingen: Vandenhoeck & Ruprecht. pp. 270. 9.80*DM.*

[10] *Bedeutung und Herkunst von altenglischen 'feormian' und seiner Sippe*, by E. von Schaubert. Göttingen: Vandenhoeck & Ruprecht. pp. 120. 15*DM.*

name evidence, shows how it has been used to plot the boundaries of the different dialects, and notes the existence of some sound-changes known only from place-name evidence. He points out the scope offered by such evidence for obtaining an increased and detailed knowledge of a certain limited area, but notes that some precautions are necessary—a distinction must be made between sounds in a stressed and an unstressed position, scribal influence may affect forms containing easily recognizable elements, and some system of classification of the records is obviously necessary. Particularly valuable are those elements combining the quality of being etymologically clear with that of being so archaic or so dialectal in character that they are not recognized by the scribes. Another important source is the vast numbers of ME. surnames, particularly valuable because of the local provenance of the documents in which they appear. It is suggested that the best basis for the investigation of the dialect of a particular area is a complete collection of the name forms found in a particular document, since here there is a practically uniform scribal influence, and even minute dialectal variations have a chance of emerging from an exhaustive examination of this kind of source. Two of the notes in A. J. Bliss, *Three Middle English Studies* (*E. and G.S.*), deal with sound changes (the third comments on two passages in the *Bestiary*). The first discusses the development of *ī, ū, ē, ō*, controverts the accepted stages of development, and decides that the change to the modern sounds took place at a much earlier date than had previously been supposed. The second concerns problems raised by the development of *ou*, and more particularly the southern lowering to *au*, which he would date about the middle of the thirteenth century.

On individual ME. words there is firstly G. V. Smithers, *Four Cruces in Middle English Texts* (*E. and G.S.*), who deals with *nore* (*Ancrene Wisse*), *marerep mysse* (*Pearl*, 382), *rueð* (*Sawles Warde*), and *amarscled* (*Harley Lyrics*). The first he relates to ON. *hnøri, hneri* 'sneeze, sneezing', and refers to the use of this as a form of augury: *marerep* is related to OFr. *marrier* 'a labourer who uses a *marre*', and *mysse* to MDu. *misse* 'dung', the whole meaning something like 'dung-raker's muck'; *rueð* is taken as a borrowing from MDu. *ruwen* 'to become rough, to stand on end (of the hair)'; and for *amarscled* he suggests derivation from ME. *malskre(n)*, OE. **malscrian* 'to bewilder', a suggestion already made independently

by Meroney (*M.L.N.* lxii, 187). E. Ekwall, *Two Middle English Etymologies* (*Phil.*), rejects the usual derivation of *fon* 'few, a few' from OE. *fēawe* or ON. *fá-ir*; he points out that the word agrees closely in meaning and usage with ME. *whon* (OE. *hwon*), and suggests that it is merely a dialectal variant. For *sen* (*Genesis & Exodus*, 298, 1923) he suggests derivation from OE. (*ge*)*scēon* 'to happen, come about'.

E. T. Donaldson, *Middle English Seint, Seinte* (*Stud. Neoph.*), discusses earlier theories which attempt to account for the variation *seint, seinte*, before proper names, and points out that they fail to take into account the fact that ME., side by side with the Fr. word, had also the noun *sanct*, and adjectives *sancte, sancta*, borrowed from Latin during the OE. period. In ME. the native form persisted in some areas but was very widely displaced or influenced by the Fr. word. Where displacement occurred the Fr. grammatical usage obtained, and one finds a strict separation between the two on the basis of gender. Where influence alone occurred the Fr. and OE. words entered into combination with one another to produce a form that was used without regard to the Fr. grammatical rule. The result is that so far as the fem. is concerned the native speech habit and French usage both produce a form with *-e*, and in such cases when Chaucer uses *seint* he does so in accordance with his usual custom of suppressing final unstressed *-e* when metrically inconvenient. As for the development of the masc. *-e* Donaldson suggests that it will be found only with the more popular saints, and is due to the persistence of OE. *sancte*, influenced by Fr. *seint*, since in such cases the prefix had come to be regarded as inseparable from the name, while with other saints the uninfluenced Fr. form only is used.

A. K. Moore, '*Somer*' *and* '*Lenten*' *as Terms for Spring* (*N. & Q.*, 19 Feb.), points out that OE. *lencten* had been understood, at least since 1023, to mean the original fast, and gradually lost its specific meaning of 'spring'. Because of this ME. writers are compelled to use *somer* in this sense, and more often than not in ME. *somer* has the sense 'spring', though the term may comprehend the entire period between Feb. and the autumnal equinox. J. W. Spargo, '*Kankedort*' (*Troilus and Criseyde* ii, 1752) (*M.L.N.*, April), takes the word to be for *kankered ort* 'region where crab-like un-

certain behaviour prevails' with reference to the apparent retrogade movement of the sun in Cancer. The second element would be related to MDu. *oord, oort* 'place, country, region'. L. Spitzer (*M.L.N.*, Nov.) objects and prefers to derive from Fr. *calembour(d)*, though this involves phonological difficulties. Finally E. Tengstrand, *Three Middle English Bahuvrīhi adjectives* (*Studier i modern Språkvetenskap*), notes three such adjectives occurring in medical books, *nesshe-wombe, harde-wombe, clere-syghte*. Since they are in contexts liable to misinterpretation, Tengstrand establishes their existence, and gives formal and semantic parallels to the first two from non-poetical sources in OE. He goes on to collect such adjectives recorded in ME. sources, classified between those which are clear survivals from OE., and those which cannot be traced back to recorded OE. counterparts.

On early Modern English H. Kökeritz, *John Hart and Early Standard English* (*Phil.*), shows that Hart came of a Devon family, and points out that in his books he merely recorded his own pronunciation—a modified form of his native dialect and by no means what we would call early London English.

J. Arthos, in an important work on the language of natural description during the eighteenth century,[11] considers first the elements of 'stock diction', illustrating with examples from Dryden. This diction had already been criticized in the eighteenth century by Warton, Aikin and Trapp, and Arthos considers their objections, and concludes that a considerable part of the terminology had an older and specific use in scientific writing. The formation of a scientific language for natural description is then considered, and various reasons suggested for the use in poetry of the vocabulary of science. Having discussed the question of stability and change in the language of natural philosophy and noted some of the concepts that remained fairly stable in the philosophic thinking of many centuries, Arthos goes on to consider the interchange of scientific language and poetic diction. This is illustrated historically from Greek and Latin poets, and it is pointed out that the great source of English poetic diction is the description of nature in Sylvester's translation of Du Bartas whose poems were the cul-

[11] *The Language of Natural Description in Eighteenth Century Poetry*, by J. Arthos. Ann Arbor: Univ. of Michigan Press and O.U.P. pp. xiv+463, 32*s*. 6*d*.

mination of a revival of interest in the early hexaemeral literature. He suggests that many poets accepted the idea of a conventional language for poetry because they considered the interests of poetry and natural philosophy to be in many respects the same. Since scientific writing required a set vocabulary formed according to set principles, it must therefore follow that the needs of poetry were similar. This, of course, is truer of some poets than of others, but its general validity seems proved by the fact that so many of the same terms are found in scientific prose and in the poetry of the eighteenth century. Throughout the introduction Arthos endeavours to establish the relationship of these formal elements in the description of nature to the language of earlier poetry and scientific literature. The evidence in support of his thesis is contained in three appendices which form the bulk of the book. The first gives an alphabetical list of terms and phrases which may be considered part of the stock diction of neo-classical poetry. Under each, in chronological order, is a list of quotations illustrating the use of the term from the poets of antiquity to the eighteenth century, followed by a similar chronological list of passages demonstrating the use of the same terms in scientific writing. The second appendix assembles, in alphabetical order, a number of two-word periphrases, according to the words or concepts they represent; under each term the citations are arranged by author in a roughly chronological order. The third appendix illustrates the use of adjectives formed with the suffix *-y* in English scientific writings, chiefly prior to the eighteenth century, but with a few examples from that period itself.

L. Forster, *The Symbolic Vowel in 'ass, bastard, Catholic' and Others* (*Eng. Stud.*, June), discusses the pronunciation of the words in modern English which can have either (æ) or (a:), and comes to the conclusion that there is a tendency to make semantic distinctions between the rival forms in the sense that (a:) forms are associated with emotive values. Though this is probably a temporary phase it may prove instructive in the investigation of other emotive forms, and the consideration of pairs involving other vowels. Also on early modern English are two articles by W. Horn in *Neues Archiv*, *Eine Lautsubstitution im Englischen*, discussing the change of *s* to *š* and *z* to *ž* after *t*, *d*, *n*, and *Schwächung und Starkung des Sprachkorpers*.

It has not yet been possible to see Part VII of Jespersen's *A Modern English Grammar on Historical Principles*, completed and seen through the press by Niels Haislund, which brings to completion the work as planned by Jespersen. Of other grammars of modern English note should be taken of that by C. Cestre and M. M. Dubois[13] which gives a full and detailed description of the language. The various classes of words are dealt with in detail, with a good deal of information on their historical development, and numerous quotations, especially from eighteenth- and nineteenth-century writers. The introduction deals briefly but adequately with the history and characteristics of the language, and an appendix describes the pronunciation. English and French indices are given, the former being particularly useful because the pronunciation of the English word is given in phonetic script after it.

J. C. Jordan attempts[15] to give a brief insight into the way the English language works, based on the conviction that a person will never learn what grammar is merely by memorizing definitions, but that he may eventually get the feel of grammatical relationship through contact with many sentences in their various forms and structures. Consequently, having defined the sentence, the author proceeds from simple to more complex types, using diagrams designed to preserve the original word order and to show how the sentence may be punctuated.

A handbook of comparative grammar, specifically designed to explain as briefly and simply as possible the principles of grammar which cause difficulty to English speakers studying a foreign language, is provided by R. E. Chandler and A. R. Hefler.[14] Grammatical terms are defined, and the functions of the various parts explained, while translations of English examples are given in Spanish, French, Portuguese, Italian and German. The English grammar presented is given as nearly as possible in the same form as the grammar of foreign languages in such text books. There can be no doubt that the student ignorant of English grammar will find this book most useful, and it will help considerably in his task of learning a foreign language.

[13] *Grammaire complète de la Langue anglaise*, by C. Cestre and M. M. Dubois. Paris: Libraire Larousse. pp. 592.

[15] *A Grammar for Heretics*, by J. C. Jordan. New York: Rhinehart. pp. x+158. $65.

[14] *A Handbook of Comparative Grammar*, by R. E. Chandler and A. R. Hefler. New York: American Book Co. pp. iv+129. $1.50.

In *English*[15] E. Partridge provides a course designed to meet the needs of private students, teachers and pupils. The work is divided into three parts, intended respectively for ages 10–14, 14–16, 16–18. Each part includes sections of increasing difficulty on grammar, composition, vocabulary and literary appreciation, and in addition special sections, on pronunciation, prosody, style, etc., are included in the appropriate places. Numerous exercises are given as well as some useful bibliographies. On the whole a useful and scholarly work, practical and interestingly written, and that it fills an obvious gap is shown by the appearance of a third edition soon after publication.

In *The Use of English*[16] B. Ifor Evans emphasizes the virtue of a direct and simple style, more particularly in official writings. He shows the saving in time and money that would be effected in such things as advertisements or government memoranda by the use of 'direct English', going on to consider in more detail the nature of this 'direct English', and its use in literature, giving also examples of more elaborate styles. To some extent he traverses ground covered by Sir Ernest Gowers's *Plain Words* (*Y. W.*, xxix, 39), but includes more detailed proposals on the method of achieving his aims.

In a fascinating book on the language of field sports[17] C. E. Hare gives the various medieval technical terms followed by those in use to-day. Along with fishing, hunting and shooting he includes also the vast vocabulary of hawking, and even boar and wolf hunting. Part I deals with the various sports, the beasts of venery, chase and warren, foxhunting, beagling, fishing, etc., while Part II notes the technical terms for the young of animals, their footprints, cries, etc., with a long final chapter on the horse. Part III lists the nouns of assembly, and is followed by a bibliography and various appendices. The general reader will find this book full of interest, and to the philologist and student of medieval literature it will also be of considerable value.

A number of books have appeared dealing more or less popularly

[15] *English*, by E. Partridge. Winchester Publications. pp. xv+539. 18*s.* 6*d.*

[16] *The Use of English*, by B. Ifor Evans. Staples Press. pp. 156. 7*s.* 6*d.*

[17] *The Language of Field Sports*, by C. E. Hare. Country Life. pp. xvi+276. 15*s.*

with the vocabulary. J. B. Opdycke,[18] in a solid and informative work, takes from some book, magazine, etc. a sentence containing two or more related words correctly used, analyses these, and goes on to describe, with illustrations, the relationships and interdependence of many other words of the same family. The sentences are arranged in alphabetical order, according to the first word dealt with, and since some hundreds of sentences are discussed the precise shade of meaning of some ten thousand words is shown by these illustrative examples.

G. H. Vallins, *The Making and Meaning of Words*,[19] is addressed to the general reader with no special linguistic knowledge. It opens with a brief history of the vocabulary, tracing its gradual enlargement, and emphasizing more particularly the loan words into modern English. The large number of doublets in the language is noted, and the different types of change in meaning are carefully distinguished. Particularly useful is the emphasis on the fact that words still surviving in modern English may have been used in a very different sense by such early modern writers as Shakespeare or Milton. The loss of unaccented syllables, and its effects on the language, is described, along with some account of the different types of compound. Further chapters deal with the spelling, its relation to the pronunciation, and the reasons for some of the anomalies; an account of the development of the grammar; and some indication of the words which we owe to proper names. This is altogether a most useful and readable book.

From E. Partridge comes a compilation of the proper names which have passed into common use as words in the language.[20] All such derivatives as are in common use are included, but no attempt has been made at a comprehensive inclusion of the scientific and technological derivatives. With such a subject the book inevitably makes interesting reading, and the inclusion of illustrative quotations is useful, though the relevance of some of them is not immediately apparent. The book is perhaps unnecessarily discursive, with some far-fetched conjectures and occasional facetious-

[18] *Mark My Words*, by J. B. Opdycke. New York: Harper. pp. xxv+687. $5.

[19] *The Making and Meaning of Words*, by G. H. Vallins. A. & C. Black. pp. vii+216. 8*s*. 6*d*.

[20] *Name into Word*, by E. Partridge. Secker & Warburg. pp. xv+644. 25*s*.

ness. An appendix of more than 150 pages includes 'border liners and potential candidates' which are not listed in the main part of the work.

From a slightly different standpoint is C. Hunt's *A Dictionary of Word Makers*.[21] The compiler is particularly interested in the people whose names have passed into ordinary speech in one way or another, and he gives short biographies of them, showing how their names have come to take on the present meaning. Some of the names, e.g. Tantalus, Eros, Bowdler, come within Partridge's scope, but others, e.g. Downing, Gallup, Morse, are outside his limits. The book contains much information, is readable and accurate. Here, also, should be noted H. A. Skinner, *The Origin of Medical Terms*,[22] since many of the terms in question are derived from personal names. It is an excellent piece of work which succeeds in compressing a vast amount of information into little space, and etymologically leaves little to be desired. The various terms are given in alphabetical order, with any derivatives under the head word, and the book includes also a useful bibliography, and a list of chemical elements, along with their discoverers.

H. L. Mencken, *The Birth of New Verbs* (*Phil.*), deals particularly with the formation of verbs from nouns, e.g. *to contact*, emphasizes the fact that such formations have a long history in English, and defends the process. As a change from works dealing with additions to the vocabulary comes Visser's pamphlet[23] attempting to account for some of the losses. The author first discusses exactly what is meant when we speak of words dying out, and goes on to suggest various reasons for the loss, pointing out that it may often be due to the action of more than one of these. Historical, phonetic and semantic reasons are all considered, and the result is an interesting and valuable piece of work suggesting the possibility of further fruitful research on the subject. B. Danielsson, *Native, Classical, or Romance* (*Studier i modern Språkvetenskap*), points out that the vast majority of English loan-words are from Greek,

[21] *A Dictionary of Word Makers*, by C. Hunt. Herbert Jenkins. pp. 176. 10*s*. 6*d*.

[22] *The Origin of Medical Terms*, by H. A. Skinner. Ballière, Tindall & Cox. pp. viii+379. 54*s*.

[23] *Some Causes of Verbal Obsolescence*, by F. Th. Visser. Nijmegen: Dekker & Van De Vegt. pp. 26.

Latin or French, and that it is often difficult to decide from which of these languages a particular word has been borrowed. He gives examples to show that in such cases an adequate acquaintance with the past and present accentuation of the word may throw light on its immediate etymology. In a lighter vein is a paper by T. Pyles on *Innocuous Linguistic Indecorum: A Semantic Byway* (*M.L.N.*, Jan.). In an entertaining paper the author points out some obscene terms which are to be found in polite literature, either because of ignorance of their etymological meaning, or because such terms have gradually lost most or all of their original indecent sense.

Leo Spitzer has two papers on the etymology of individual words. For *Cavort* (*J.E.G.P.*, Jan.) he suggests as etymon the word family of Fr. *chahuter*, *chahut*, while for *Casket*, *Cask* (*M.L.N.*, Jan.) he rejects the *O.E.D.* explanations and suggests borrowing, through French, of Provençal *casquet* (attested by Basque *kasket*), *casque* (*cask*) being a back-formation from this. Two other papers come from Kemp Malone. In *Nine English Etymologies* (*Studier i modern Språkventenskap*) he deals with *aye*, *bet*, *cosset*, *guilder*, *gull*, *lobster*, *pad*, *smoulder* and *tit*, while in *The Semantics of Toast* (*Eng. Stud.*, Oct.) he gives numerous quotations showing the use of the verb from the fourteenth century onwards, and comes to the conclusion that, despite a variety of derived meanings, throughout it means essentially the same thing, 'to heat thoroughly'. This has always been the basic meaning of the word, but in modern times the process of toasting has come to be restricted to a beneficial application of heat. In early times the source of this heat was either the sun or an open fire, but later uses of the word indicate that toasting may now be effected by any source of heat found suitable for the purpose.

In *The Etymology of 'Macabre': A Recent Theory* (*Arch. Ling.*, 2) J. M. Clark is content merely to review and dispute various theories, more particularly one put forward by R. Eisler (*T.L.S.*, 1946). A. W. Read, *English Words with Constituent Elements having Independent Semantic Value* (*Phil.*), gives examples of a type of folk etymology in which the totality of meaning of a word has been influenced by the presence of an interior element, historically intrusive, which carries over a meaning from contexts where it has been used independently; e.g. *fakir*, *scabrous*, *scarify*, have been subconsciously influenced by *fake*, *scab*, *scare*. E. E. Ericson,

New Meanings in Current English (*Phil.*), cites three examples of new strata of meaning in the process of being added to as many current words; *sadism*, *sadist*, *sadistic*, now 'excessively cruel or brutal' and 'love of cruelty', *moron*, *moronic*, in the sense 'sex degenerate', and *smithy* in that of 'smith, blacksmith'. Finally R. M. Smith, *Anglo-Saxon Spinsters and Anglo-Saxon Archers* (*M.L.N.*, May), cites examples of the use of *Anglo-Saxon* in a very wide sense, and M. A. Shaaber's *Additions for O.E.D.* (*N. & Q.*, 26 Nov.) are taken from *Ten English Farces*, ed. L. Hughes and A. H. Scouten.

On syntax A. G. Hatcher, *to get/be invited* (*M.L.N.*, Nov.), points out that, although most grammarians apparently take it for granted that the passive construction with *get* is indistinguishable from that with *be*, in fact the former is used only when the subject is presented as free from the coercion of others or from the timing of events. It is suggested that the reason for the use of the word with this shade of meaning is to be sought in the original force of the transitive verb *get*. R. W. Zandvoort, *On Two collective Functions of the Nominal s-Suffix* (*Phil.*), deals with the 'local genitive', and the familial *-s*. In the first, illustrated by such forms as *Harrod's*, *Woolworth's*, etc., Zandvoort sees a sort of connecting link between the genitive and the plural, and proposes to denote the formal and functional category, exemplified by such forms, as 'organizational *s*'. For the second he gives examples from English of a construction frequent in other Gmc. languages. In *A Note on 'Inorganic For'* (*Eng. Stud.*, Oct.) the same author discusses the construction *for*+(pro)noun+*to*-infinitive, as exemplified in such sentences as 'It is absurd for us to quarrel.' H. Svartengren, *The -'s-genitive of non-personal nouns in present-day English* (*Studier i modern Språkvetenskap*), enlarging on a previous article by Zachrisson, gives numerous examples to show what kind of non-personal nouns take the *-'s* genitive in modern English, while A. Bolbjerg, *Between and Among: An Attempt at an Explanation* (*Eng. Stud.*, Aug.), investigates the usage of the two prepositions in modern English, and decides that the real difference seems to be that the former is numerically, the latter spatially, determined. A more general syntactical article is that by P. A. Erades, *On Identifying Sentences* (*Eng. Stud.*, Dec.), in which he tries to show that the criteria usually applied to help us to decide whether a sentence is

identifying or classifying are sometimes impracticable or inconclusive; that the distinction between the two types of sentence, however true and valid it may be, does not explain the use of the referring pronouns and the number form of the verb, and the real difference between the two constructions is to be found elsewhere. He starts therefore from the subject pronouns used, and suggests that *he is, she is, they are,* will be either (a) classifying (descriptive), or (b) specifying, and that *it, this, that, what is,* will be identifying. On intonation M. Schubiger, *The Intonation of Interrogative Sentences* (*Eng. Stud.*, Oct.), concludes that the typically English intonation habit of raising the voice at the end of utterances that are said in a certain mood, which has always been noted with statements and imperatives, is gaining ground also with Special Questions. These have Tune II when they are asked in a mood that favours the rise also with other utterances.

The appearance of Part XII of *A Dictionary of the Older Scottish Tongue*[24] carries on the work in the accustomed way from *Fisch* to *Futher*. Apart from this the most important dialectal work of the year is Widén's investigation of the Dorset dialect.[25] The material for it was collected from a small district in Central Dorset comprising the two villages of Hilton and Melcombe Bingham. The introductory chapter gives the reasons for the choice of this particular region, the methods used in collecting and arranging the material, an account of previous work on the dialect, and a key to the phonetic symbols used. The present sound system is described in detail, as also the development from ME. of the vowels in stressed syllables, the vowels in unstressed syallbles and the consonants being considered only when they deviate from standard English. A summary table of the stressed vowel sounds in the modern dialect, in relation to Middle and modern English, is followed by an account of the recordings that were taken, including phonetic transcriptions of some of them, and a word-list in which those words present in received standard English are followed by a phonetic representation of their dialectal pronunciation. Specifically dialectal words are given in phonetic script, followed by their meaning, and

[24] *A Dictionary of the Older Scottish Tongue, Part XII Fisch-Futher,* by Sir William A. Craigie. O.U.P. pp. 120. 21s.

[25] *Studies on the Dorset Dialect,* by B. Widén. Lund: Gleerup. pp. 179. 10*kr.*

if possible the forms under which they appear in the standard reference books. This is a careful and scholarly work which would have been even more valuable had more up-to-date methods been used.

H. Kökeritz, *A Record of Late 18th-Century Cockney* (*Lang.*, April-June), notes some anecdotal comments on the linguistic idiosyncrasies of certain contemporary London actors which appear in the first volume of *The Eccentricities of John Edwin, Comedian* (1791). Since these add to our meagre knowledge of Cockney in the latter half of the eighteenth century the anecdote is reprinted with phonological and grammatical comments. J. O. Bartley and D. L. Sims, *Pre-Nineteenth Century Stage Irish and Welsh Pronunciation* (*Proc. American Philosophical Soc.*, 5), point out that stage dialect, since it must be immediately intelligible to the audience, is concerned rather to produce an illusion than to reproduce dialect accurately. They note and discuss twenty-four characteristics of stage Irish and ten of stage Welsh, and come to the conclusion that the conventional element is much stronger in the stage Welshman's English than in that of the stage Irishman. The fact that errors occur more frequently in the former than in the latter suggests some degree of uncritical acceptance by playwrights and audience of a popular and only partly accurate notion of Welsh English. An article on *David Copperfield and Dialect* (*T.L.S.*, 30 April) points out the surprisingly accurate use of the East Anglian dialect in that book, comments on some of the dialect words, and discusses the possible sources of Dickens's knowledge.

On contemporary dialects M. T. Löfvenberg, *English dialectal slait, sleight, 'a sheep pasture'* (*Studier i modern Språkvetenskap*), points out that the word is evidenced with certainty only in the south and west. Its earliest occurrence, in the form *sleyte* (1327, 1333), is important as indicating that recent theories about the etymology must be erroneous. In fact, the word is obviously derived from OE. *slæget*, occurring in a ME. transcript of a late OE. charter referring to Dorset. This is presumably a derivative of *slægen*, past participle of *slean* which is itself known in the Wiltshire dialect in the sense 'to pasture sheep on the downs'. Here too should be noted a list of *Dialect Words not found in Wright's Dictionary* (*N. & Q.*, 12 Nov.) by F. T. Wood.

A collection of Yorkshire dialect verse and local and folk-lore rhymes has been published to celebrate the fiftieth anniversary of the Yorkshire Dialect Society.[26] Inevitably it invites comparison with Moorman's excellent anthology, and it is a measure of the editors' achievement that it comes out well from such a comparison. In the introduction the literary value of the poems is emphasized, and there is an excellent appreciation of them from this point of view. However it must be admitted that, as is so often the case with dialect verse, the main attraction is linguistic and antiquarian rather than literary. The current *Transactions* of the same Society includes *A Note on the Pronunciation of the Definite Article in a Yorkshire Dialect* by W. E. Jones, and two interesting articles by F. W. Moody and A. E. Langrick on *Oatbread* and *The Farm-Cart* respectively. The first gives an interesting account of the making of oatbread, along with some of the technical terms, while the second contains a useful list of the names of the different parts of the cart as used in the dialect of Bubwith in the East Riding.

As an example of an occupational dialect, an excellent glossary of the sea-slang in use during the first half of the twentieth century is provided by W. Granville.[27] It is a comprehensive work, including, in addition to the usual complements from the Royal and Merchant Navies, words peculiar to yachtsmen, fishermen, bargemen, etc. E. Partridge writes a short introduction and the etymologies are also due to him. N. Kirkham's glossary of the Derbyshire lead-mining industry is a notable example of the technical dialectual vocabulary.[28] It includes between five and six hundred words, but geological terms, unless they have a different and distinctively mining meaning, have been omitted. The particular virtue of this glossary lies in the careful description and definition of the various technical terms. It is to be hoped that the compilation of further such glossaries will be undertaken before the technical vocabularies die out. Finally note should be made of G. H. Hatchman, *Chimney-Sweepers' Terms* (*N. & Q.*, 16 April), a list of corrections and additions to previous articles on the subject.

[26] *White Rose Garland*, ed. W. J. Halliday and A. S. Umpleby. Dent. pp. xiii + 337. 16*s*.

[27] *Sea Slang of the Twentieth Century*, by W. Granville. Winchester Publications. pp. 271. 8*s*. 6*d*.

[28] *Derbyshire Lead Mining Glossary*, by N. Kirkham. Cave Research Group Publication, Number 2. pp. viii + 34.

Little has appeared on American English. T. Pyles, *'That Fine Italian A' in American English* (*Phil.*), discusses the modern American pronunciation of the *a* in such loan-words as *Dante, dilettante, canto*, etc., and G. Summey, Jr.,[29] gives a useful account of the principles and practice of punctuation, with much good advice on the subject.

Hans Kurath, *A Word Geography of the Eastern United States*,[30] is the most important work on American dialects to appear for some time. Almost every county of the eastern states has been investigated by trained observers, who have recorded upon the spot the word usage, pronunciation and grammatical forms of representative speakers from all walks of life. The greater part of the book consists of a series of maps showing the distribution of the various words, and the text itself includes an explanation of the factors which have influenced the growth and spread of the various types of American English, a discussion of each of the dialect areas, and a brief account of each of the vocabulary items. The editor deals easily with a mass of material, and has succeeded in demonstrating its value in the investigation of speech differences. The book will be invaluable to the student of dialect, and the non-technical presentation of the material should also appeal to a wider audience.

Publication of the American Dialect Society, Number 11, contains word-lists from West Texas, Colorado, Maine, and a list of *Hemp Words* by L. R. Dingus, as well as a notable article on *The Value of Dialect* by G. P. Wilson. Elsewhere M. D. Berger, *Neutralization in American English Vowels* (*Word*, Dec.), points out the many examples of neutralization in American dialects; and S. Levin, *The Vulgar Historical Present in -s* (*J.E.G.P.*, Jan.), discusses such forms as *I shoots, I catches*, etc., frequently used in story-telling instead of the ordinary past. In conclusion a new and up-to-date edition of Monteleone's[31] useful book on criminal slang should be mentioned. The book contains a useful list of words, though without etymologies, and an appendix of secret signs.

[29] *American Punctuation*, by G. Summey, Jr. New York: Ronald Press. p. vii+182. $2.50.

[30] Univ. of Michigan Press, pp. xi+88-163 Figures $4.

[31] *Criminal Slang*, by V. J. Monteleone. Boston: Christopher. pp. 292. $5.

III

OLD ENGLISH

By R. M. WILSON

THE history of the Anglo-Saxon period is dealt with in some detail in Douglas Jerrold's *Introduction to the History of England* from the earliest times to 1204.[1] The book is, in the main, based on secondary sources, and intended more particularly for the general reader, who will certainly find it a useful compromise between the full-length histories of England which dismiss the period too briefly, and the specialist works which deal with it in too much detail. Here, too, should be noted the biography of Alcuin by Kleinclausz,[2] and Campbell's excellent edition of the *Encomium Emmae*.[3] In art the year was rendered notable by the appearance of two books destined to become standard works on their particular subjects, T. D. Kendrick's *Late Saxon and Viking Art*,[4] a continuation of the same author's *Anglo-Saxon Art to* A.D. 900, and E. T. Leeds, *A Corpus of Early Anglo-Saxon Great Square-Headed Brooches*,[5] which brings together all the known examples of this type of brooch, whenever possible illustrating with a photograph.

A comprehensive account of OE. literature is given by G. K. Anderson,[6] who is perhaps unfortunate in that his chapters on the poetry inevitably invite comparison with Kennedy's excellent treatment. Moreover the sections on the prose show some lack of sympathy with the subject, so that the literary aspect is apt to be passed over far too hastily, as notably in the case of the *Chronicle*. References to the historical background are frequently unfortunate, e.g. the capture of Alfred, brother to the Confessor, is

[1] *An Introduction to the History of England*, by D. Jerrold. Collins. pp. 614. 21*s*.

[2] *Alcuin*, by A. Kleinclausz. Paris: Annales de l'Univ. de Lyon.

[3] *Encomium Emmae Reginae*, ed. A. Campbell. Camden Third Series: vol. lxxii. pp. lxix+108.

[4] *Late Saxon and Viking Art*, by T. D. Kendrick. Methuen. pp. xv+152. Plates xcvi. 32*s*. 6*d*.

[5] *A Corpus of Early Anglo-Saxon Great Square-Headed Brooches*, by E. T. Leeds. O.U.P. pp. xv+138. Numerous plates. 30*s*.

[6] *The Literature of the Anglo-Saxons*, by G. K. Anderson. Princeton Univ. Press and O.U.P. pp. ix+431. 30*s*.

ascribed to Harold Hardrada, and there is a curious confusion of Wulfstan the homilist with the later Wulfstan of Worcester. Some of the literary judgments are equally questionable—he finds 'the tang of the sea' in 'nearly all the poems of the Cynewulf cycle', and to suggest that the *Dream of the Rood* is in certain lines worthy of Rolle shows a complete reversal of values; none of the work of the latter can approach the quality of the OE. poem. In addition, a desire for comprehensiveness has led to the inclusion of works, such as glosses, that have no claims to be regarded as literature, thus occupying space that could have been better used. But with all this, useful accounts of the various texts are given, and the notes contain valuable bibliographies. It is pleasant too to see adequate consideration given to the Anglo-Latin writers, and Anderson has some salutary things to say on the general problems of OE., more particularly on the use of the terms Old English or Anglo-Saxon.

In an important article on *Anglo-Saxon Poetry and the Historian* (*Trans. Royal Hist. Soc.*) D. Whitelock considers the value and limitations of OE. verse as historical material. The inquiry is intentionally confined to English history, and those poems dealing with events in Anglo-Saxon history are dismissed briefly since their importance is obvious. The various theories connecting *Beowulf* with Anglo-Saxon history are reviewed and shown to be decidedly unsatisfactory. Miss Whitelock agrees that in general OE. scholars, in their efforts to date the poems, have rightly ignored alleged allusions to contemporary events, and she goes on to discuss the kinds of evidence upon which such dating is based. For few of the poems is external evidence available, and linguistic criteria can be used only to obtain a relative chronology. Attempts to make such tests give an absolute chronology are suspect, and it is only in broad outline that dating from linguistic criteria can be accepted as valid. Miss Whitelock agrees with most scholars in placing *Beowulf*, *Exodus*, *Genesis A*, *Daniel*, and some shorter poems before those of Cynewulf, but is not prepared to go further. A terminus *a quo* is given by the Christian nature of the poems; Christianity is part of the very fibre of *Beowulf*, and to regard the *Wanderer* and the *Seafarer* as essentially heathen poems to which a few conventional Christian sentiments have been added is to miss their point. As far as *Beowulf* is concerned a general survey

leads to the conclusion that, while it is earlier than Cynewulf, it has a long tradition of heroic poetry behind it, and is best dated well into the eighth century. Miss Whitelock has no faith in attempts which have been made to date the poetry from the descriptions of social life which it contains, and has no difficulty in demonstrating the ambiguity of such evidence. But although exact dating is not possible, the poetry nevertheless has some value for the historian. It will not let us into the secrets of contemporary politics, and will supply few new facts, but it can on occasion make us look at AS. society through a contemporary's eyes, and this alone would justify the labour expended on its interpretation.

A new translation of *Beowulf* into blank verse has been made by M. E. Waterhouse.[7] The necessary minimum of apparatus is provided, and a short introduction perhaps tends to over-emphasize the continuity of English literature. The rendering itself is a line for line one which keeps as close as possible to the original, and there can be no doubt of the scholarship and enthusiasm of the translator. It is particularly pleasing to note that archaisms have been deliberately rejected and that the version is really in modern and not in translators' English. But with all its virtues it is doubtful whether, any more than is the case with other translations, it can really pass over to the reader the particular flavour of the original.

H. B. Woolf, *Unferth* (*M.L.Q.*, June), while accepting the difference in tone between the Unferth episode and the rest of the poem, suggests that critics have unduly neglected the later references to Unferth, and that there was some definite artistic purpose behind the author's use of the character. He points out that on his first appearance Unferth serves as an admirable foil to Beowulf, while the debate is important for re-emphasizing the strength of the Geat and so anticipating the future course of the poem. In later references we see Unferth recognizing Beowulf as his superior; his character is partly rehabilitated, and in turn Beowulf's generosity and willingness to forgive are emphasized. In general Woolf is convinced that the Unferth passages exist chiefly for the characterization of Beowulf, and the gradual recognition by Unferth of Beowulf's superiority has the effect of illustrating Beowulf's

[7] *Beowulf in Modern English*, by M. E. Waterhouse. Cambridge: Bowes & Bowes. pp. xix + 127. 10*s*. 6*d*.

character by his influence on others. At first hostile, Unferth passes through a stage of silence, until at last he expresses his admiration by the offer of his sword. Thus the reader becomes fully aware of the impact made by Beowulf on the one man among the Danes who is least heroic, least like himself.

A. Bonjour, *Grendel's Dam and the Composition of 'Beowulf'* (*Eng. Stud.*, Aug.), is concerned with the question of whether the author found the motive of Grendel's dam in his story together with Grendel, or whether he started from a single monster's tale and introduced the motive himself as an epic elaboration. He selects some of the more important points raised by advocates of the second view, and tries to show that if the particular role of the episode in the poem is properly understood most of the so-called 'inconsequences' are necessary and inevitable. The episode acts as a transition between the first and the last parts, the shift in mood as well as in outcome between the first and last struggle of the hero is prepared for by the adventure with Grendel's dam. This, of course, leaves the original question open, but the poet has given the episode an important and effective role within the structure of the poem, one which, artistically, should not be underestimated, and which proves beyond question that when composing *Beowulf* the poet had a perfectly clear vision of how the motive of Grendel's dam had to be used to achieve its real and indispensable effect within the epic.

In a suggestive article on *The Meter of the 'Beowulf'* (*M.P.*, Nov. 1948; Feb. 1949), P. F. Baum suggests that the general plan of AS. versification was evidently such as to lend itself to extempore composition, and instead of a rigid metre we must expect a loose and easy manner which was yet susceptible of literary and artistic subtleties when used professionally, an inference which suits admirably the versification of *Beowulf*. An analysis of the metrical pattern suggests that the basic pattern of the verse is generally two-stress trochaic, capable of several simple variations, as well as more complex ones corresponding with Sievers's B.C.D.E. types. Examples are given of the different variations, and it is emphasized that the variety is only the result of adapting a pattern to the forms of the language in which the poem is composed. The possible existence of three beat verse is considered, and it is decided that the evidence in support of it, though by no means conclusive, is such

as to render its existence probable. The alliteration is then dealt with, and Baum concludes that the functional alliteration may fall on either or both of the metrically stressed syllables of the first verse, and nearly always on the first metrical stress of the second verse, but with many variations. Other points are discussed, quantity, stress, hypermetrical lines, etc., and in conclusion Baum points out that by the side of the few simple and clear generalities there are many uncertainties of detail. He emphasizes, too, that the main difference between his interpretation and that of, say Sievers, is one of attitude; a disbelief in laws and rules, and a conviction that prosody is to be approached in a less dogmatic and rigorous spirit. Here too may be mentioned *A Note on 'The Rhythm of Beowulf'* (*M.L.N.*, May) in which R. E. Past corrects a statement in the book of that title by J. C. Pope.

On the interpretation of the poem L. Whitbread, *The Hand of Æschere: A Note on 'Beowulf' 1343* (*R.E.S.*, Oct.), suggests that the reference here to the hand of Æschere is meant to remind us of the hand and arm of Grendel to which so much prominence has been given earlier. In fact it may be that Hrothgar actually had Æschere's hand before him as he speaks these words, Grendel's mother, as part of her carefully-planned vengeance, having left it in place of her son's arm. S. Einarsson, *Beowulf 249: Wlite=Icelandic Litr* (*M.L.N.*, May), as a parallel to the use of *wlite* in the sense 'looks, appearance' in this passage adduces a similar sense of *litr* in *Njals saga*, and F. P. Magoun, Jr., in *Danes, North, South, East, and West, in 'Beowulf'* (*Phil.*), suggests that although the *Beowulf* poet uses these names at random, the usage nevertheless reflects the existence of Danish regional groups that at one time were referred to in this fashion. Kemp Malone, *Readings from the Thorkelin Transcripts of 'Beowulf'* (*P.M.L.A.*, Dec.), collates Zupitza's readings from the A and B transcripts with the originals; and F. D. Cooley, *Contemporary reaction to the identification of Hygelac* (*Phil.*), notes that credit for this discovery was withheld from Grundtvig, whether intentionally or accidentally, by his contemporaries and successors.

On the other heroic poetry W. A. Maynard, *The Fight at Finnsburg* (*M.L.R.*, April), suggests reading *Hwearf blacra hræs* for Hickes's *Hwearflacra hrær*, and translates 'A crowd of black ones

swooped. . . .' A. C. Bouman, *Leodum is Minum: Beadohild's Complaint* (*Neophil.*), tries to show that there is a close connexion between *Deor* and this poem, and since the autobiographical elements in the former point to Scandinavia, he suggests that the latter may also be connected with northern legend. He would identify Eadwacer with Odoacer, the evil counsellor of Eormenric, and is thence led on to connect the OE. poem with the Weland saga. In that case the only possible speaker of the poem is Beadohild, and the only person who could have stirred her emotions to despair is Weland. The poem is translated and commented upon, and it is claimed, optimistically, that 'all the different features fit exactly into the pattern of Beadohild and Vǫlund's legend, even as told in *Vǫlundarkviða*, with the sole exception of the child, whose birth however is also foreshadowed in that poem'.

C. Schaar, in an important work on the Cynewulfian poems,[8] concerns himself also with *Andreas*, *Dream of the Rood*, *Crist I*, *III*, *Guthlac A*, *B*, and the *Phoenix*. He deals first with the subject matter, then with the texts, textual criticism and interpretation, and finally and most extensively with the style and manner. In general Schaar concludes that all are closely dependent on Latin hagiographic or homiletic literature; that the influence of the heroic poetry is to be seen in Cynewulf and *Guthlac B*, and most strongly of all in *Andreas*, while Cynewulf and the unknown authors of the *Dream of the Rood* and *Crist III* show the finest sense of arranging and organizing the language so as to accord with the varying character of the subject matter. Cynewulf's style is distinguished by elaborateness combined with moderation and variety, dependent on but not overwhelmed by the vernacular tradition, the best of his works, *Elene*, containing some of the best poetry in OE. The *Dream of the Rood* and *Guthlac B* are nearest in style to the signed poems, while *Crist I* is also fairly close. But *Crist III* and the *Phoenix*, in spite of some Cynewulfian characteristics, are differentiated from the signed poems by their manner of thinking and their tradition, a point which tells against those who believe in the unity of the *Crist* trilogy. Least similar are *Andreas* and *Guthlac A*, not so much on account of a different traditional influence, as by

[8] *Critical Studies in the Cynewulf Group*, by C. Schaar. Lund: Gleerup. pp. 337.

mannerisms and a lack of discrimination completely foreign to Cynewulf. On the whole Schaar's results tend to confirm the views of Das and earlier scholars that, while *Crist III*, *Guthlac A*, *Andreas* and *Phoenix* cannot be the work of Cynewulf, the *Dream of the Rood*, *Crist I*, and *Guthlac B*, are at any rate the work of poets whose style and manner had much in common with his.

P. Gradon, *Cynewulf's 'Elene' and Old English Prosody* (*E. and G.S.*), complains that the classical method of scanning OE. poetry obscures the basic rhythmical pattern, determined as it was by stress. She points out that Sievers's types of half-line are combinations of rising and falling feet, which, when combined in a full line, form rhythmical patterns essentially the same as those which form the basis of modern verse. She goes on to analyse the possible combinations, and considers the relative proportions of the different types in *Elene*, finding that the figures confirm the impression that the poem is written in a predominantly falling metre.

On the minor poetry E. von Erhardt-Siebold continues her work on the riddles in two further articles. In the first, on *The Old English Storm Riddles* (*P.M.L.A.*, Sept.), she agrees with Kennedy that 2–3 are actually one riddle, and that the background of all three is Graeco-Roman cosmological thought. The first riddle is edited and translated, and as the answer to this and to 2–3 is suggested 'The Atmosphere', in the sense in which Graeco-Roman cosmology conceived of the sublunar air, a strange mixture of the four elements, of which lightnings, meteors, and other luminous phenomena are regarded as transformation products. It is pointed out that though an identical solution for 1 and 2–3 makes the first a partial doublet of the second, this is no objection since about a dozen doublets are in any case to be counted in the collection, something which makes it unlikely that they can be the product of a single author. The second article, on *The Old English Loom Riddles* (*Phil.*), discusses Riddles 35, 56, 70, the answers to which are taken to be 'Battle Shirt', 'Web in the Loom', and 'Shuttle'. A description of the weaving process in primitive looms is given, and the three riddles are edited, translated and commented upon. Considered together they reveal that the Anglo-Saxons were acquainted with advanced methods of weaving, the references here being much more graphic than those to be met with in classical

literature. Also on the Riddles N. E. Eliason points out that the textual evidence for taking *Riddle* 68 *of the 'Exeter Book'* (*Phil.*) as being actually two riddles is inconclusive, and he prefers to take it as a single riddle with the answer 'Christ Walking on the Sea'.

F. Cordasco, *The Old English Physiologus: Its Problems* (*M.L.Q.*, Sept.), discusses the questions of whether the OE. version constitutes a small cycle complete in itself, and what the bird of the fragment may be. The two problems are connected, and he has no doubt that the bird is to be identified with the Partridge. The conclusion is that the OE. poet used a Latin original in which land, water, and air, were represented in sequence by the Panther, the Whale, and the Partridge, and this he chose to follow in a small cycle to which he prefixed a few introductory lines and concluded with *Finit*. In *The Old English 'Exhortation to Christian Living': Some Textual Problems* (*M.L.R.*, April), L. Whitbread points out that the author was inspired by *Judgment Day II* in the same MS. to the extent of re-using a considerable number of words and phrases, and that a substantial portion of this second poem is preserved in an adapted prose version as part of the 'Wulfstan' Homily xxix, which is therefore useful in interpreting corrupt passages in the verse. Similarly the *Exhortation* is reproduced partly in Homily xxix and partly in Homily xxx, and these also can be used for interpreting the verse. Finally note should be made of E. von Schaubert, *Zur Erklärung Schwierigkeiten bietender altenglischer Textstellen* (*Phil.*), where notes are given on *Phoenix* 33–9, 71–80, *Rhyming Poem* 9–10, *Ruin* 3–6a, 6b–9a, *Genesis* 318–20, and *Exodus* 500–2.

Little has appeared on the prose. S. Potter, *King Alfred's Last Preface* (*Phil.*), describes the various editions of the OE. version of St. Augustine's *Soliloquies*, translates the preface and comments on some aspects of it. R. J. Menner, *The Anglian Vocabulary of the Blickling Homilies* (*Phil.*), on the evidence of vocabulary has no hesitation in assigning them to a Mercian, perhaps East Mercian, provenance, but declines to be dogmatic; nor does he feel that the evidence of vocabulary is sufficient to determine the date. R. Willard, *The Blicking-Junius Tithing Homily and Cesarius of Arles* (*Phil.*), points out that the *æpela lareow* cited as a source in the fourth Blickling homily is Cesarius of Arles, whose sermon *De reddendis decimis* supplies the framework and materials for parts

1 and 3 of the homily. He discusses the relation of the two homilies to the tithing legislation, and prints the entire text of Cesarius's homily, paralleled by the corresponding portions of the OE. homily. The same author, in *Vercelli Homily XI and Its Sources* (*Spec.*, Jan.), notes that this is a compound text, basically a homily of Cesarius of Arles, now preserved with the rubric 'In Natali Sancti Felicis', but introduced by a sentence from the same writer's homily for Rogationtide, and brought to a close by the incorporation of observations reflecting contemporary conditions, utilizing material written originally in earlier eras. The whole is wrought into a clear, brief, and effective admonition appropriate for Rogation Monday. An edition, in parallel lines, of the Latin and OE. texts is given, together with a translation of the latter.

J. C. Russell, *Westerna in the Tribal Hidage* (*N. & Q.*, 28 May), suggests that palaeographically this could be a miswriting for *West* or *Westan Hecan*, whom he would identify with the Iceni of East Anglia pushed west early in the AS. period. Dealing in part only with OE. is L. H. Loomis, *The Saint Mercurius Legend in Medieval England and in Norse Saga* (*Phil.*). Ælfric's version of the death of the Emperor Julian at the hands of St. Mercurius is noted, and it is pointed out that the story influenced the legend of the slaying of Swegen by St. Edmund.

Articles on the glosses include T. F. Mustanoja, *Notes on some Old English Glosses in Aldhelm's 'De Laudibus Virginitatis'* (*Neuphil. Mitteilungen* 3–4). Nineteen of the glosses are dealt with in some detail, new light is thrown on the meaning or form of some of them, and erroneous readings in the printed editions are corrected. The importance of a critical edition of the Aldhelm glosses is urged, and in general Mustanoja concludes from his examination of them that French influence has not been taken sufficiently into account in the study of late OE. texts.

L. Blakeley, *The Lindisfarne s/ð Problem* (*Stud. Neoph.*), is concerned with the origin of the *s*-forms of the English verb, and emphasizes the importance of *Lindisfarne* for the solution of the problem, since only here are a sufficient number of forms to be found. He suggests that the *s*-form originated in the 2 pl. of verbs with stems ending in *d*, *t*, *ð* and was due to dissimilation com-

bined with the influence of the 2 sg. in etymological *-s*. From here they spread by analogy and under the influence of the 2 sg. to other verbs, but less readily to verbs ending with *s* or *m*. M. L. Samuels, *The Ge- Prefix in the Old English Gloss to the Lindisfarne Gospels* (*Trans. Phil. Soc.*), examines the occurrence of the prefix in verbs, adjectives, nouns and adverbs, and concludes that the original meanings of the prefix are no longer felt in the *Lindisfarne Gospels*. Its distribution shows that it had at one time acted as an inseparable compounding element, generalized in some verbs, avoided in others; and in a few it may preserve a genuine distinction in meaning between simplex and compound. Its use with parts of speech other than verbs is restricted, and in general the *Lindisfarne* usage of *ge-* is not common to late Northumbrian, and probably admitted of variation within the dialect of Lindisfarne itself.

N. Ker, *Old English Notes signed 'Coleman'* (*Medium Ævum*), prints three notes in OE. to be found in the margins of books formerly belonging to the monastery at Worcester. All are in the same eleventh century hand, and signed Coleman. Ker notes also other marginalia which, though unsigned, are to be attributed to the same writer, and suggests that he is probably to be identified with the Coleman who composed the lost vernacular life of St. Wulfstan.

The most important of the articles dealing with individual words or phrases is probably that by R. M. Lumiansky on *The Contexts of OE. 'ealuscerwen' and 'meoduscerwen'* (*J.E.G.P.*, Jan.). A detailed analysis of the two passages in which the words appear is given, the difference in purpose is stressed, and it is suggested that each word, taken individually, can be construed satisfactorily if the emphasis is placed on its primary sense. There is a complete difference in purpose between the passages in which the two words occur, a difference disregarded by those who seek a single interpretation to fit the two words. Because of this difference there is no need to seek help from *Beowulf* in interpreting the passage in *Andreas*, nor is it either necessary or helpful to use the second to explain the implied meaning of the first. The primary meaning of the words is 'ale-serving' and 'mead-serving', and the first is used to suggest the regret which the Danes, thinking Heorot doomed, feel about the impossibility of future revelry in the hall, while the

second is used by the author of *Andreas* to express his own ironic gloating over the plight of the Mermedonians.

B. von Lindheim, *OE. 'dream' and its subsequent development* (*R.E.S.*, July), examines the various meanings of the word, and offers a new explanation for its change of meaning in ME. He suggests that the sense 'somnium' represented its primary meaning, and that this sense led a subterranean existence in OE. until its re-emergence in early ME. No direct evidence is available for such an assumption, but if it can be shown that the whole group of synonyms centred round OE. *dream* radically changed its structure at the end of the OE. period this would provide corroborative evidence for such a theory. An examination of such words as *sped, gamen, sælig*, shows that in the early ME. period these also tended to revert to their original meaning, as if that had been the usual one in colloquial OE. and had come to the fore when the actual spoken language again came to be written down. A. C. Cawley, *Notes on Old English* (*E. and G.S.*), commenting on *scennum* (*Beowulf*, 1694), suggests that an earlier sense of '(metal) plate' referred to the metal plates of which the pommel and guard of a sword were sometimes formed, and that from this the word may have developed the meaning 'pommel or guard of sword'. Connexion is suggested with *unscenþ*, used to gloss *disiungit* in Ælfric's *Colloquy*, the different meanings of the two words perhaps being due to a fancied resemblance in shape or position between the cross-piece of an ox-yoke and the plates of metal attached crosswise to the tang of a sword. In the second note it is suggested that in *cuþe stræte* (*Beowulf*, 164) the word is specially used of a lane or road leading up to Heorot, and this would explain the significance of the adjective *cuþe*. In the third note Cawley suggests that *hit* (Ælfric's *Colloquy*, ed. Garmonsway, line 94) has a double reference back to *swa hwæt swa* (92) and forward to *fixas* (94). It is also possible that it may have a purely anticipatory function, like the preparatory *there* in modern English, further examples being given of similar constructions and functions in Old and Middle English. In *Old English 'wopes hring'* (*E. and G.S.*), K. R. Brooks considers the phrase as it occurs in *Andreas, Elene, Guthlac* and *Crist*, and comes to the conclusion that 'outpouring of tears' is perhaps the best approximation to the meaning. An examination of the meaning of the word in the various languages leads C. T.

Carr in *OE. 'Fitel', OLG. 'Fitel', OHG. 'Fizzel', ON. '-fjǫtli'* (*E. and G. S.*) to conclude that its original sense was 'parti-coloured', and that from this it later came to have the sense 'flecked with white'. He suggests that the name *Fitela* refers to the fact that he was a werwolf, and that therefore like a wolf he was flecked with white. Finally notice should be taken of an important article on *The Anglo-Norman Franchises* (*E.H.R.*, July, Oct.) by N. D. Hurnard. The author is concerned mainly with Anglo-Norman legal terms, and the article includes careful investigations of the exact meaning of such OE. words as *grithbryce, forstal, hamsocn*, etc., and is thus of considerable importance to the lexicographer as well as to the historian.

Some of the problems on the syncope of the endings of the 2nd and 3rd sg.pr.ind. of verbs which were left untouched by Hedberg (*Y.W.*, xxvi, 26) are now taken up by M. T. Löfvenberg.[9] In the first two chapters the prehistoric endings and the nature of the syncope of the verb forms are dealt with, while the following three are devoted to long-stem verbs, verbs with the stem in *-h*, and short-stem verbs respectively. Löfvenberg concludes that in late PrOE. the endings in the persons concerned were *-is* and *-iþ* in all strong verbs and in most short-stem weak verbs, but *-īs* and *-īþ* in long-stem weak verbs and in some short-stem weak verbs. The verb form then coalesced with a following personal pronoun so that the final syllable thus became a medial one, and like other unstressed *i*'s in medial open syllables the *i* of the ending was syncopated at the beginning of the seventh century. In the endings with *ī* the shortened vowel was subjected to syncope only after a long syllable, and this not before the middle of the seventh century when spirant *h* had been weakened or become an aspirate. Of such verbs as syncopated the *i* of the endings in late PrOE. we should expect to find the syncopated variant before a following personal pronoun, the unsyncopated one in all other cases. But such a distribution is not traceable, levelling in both directions having taken place at an early date, and the syncopated forms came to be used also in cases where the pronoun preceded the verb form. In WS. a levelling in favour of the syncopated variant must have taken place before the end of the ninth century, though some unsynco-

[9] *On the Syncope of the Old English Present Endings*, by M. T. Löfvenberg Copenhagen: Munksgaard. pp. 52. 3*s*. 6*d*

pated forms must have been current in spoken West Saxon at the end of the ninth century.

A. H. Marckwardt, *Verb Inflexions in Late Old English* (*Phil.*), examines verbal inflexions in which a vowel followed by *-n* constituted a final unstressed syllable, and concludes that chronologically the order of change was the adoption of *-on* endings in the past subjunctive forms, followed by the reduction of the past indicative, infinitive and past participle in that order. The *Rime of King William* (*Phil.*) in the Peterborough *Chronicle* is used by B. J. Whiting as evidence for the fate of inflexional syllables in late OE., and he concludes that it supports those who would date the dropping of final *-n* and the levelling of unaccented vowels as having occurred before the Conquest.

G. W. Cobb, *The Subjunctive Mood in Old English Poetry* (*Phil.*), proposes a descriptive classification for all subjunctives in OE. poetry on the basis of the underlying modalities or psychological states. After some discussion he concludes that practically all occurrences can be classified under various sub-divisions of five Modes—Animative, Volitive, Morative, Putative, and Ideal Judicative. An article by O. Funke *On the Use of the Attributive Adjective in OE. Prose and Early ME.* (*Eng. Stud.*, Oct.) is intended to supplement some remarks on the use of the strong and weak adjectives in OE. to be found in Christophersen's excellent book on the articles in English. Funke concludes that in OE. prose traces of an older usage of the strong adjectival forms after the definite article cannot be proved, whereas the slight fluctuations after possessive pronouns indicate some uncertainty in earlier OE. prose texts. In OE. poetry the only real fluctuations between strong and weak forms appear after possessive pronouns. After the definite article no strong forms can be found.

Finally mention may be made of three articles on OE. scholarship. P. H. Goepp, II, in *Verstegan's 'Most Ancient Saxon Words'* (*Phil.*), examines the seventy or so words (out of 685) given as OE. by Verstegan, but which are not recorded in Bosworth-Toller or *O.E.D.* Most of these words are directly or ultimately of Germanic origin, and this suggests that Verstegan's knowledge was greater than might have been expected. In general, although his etymologies show that he had the faults of his age, he shows a minimum of irresponsible fancy, and has an uncanny accuracy in

distinguishing between Romance and Germanic words. D. J. Savage, *Grundtvig: A Stimulus to Old English Scholarship* (*Phil.*), gives a brief indication of the debt owed to Grundtvig by students of OE., while H. B. Woolf describes *Longfellow's Interest in Old English* (*Phil.*).

IV

MIDDLE ENGLISH

I. CHAUCER

By DOROTHY EVERETT

AMONG the writings concerned with Chaucer's work as a whole, Nevill Coghill's *The Poet Chaucer*[1] stands out as having the widest appeal. The author's particular aim in this book is 'to discern the special gifts and accidents' that made Chaucer 'our greatest comic poet'. His concern is, therefore, with the qualities of Chaucer's mind and temperament as revealed in his poetry, and, to a lesser extent, with the circumstances of his life. He is specially interested in tracing the connexions between the earlier and the later poetry, since he sees Chaucer's poetic progress as a gradual growth in power and skill; 'the forms and qualities . . . are subtended, so to speak, from one [poem] to another', and 'almost all are built into *The Canterbury Tales*'. Accordingly, the love-visions and *Troilus* receive due measure of space and attention; indeed, one might almost say that they receive overdue measure, for, owing to the limited scope of the book, many of the *Canterbury Tales* have, in comparison, been dealt with rather summarily.

In his introduction Coghill writes generally of the qualities which he finds most fundamental in Chaucer's work—his 'affirmative wit that delighted in things for being what they were', his sensibility (or 'power of pity'), his feeling for beauty, and the 'liquid music of his language'. Most of these qualities are to be found in his love-visions, even in the earliest of them, the *Book of the Duchess*.

Coghill's own liking for the early poems is evident in the terms he uses of them. The *Book of the Duchess* is praised for its courtliness, 'a perfect simplicity at one with a perfect sophistication'. The *Parlement of Foules*, apparently trivial in subject, is based on two aspects of reality generally recognized in Chaucer's day, the hierarchies of the Natural Order under God, and of the 'social gradations in feeling and delicacy in sexual love'. So, however purely

[1] *The Poet Chaucer*, by Nevill Coghill. Home Univ. Library. O.U.P. pp. xii + 185. 5*s*.

decorative the poem may seem, there is behind it, securing it from triviality, the shape of the universe as the fourteenth century conceived it.

The main elements that went to the making of *Troilus and Criseyde* are well brought out, though the links between them are not always clear. Coghill thinks that it was in the Boethian conception of tragedy that Chaucer found the new formula which enabled him to conceive this poem. He used the main outlines of Boccaccio's story of Troilo as an *exemplum* of the turning of Fortune's wheel. Boccaccio's characters were changed so that, through them, he could convey his 'philosophical criticism', not of the lovers, but of the code of love which they exemplified. Chaucer saw this way of love as one that had great virtues, but was not strong enough to withstand the 'fatal accidents of a real world'.

The last two chapters of the book are devoted to the *Canterbury Tales*, a short one to the *General Prologue* and the scheme of the work as a whole, a much longer one to the *Tales*, which are considered in close relation to their tellers. The Knight and his tale, the Wife of Bath and hers, and a couple of others, are separately treated, but tales which 'share certain kinds of vision or quality' are grouped together. The convenience of this grouping is obvious, but it has its disadvantages. In general, the discussion of the *Tales*, though it contains some pertinent and pleasing comments, contributes rather less to the understanding of Chaucer than earlier parts of the book.

As a whole, however, it is excellently suited to the purpose of the series in which it appears. The author's good humour and evident enjoyment of his subject, his easy manner and his gift for a telling phrase, all help to make it attractive reading.

The little book called *Introducing Chaucer*,[2] by Norman G. Brett-Jones, which is presumably intended for schools, is more occupied with what often goes nowadays by the name of 'background material' than with Chaucer's writings. The majority of its chapters are on such subjects as Chaucer's London, the Black Death and the Peasants' Revolt, the Medieval Church; and even those ostensibly concerned with the *Canterbury Tales* (Chaps. VIII-X) contain much information about pilgrimages, about food and clothing in Chaucer's day, and so forth. Towards the *Canterbury*

[2] *Introducing Chaucer*, by Norman G. Brett-James. Harrap. pp. 126. 5*s*.

Tales themselves the author is curiously literal-minded. He assumes that Chaucer himself must have gone on the pilgrimage he describes (cf. p. 75), and he accepts unquestionably the view that Chaucer's pilgrims represent living contemporaries of the poet.

D. S. Bland, in *Chaucer and the Art of Narrative Verse* (*English*, VII, No. 41), considers some of the merits and limitations of the medium of narrative verse, to which Chaucer was committed by the conventions of his age. He suggests that, since narrative poetry 'is not poetry of the first order', Chaucer's lack of 'high seriousness' should perhaps be regarded as due to his medium, not to his temperament. There are, however, some states of mind that can be better expressed in a medium less concentrated than tragedy. The leisurely pace of *Troilus* is necessary for the full revealing of Criseyde's character, and it is 'Chaucer's control of this essential pace of the story' that makes the poem a masterpiece. In the *Canterbury Tales* Chaucer succeeded in making something unique out of the medieval convention of a collection of tales, yet few of the tales are original, and most of their openings are of the familiar 'Once upon a time' type. The opening of the *Nun's Priest's Tale* is, however 'oblique'; the 'povre widwe' of the first few lines is not the subject of the tale. In this Tale, the plot, which was well known, is quite unimportant, everything is in the telling.

The importance of studying from manuscripts, rather than from printed books, the works which Chaucer knew and used is once more stressed by R. A. Pratt in *The Importance of Manuscripts for the Study of Medieval Education, as Revealed by the Learning of Chaucer* (*Progress of Medieval and Renaissance Studies in the United States and Canada*, Bulletin No. 20). Since certain combinations of pieces tend to recur in MSS., we can gain from them some idea of what associations were likely to be in Chaucer's mind. The standard medieval school reader, known as the *Liber Catonianus*, is of particular interest for students of Chaucer, since it seems probable that many of his apparently learned allusions come from this book.

Pratt points out that the actual content of a piece with a well-known title may differ in a medieval manuscript from its content in a renaissance or modern printed text, and this he also illustrates from the *Liber Catonianus*, where Claudian's *De raptu Proserpinae*

sometimes appears in a form not found in any printed editions. Further, in MSS., and often only there, we can discover the exact textual variants Chaucer may have known. Some of his curious forms of proper names, often thought to be errors on his part, were simply taken by him from the MSS. he read; for example, 'Scithero' for 'Cicero' in the *Franklyn's Prologue*. ('Cithero' occurs frequently in MSS. of Chaucer's time and earlier, e.g. in Walter Map's *Valerius ad Rufinum*).

Finally Pratt notes the importance of knowing precisely what glosses and commentaries Chaucer was familiar with. The confusion of Bellona and Pallas in *Anelida and Arcite* is perhaps explained by the fact that they are identified in the glosses on Statius's *Achilleid* found in some MSS. of the *Liber Catonianus*. The *Nova poetria* of Geoffrey of Vinsauf is likely to have been known to Chaucer in a glossed manuscript, and a new edition of this work, with rubrics, glosses and any other features known to the fourteenth-century reader, is a *desideratum* for Chaucerians and others interested in that century.

The controversy between James G. Southworth and E. Talbot Donaldson as to whether or not historical grammar can explain Chaucer's treatment of final *-e* in verse (cf. *Y.W.*, xxviii, 72–3, xxix, 71–2) has been continued in *Chaucer's Final -e* (*continued*) (*P.M.L.A.*, June). Southworth states that their basic disagreement proceeds from the fact that Donaldson maintains that 'the single verse must be the vocalic unit', whereas Southworth thinks that, for Chaucer's poetry, the assumption of a two-verse unit is necessary because we do not know everything we need to know about the end of the line. As for elision, by which Donaldson, following the majority of historical grammarians, explained many of Chaucer's unpronounced *-e*'s, Southworth claims that, on his own assumption, 'elision does not exist'.

In his reply to this (*loc. cit.*) Donaldson notes that this last statement runs counter to historical evidence, and that, to reject the single verse as the vocalic unit, is to ignore the analogy provided by other European languages (including Greek and Latin), where elision took place within the line but not between one line and the next. He remarks that Southworth has carried the argument beyond the scope of the historical grammarian, who 'can only proceed in the direction in which historical evidence leads him'.

Germaine Dempster has continued her important work on the MSS. of the *Canterbury Tales* in an article entitled *The Fifteenth-Century Editors of the 'Canterbury Tales' and the Problem of Tale Order* (*P.M.L.A.*, Dec.).

Having shown last year (cf. *Y.W.* xxix, 72 ff.) that √*d* (i.e. the lost ancestor of the *d* family of MSS.) derived its tale order mainly from √*c*, with one alteration due to the influence of Hg, and that the *b* MSS. followed the order of √*d*, she now sets herself to account for the remaining important early arrangements of the *Canterbury Tales*, those of MS. Hg, of the *a* MSS. and El, of the *c* MSS. and of MS. Ha⁴. The problem of the √*c* order is tackled first. Mrs. Dempster shows that it is unlikely that the √*c* editor could have found suggestions for his order from the MSS. which he copied, though it does seem probable that certain blocks of tales reached him as 'solid units'. (These would be—Block A, except for the Cook's Prol. and Tale, Blocks C, D, and B² as far as the Thopas–Melibeus link.) Mrs. Dempster's view is that the √*c* order is primarily based on that of Hg. The differences between the √*c* order and that of Hg are not great: they can, in fact, be summed up in the statement that √*c* has the sequence D—Clerk's Tale—Merchant's Tale, and Hg has not. The sequence Cl—Me is certainly correct (cf. E 1212 and 1213) and, since both Clerk and Merchant refer to the Wife of Bath, their tales must have been intended to follow hers, and probably immediately. The scribe of MS. Ha⁴ who, there is reason to think, belonged to the 'same group of workers' as the √*c* editor, got the correct order for the block D E F (D–Cl–Me–Sq–Fk), and the correct links between the tales in this block. It would seem probable that both this Ha⁴ order, and the √*c* editor's correct order for D E, came from the same source, namely, the *a*—El order, since this is the only fifteenth-century tale order (other than that of Ha⁴) known to us as having the correct D E F sequence. Mrs. Dempster's proof that the primary source of the √*c* order was that of Hg involves a consideration of the several sequences which the two have in common, of which, as she shows, the geographically incorrect B²—H is the most significant. She is convinced that this incorrect sequence was 'forced upon the Hg man by the order, doubtless accidental, in which he obtained copies' of the various *Canterbury Tales* pieces; in other words, that it 'does not reflect any antecedent of any kind'. Its appearance in √*c*, where its effect is even worse than in Hg (since it forced the √*c* editor to have the *Canon Yeoman's Prol. and Tale* before B²), is inconceivable as the result of independent thinking and can only be attributed to the √*c* editor's having followed Hg.

Turning next to the order of Ha⁴, Mrs. Dempster remarks that the only feature differentiating it from that of Hg is its possession of the correct sequence D E F, and she therefore concludes that it, like √*c*, derived its order primarily from Hg. She considers in some detail how the √*c* editor, and the men responsible for Ha⁴, could have obtained information about the Hg order, and also the information about the order of *a*—El which enabled them to improve on Hg.

Lastly she discusses the relation of the Hg order to that of *a*—El. She believes, as others have done, that the two may be due to the same man,

presumably the scribe who wrote Hg and El. At any rate, the fact that the one 'unquestionably un-Chaucerian feature of the *a*—El order, the position of C B^2 in the second half of the work and after the reference to Sittingbourne' is already in Hg, suggests that the *a*—El order 'may not be as entirely independent of Hg's as has hitherto been assumed'.

Mrs. Dempster concludes with an outline of the history of the tale order as she believes it is indicated by the evidence of the extant MSS. For convenience it may here be very briefly summarized in six stages: (1) The arrangement of the Hg scribe. Assuming that some of the Tales reached him as 'solid units', his arrangement of these units and of the other Tales was partly dependent on internal evidence, partly on the order in which he obtained his texts. (2) The *a*—El arrangement which, whether dependent on Hg or not, rests mainly on internal evidence. (3) The 'lost shop exemplar' √*c*, and MS. Ha^4, both derived mainly from Hg, with improvements from *a*—El. (4) Ad^3, based chiefly on *a*—El, but with defects probably due to Hg. (5) √*d*, derived mainly from √*c*, with one alteration derived from Hg. (6) √*b* taken from √*d*.

If Mrs. Dempster's views are correct, the Hg order and the *a*—El order were at the back of all later arrangements, and the Hg order especially, in spite of its glaring defects, was very widely influential (though, as she notes, its 'excellent text was hardly used at all').

Work on the *Canterbury Tales* themselves will, as usual, be recorded in the order in which the items appear in Skeat's edition. J. R. Hulbert, in his article *Chaucer's Pilgrims* (*P.M.L.A.*, Sept.), stresses the variety in Chaucer's portraits of the pilgrims. He thinks that the combination in them of individual with typical details largely accounts for Chaucer's success; yet his main reason for introducing topical references may have been merely 'to entertain his friends with "hits" on current scandals'. Hulbert notes the difficulty, for us, of knowing which of Chaucer's details do refer to actual living persons. He himself believes that the description of the Knight is based on the career of a single knight known to Chaucer, but he recognizes that this must be a matter of personal opinion. In addition to the variety of elements in the sketches, there is variety in the method of description, and in Chaucer's attitude towards the pilgrims.

In the first of A. A. Prins's *Two Notes to the Prologue of Chaucer's 'Canterbury Tales'* (*Eng. Stud.*, April, June, Aug.) he discusses the meaning and origin of the phrase 'in chyvachie', in the portrait of the Squire (*Gen. Prol. A* 85). He refers it to the French phrase 'en chevalchie' which had two meanings, 'in military service', and 'on a raid or expedition', either of which would be appropriate in

the Chaucerian context. The second note proposes a new interpretation of ll. 173–6 of the *Prologue*. Prins would understand the lines as meaning 'The rule of St. Maur or of St. Benet, being somewhat old and strict, this same monk let old people . . . observe . . . whereas he himself "held the space" . . . i.e. allowed himself a greater liberty and took the spacious world for his province, in accordance with more "modern" conceptions'. This assumes meanings for 'thynges', 'pace' and 'heeld . . . the space' different from those usually attributed to them in this passage, and, despite Prins's contention that they are not without precedent, his interpretations are not easy to accept. In the August issue of *Eng. Stud.* F. Th. Visser suggests that 'leet' (l. 175) should be interpreted 'considered, regarded', but his rendering of ll. 173–5 is not convincing.

Of the two articles which are concerned with the Prioress, one treats her together with Criseyde and will be mentioned with other work on *Troilus*. The other, Dom Maynard Brennan's *Speaking of the Prioress* (*M.L.Q.*, Dec.), considers her as a Benedictine Sister. The writer believes that the reference to her smiling 'ful symple and coy (="silent")' is a reflection of the Benedictine Rule, where it is enjoined that laughter should be 'controlled, unaffected and silent'. On a long journey a Benedictine should recite the canonical hours, and, if there are two or more of them, they should chant alternately and aloud. We are therefore to imagine that the pilgrims could hear the Prioress and her nun chanting the Office. That her chanting was 'entuned in her nose' is not, in Dom Brennan's view, a reference to common practice, but to something peculiar either to the Prioress or to her community.

Dom Brennan rejects the idea that the Prioress's 'gentleness . . . towards children and kindness towards dumb animals' are 'signs of a frustrated motherhood'. He sums up his view of her by saying that both she and the Parson are 'cast in a religious mold', but they have different ideas of what is compatible with their spiritual life.

Arthur Sherbo's article, *Chaucer's Nun's Priest Again* (*P.M.L.A.*, Mar.), considers the position of the Prioress and of her priest. Sherbo is unconvinced by Manly's argument that the Prioress was head of the Benedictine nunnery of St. Leonard's at (or near) Stratford-atte-Bowe, and by his reasons for rejecting the reading 'and preestes thre' (A 164) as non-Chaucerian. If this reading is

accepted as genuine, it would have to be assumed that the Prioress was head of a larger and more important convent, and that the 'Nun's Priest' was one of three priests who acted as her attendants and bodyguard. This, Sherbo thinks, is more likely than that he was (in Manly's words) 'the priest of the parish, who had official relations with the nunnery as confessor'. The words in which the Host addresses the Nun's Priest (B 4000 ff., 4640 ff.) are not suitable for one who held the position of father-confessor to the head of the convent, but they are not unfitting for 'Sir John' if he were merely one of a number of priests attached to a convent, or a priest hired for the pilgrimage to act as one of the Prioress's attendants.

Margaret R. Stobie, in *Chaucer's Shipman and the Wine* (*P.M.L.A.*, June), offers a new explanation of the *General Prologue* ll. 396–7, based on certain judgments in the Laws of Oléron (see *The Black Book of the Admiralty*, Rolls Series, I, 89 ff.). This code of maritime law, which was observed in the fourteenth century throughout N.W. Europe, regulates the relationships of the master of a ship with his crew, and with merchants. It is there stipulated that he shall provide his men with food and drink (which evidently meant wine), and this might be a good reason for the Shipman's stealing from the wine cargo. But, in fact, the Shipman would be unlikely to steal from the cargo, since the Laws of Oléron provided that the merchant could have a guard for his wine during the voyage and he could claim damages for the loss of it. The Laws refer, however, to a custom by which the merchants were expected to provide the mariners with wine in each port and on each day of a double feast. The 'courtesy wine' which was put aside for this purpose must have been easily accessible, and from this the Shipman could have stolen the daily amount (or some of it) which he had to provide for his crew. If we suppose that this is what he did, there is more point in the line 'And certeinly he was a good felawe', for, to his crew, at least, he was 'a good felawe', if at the merchant's expense.

The meaning of ll. 663–5 of the *General Prologue*, in which Chaucer remarks that the Summoner had 'In daunger . . . at his owene gise The yonge girles of the diocise', is elucidated by Martin W. Bloomfield in *Chaucer's Summoner and the Girls of the*

Diocese (*P.Q.*, Oct.). The true explanation of these lines is suggested by certain passages describing the activities of the Summoner in the *Friar's Tale*. In particular D 1338–41 and 1355–62 suggest that, by keeping in touch with the loose women of his diocese, a summoner could obtain knowledge enabling him to threaten those who consorted with them that he would report them to the archdeacon. He had thus a good opportunity for blackmail. The meaning of the passage in the *Prologue* has hitherto been obscured by the interpretation of 'girles' as 'young persons of both sexes'. The word certainly did mean this, but there is evidence in the only other use of it in Chaucer (cf. *Miller's Tale*, A 3769), and in at least one work before and one after the *Canterbury Tales*, that it could mean 'young persons of the female sex', probably with the implication of 'prostitutes'. In the passage under consideration it should certainly be interpreted 'young women', possibly 'prostitutes'.

The *Knight's Tale* continues to be the subject of discussion. Of the three articles concerned with it this year, William Frost's *An Appreciation of Chaucer's Knight's Tale* (*R.E.S.*, Oct.) is the most comprehensive and the most illuminating, largely because its author persists in regarding the Tale as an artistic whole. He perceives in it 'three widening concentric circles of interest', the 'human interest' of the rivalry between two noble young men in love, the 'ethical interest' of a conflict between love and comradeship, and 'the theological interest attaching to the method by which a just providence fully stabilizes a disintegrating human situation'. In connexion with the first of these, Frost remarks that the problem of who shall win the lady is intensified by the parallelism with which Chaucer presents Palamon and Arcite.

The conflict between love and comradeship is, in Frost's opinion, the 'emotional focus' of the story. The similarity in the heroes' circumstances, and the fact that they are sworn brothers, emphasizes the break between them. It is still further emphasized by the allusion which Chaucer makes to the famous friendship of Theseus and Perotheus just after the two lovers have quarrelled. Palamon and Arcite themselves take diverse views of their situation, the difference between them being first revealed when Palamon takes Emilye to be a goddess, but Arcite at once knows her to be a woman. As Frost sees it, Palamon, the more idealistic of the two,

wins Emilye because, in terms of the story, he is the more worthy of her.

But the course of events does not depend on the two knights alone, nor even mainly on them. It is determined in part by Theseus (who is, so far as the knights are concerned, 'the executant of destiny'), in part by the gods, Mars, Venus and Saturn. Ultimately it is determined by that power, spoken of as the 'Firste Moevere', of which even the gods are merely the agents. Frost holds that 'the view of the universe taken by the Tale is a tragic view, and the condition of man presented by the teller is also tragic'. Yet the effect of the *Knight's Tale* as a whole is not that of the chaotic world of the Mars and Saturn passages in Part III, for we are made aware, particularly in Theseus's speech about the 'Firste Moevere', that all the events of the tale have proceeded 'under the laws of an ultimate Providence', and that 'the very vicissitudes of life fall into an ultimate pattern'.

W. H. French's article, *The Lovers in the 'Knight's Tale'* (*J.E.G.P.*, July), seeks for a 'simple solution' to the problem of how Chaucer meant the characters of Palamon and Arcite to be understood. As compared with Boccaccio, Chaucer emphasizes the concepts and machinery of courtly love; for example, at the end of the first part of his tale, he asks the question, 'Who hath the worse, Arcite or Palamoun?'—the kind of question argued in courts of love. In literature embodying the ideals of courtly love, 'the human figures were by tradition seldom carefully individualized'; they stood for principles or concepts. Chaucer, knowing these conventions, would be likely to differentiate his rival lovers only on lines familiar in such literature. The distinction he makes is dependent on the idea that a lover could please his lady in two ways, either by being an agreeable companion to her or by feats of arms. Palamon represents the lover who preferred his lady's company to glory in battle, Arcite the lover who preferred the battlefield to the bower. Chaucer does not favour one more than the other; he meant both to be paragons. His tale presents a 'tragedy' in which virtue is in conflict, not with evil, but with an equal virtue.

In *'The Knight's Tale' and the 'Teseida' again* (*U.T.Q.*, Jan.), H. S. Wilson devotes considerable space to a critical account of

Boccaccio's *Teseida*. He makes the point that, though Boccaccio is mainly interested in the study of the passions, there are in his poem the beginnings of 'philosophical design', in the role which fate plays in the affairs of the human figures. After referring briefly to some of the many alterations which Chaucer made, Wilson concentrates on what he takes to be the poet's central conception. Chaucer, he thinks, holds the balance between the two heroes. He does not present 'a competition of rival merits', but rather an 'exemplum of the power of love which overrules all fellowship'. Like Boccaccio, he represents his characters as under the direction of an irresistible power, but, whereas, in Boccaccio's poem, that power is fate, in Chaucer's it is Christian Providence. Chaucer's story therefore illustrates the Divine Love working 'through imperfect human love to a higher end'. It has its touches of comedy, but it also has 'high seriousness'.

The saying which is introduced into the *Miller's Tale* (B 3530), and which also occurs in the *Merchant's Tale* (E 1485–6) and *Melibeus* (l. 1003), is discussed by Curt F. Buhler in '*Wirk alle thyng by conseil*' (*Spec.*, July). Its ultimate source is, of course, the Biblical 'sine consilio nihil facias, et post factum non poenitebis'; but this is negatively expressed, unlike Chaucer's proverb. In *Melibeus*, Chaucer derives the saying from the *Liber consolationis et consilii* of Albertano of Brescia, where it appears as 'omnia cum consilio fac . . .' (French translation 'Tous tes faiz par conseil feras . . .'). Here Chaucer is merely translating, and his other two uses of the proverb could be derived from his translation. But Albertano's form of the saying still needs explanation. Bühler notes that a form very like his is to be found in the *Proverbiorum liber*, and if this had been identified with the Biblical *Liber proverbiorum*, it would explain why Albertano, and, following him, Chaucer and others ascribed the proverb to Solomon.

Paull F. Baum, in *The Man of Law's Tale* (*M.L.N.*, Jan.) disagrees with B. I. Duffey's view (cf. *Y.W.* xviii, 78–9) of the story of Constance. He cannot believe that Chaucer failed to recognize the absurdities of the tale, even though, living in the medieval period, he would not wholly have condemned it. Baum suggests that he approached it 'in a spirit midway between what you might call low seriousness and levity'. He does not explain what he

means by 'low seriousness', but the phrase seems meant to cover those parts of Chaucer's poem which could, by no stretch of imagination, be called humorous. The 'levity' Baum finds in certain remarks which he terms 'cynical', several of which are susceptible of quite other interpretations than those he gives them. Apparently he also finds it in Chaucer's 'rhetorical outbursts'. It is true that, as he says, these are 'not unlike those of the NPT'; but the same could be said of many rhetorical passages in *Troilus and Criseyde* and elsewhere, where the tone is hardly one of levity.

The passage in the *Shipman's Tale* referring to the 'thynges sixe' which women desire in their husbands (see B 1363 ff.) is the subject of Roland M. Smith's article, *The Six Gifts* (*Journal of Celtic Studies*, I). He finds that the idea is ultimately of Celtic, most probably Irish, origin. Early Irish literature speaks of the six things women desire in men, as well as of the six things men desire in women. In *Tochmarc Emire* we are told of the six qualities possessed by Emer, who becomes Cuchulaind's wife, and of the six things which made Cuchulaind beloved of the women of Ulster. The version of *Tochmarc Emire* known to us may differ from the original eighth-century version, but 'the triadic structure . . . must be dated early'. The appearance of the double triad, or hexad, in Chaucer's lines in the *Shipman's Tale* is a strong indication of ultimate Irish origin. Smith notes, incidentally, that the only other triads in Chaucer's secular tales come from the Wife of Bath (cf. D 278–80, 401–2, 655–8).

The source whence Chaucer obtained his information about the death of Pedro of Castile (*Monk's Tale*, B 3565 ff.) is discussed in considerable detail by H. Savage in *Chaucer and the 'Pitous Deeth' of 'Petro, Glorie of Spayne'* (*Spec.*, July). Chaucer's story differs from that of Froissart and also (though less radically) from that of the Spanish chronicler, Ayala. Savage finds no reason for thinking that he got it from either of them, and believes that he learnt it by word of mouth.

Examining the evidence for the dating of Chaucer's stanzas about Pedro, Savage concludes that, though no exact date is indicated, the year 1371, or possibly a little later, seems a likely time. This would mean that the stanzas were composed after the marriage of Pedro's daughter, Constance, to John of Gaunt, Chaucer's

patron. Chaucer could therefore have learnt the details of the affair from Constance, or from the Duke, or from one of their household. Gaunt's *Register* records a payment (probably made in 1374) to a certain Don Fernando de Castro, a man so loyal to Pedro that he chose to remain with him to the end and was thus an eye-witness of his murder. Savage suggests that this man is very likely to have been Chaucer's informant. He does not claim to have proved the case, but the 'drift of circumstantial evidence sets all in one direction'. Certainly, Chaucer's praise of Pedro, and his denunciation of the treachery of his brother, of Du Guesclin and of Mauny, indicate that he received his information from someone who sympathized strongly with Pedro.

Two notes on the *Nun's Priest's Tale* have appeared in *M.L.N.*, (Feb.). Lalia P. Boone, in *Chauntecleer and Partlet Identified*, decides from Chaucer's description of Chauntecleer that he must have belonged to the breed of fowls known to-day as the Hamburg. This breed has a rose comb 'with crenelated notchings' (cf. 'batailled as it were a castel wal'); it has blue legs and nails that can be white, yellow or black (cf. Chaucer's 'His nayles whitter than the lylye flour'). The detail 'lyk the burned gold was his colour' indicates the particular variety of Hamburg to which Chauntecleer belonged—the Golden Spangled Hamburg. Chaucer's description, both of Pertelote and of Chauntecleer, would appear to be based on very exact observation.

In *The Classical Lamentations in the 'Nun's Priests' Tale'*, R. A Pratt suggests that the references to the bereaved wives of Troy Carthage and Rome (B 4545–4563) was written with Geoffrey de Vinsauf's *Nova poetria* in mind. In that work, shortly before Geoffrey's famous lament for Richard I (to which Chaucer has just alluded), there occurs a brief reference to these three cities which could have given Chaucer a hint for his elaborate passage of lamentation.

In *The Pardoner's Interruption of the 'Wife of Bath's Prologue'* (*M.L.Q.*, Mar.), Arthur K. Moore remarks that, though the Pardoner's interruption (D 163–93) appears to divide the Wife's Prologue into two parts, yet the lively exchange of words between the two characters provides the motive for the second and longer part. Up to that point the Wife had discussed the relative merits of

marriage and celibacy, but when the Pardoner raises the question of the advisability of marriage, she decides to scare him by speaking of 'tribulacion in mariage'. On the face of it, her attitude in the second part of her Prologue is inconsistent with her general outlook and with the preceding discussion, but in fact she is continuing her attack upon the Church by her travesty of solemn anti-feminist writings. 'The discussion is fundamentally a burlesque of serious warnings to men not to marry.'

Among the several articles and notes concerned with *Troilus and Criseyde*, Eugene E. Slaughter's *Chaucer's Pandarus: Virtuous Uncle and Friend* (*J.E.G.P.*, April) undertakes to defend the role which Pandarus plays in the poem. Slaughter's view is that Pandarus acts within the limits of the ideal of friendship as it is conceived in *The Romaunt of the Rose* (both parts), and that his behaviour was meant to be 'wholly commendable'. Chaucer's modifications of his source are significant. Where Boccaccio's Pandaro speaks in self-condemnation and pleads for secrecy, in *Troilus* (III, 239 ff.) the drift of the speech is altered so that it becomes an exposition of the doctrine of courtly love. Moreover, Chaucer makes Pandarus give, as the reason for his action, his fear that Troilus may die—'the one reason which excuses whatever he does for his friend'. Slaughter holds that the speech of Pandarus in Book V, 1731–43 has been wrongly taken as a sign of remorse; as Chaucer himself suggests (1726–7) Pandarus is expressing his sorrow for his friend's distress and his shame at the treachery of his niece. Two conditions govern Pandarus's actions; he acts without expectation of reward, and to prevent his friend's death. This is in accord with what Slaughter calls the 'classical theory of friendship' as stated by Jean de Meun and, in terms of that theory, Pandarus's actions are completely justified.

It was recently pointed out by A. C. Cawley that there are verbal similarities between the description of Criseyde in *Troilus* V 806 ff. and that of the Prioress in the *General Prologue* (cf. *Y.W.*, xxix, 78). The same point is made, apparently independently, and in rather more detail, by Fred M. Smith in *Chaucer's Prioress and Criseyde* (*West Virginia Univ. Bulletin, Phil. Papers*, Vol. 6). The use in both portraits of so many identical or similar terms suggests to Smith that, in describing the Prioress, Chaucer was consciously or un-

consciously following the portrait of Criseyde. This seems possible, but it is not easy to follow him when he hints that Chaucer may have thought of Criseyde as repenting and becoming a nun.

Smith's further suggestion, that something can be learned from the description of the Prioress about Chaucer's intentions when he described Criseyde, is more fruitful. He has shown that, for the most part, the characteristics of the one can be nearly equated with those of the other, but, corresponding to the words 'al was conscience and tendre herte' (used of the Prioress) are the words 'Tendre-herted, slydynge of corage', the last phrase of which has been taken by some critics to indicate Criseyde's 'tragic flaw', her fickleness. Smith doubts whether this is what Chaucer meant. Everything else in the stanza in which it occurs is complimentary, and, even though the phrase seems to echo Benoit's 'Mais sis corages li chanjot' (Guido 'animi constantiam non servasset'), Smith thinks that Chaucer may have understood from the earlier writers, not that Criseyde's heart was fickle, but that it was not immovable, that is, it was sympathetic. The parallels between Criseyde's portrait and that of the Prioress seem to lend some support to the idea that 'slydynge of corage' may have had something of the same meaning as the 'conscience' (i.e. 'tender feeling', 'sensitiveness') of the Prioress.

The relation of Troilus's song (I 400–420) to the sonnet of Petrarch on which it is based (No. 132 in the *Canzoniere*) is discussed by Ernest H. Wilkins in *Cantus Troili* (*E.L.H.*, Sept.). He shows that Chaucer must have used either the final text of the Italian (transcribed 1366–7), or the so-called Chigi text (released between 1359–62), and he comments on the phrases common to both which he thinks Chaucer misunderstood. Some of the instances he gives are clear cases of misunderstanding, but others seem less certainly so. In conclusion, Wilkins considers the possible ways in which the Italian sonnet might have reached Chaucer.

For J. W. Spargo's discussion of a difficulty in *Troilus* in *Chaucer's 'Kankedort'* [*'Troilus and Criseyde' II, 1752*] (*M.L.N.*, April), and L. Spitzer's reply (Nov.) see above, pp. 25–6.

Swen A. Larsen suggests, in *The Boat of Chaucer's 'Connyng'* (*N. & Q.*, 6 Aug.), that the word 'connyng' in *Troilus* II, 4 is a

derivative of the nautical term 'con' (='to direct the steering of a ship', cf. 'conning-tower'). This suggestion ignores the parallel with *Purgatorio* I, 2 ('la navicella del mio ingegno'), fits less well into the context than the generally accepted meaning 'skill', and has no support in contemporary usage.

Margaret Galway's indefatigable pursuit of evidence which can be used to connect Chaucer with Joan of Kent (the widow of the Black Prince) has led her to examine in detail the well-known painting, in MS. C.C.C.C. 61, of Chaucer reciting to the court of Richard II. In her article *The 'Troilus' Frontispiece* (*M.L.R.*, April), she discusses the identity of almost every figure in the picture. She finds Joan portrayed, not only in 'the mature woman wearing a diadem' in the first row, but also twice among the small-scale figures at the back, once 'looking youthful', the other time 'more nearly middle-aged'. (Of the many identifications which Miss Galway proposes, a few have been long accepted, but a number seem to be based on very slight evidence.) Miss Galway claims that so many of Joan's 'feats' are conveyed in the picture that it might well have been 'a memorial to her, ordered by a proud son'. The objection that Chaucer is obviously addressing himself to Richard and Anne is met by the statement that 'Queen Anne is the person at whom the poet is looking, in accordance, it seems, with Joan's gesture: the effect is of his performance being directed *to* Anne but *by* Joan.' This, Miss Galway says, agrees with what we know of Joan's efforts to win for both Anne and Richard the allegiance of the English people. Many other suggestions are thrown out in the course of this article, often without supporting evidence.

In connexion with the *Hous of Fame* (ll. 932, 965), W. Nelson Francis notes, in '*Chaucer's "Airish Beasts*" ' (*M.L.N.*, May), that, between the two lines in which the phrase 'eyryssh bestes' occurs, Chaucer gives a condensed account of the story of Phaethon as told by Ovid in *Metamorphoses*, II. In Ovid's story, beasts of the air, clearly referring to zodiacal signs, are twice referred to. Francis accepts W. P. Ker's view that Chaucer was thinking of the 'aerios cives' of which Alanus de Insulis writes in the *Anteclaudianus*, but he suggests that he is also remembering Ovid's 'simulacra vastarum ferarum'. The repetition of the 'Ovid-inspired' word 'bestes'

probably indicates that the zodiacal signs were uppermost in his mind.

In *Two Notes on J. T. Williams' 'Words into Images in Chaucer's "Hous of Fame"'* (*M.L.N.*, Feb.), Julian Ziegler refers to the parallel in *The Zohar* to Chaucer's description (*H.F.* 1073–83) of words taking the form of the person who spoke them (cf. *Y.W.*, xxviii, 83–4). He thinks it likely that the idea actually came to Chaucer from Boethius, *De Consolatione Philosophiae* IV, pr. I, where 'thought' is personified and rises into the 'houses that beren the sterres'. Though the parallel between this passage and Chaucer's is not perfect, at least it is certain that Chaucer knew the Boethian passage, whereas there is no evidence that he knew *The Zohar*.

F. D. Cooley's recent explanation of the role of the 'fers' (the queen, in chess), in the *Book of the Duchess*, ll. 618 ff. (cf. *Y.W.*, xxix, 87), is called in question by W. H. French in *Medieval Chess and the 'Book of the Duchess'* (*M.L.N.*, April). Cooley suggested that, in medieval chess, the loss of the queen must frequently have been tantamount to the loss of the game. French objects that the Dreamer in Chaucer's poem does not think the loss so fatal, and that there is clear evidence that it was not held to be so by medieval chess-players. In fact, when the Black Knight proceeds to describe his meeting with Blanche, he is explaining why the loss of a queen, which was a matter of little concern to most medieval players, should have been so serious to him that he abandoned the game.

In *Chaucer's Lost Songs* (*J.E.G.P.*, April) Arthur K. Moore speculates about the nature and number of the 'songs' to which Chaucer himself more than once refers, and which are mentioned by Gower towards the end of the *Confessio Amantis*. Considering what the term 'song' may have meant to Chaucer, he shows that, while it sometimes meant words with a musical accompaniment, it seems clear that it did not always do so. The French poets, Machaut and Deschamps, were probably responsible for Chaucer's ideas about 'song and literary lyric'. Machaut composed music for a number of lyrics, but Deschamps's lyrics were not intended for singing. Yet Deschamps twice referred to his ballades as 'chansons'. He regarded the recitation of them as music of the kind he called *musique naturele* ('une musique de bouche en proferant paroules metrifiées')—a kind which he distinguished from *musique*

artificiele, the music of notes. He was evidently referring to a sort of recitative, and Chaucer may have had the same thing in mind when he speaks of *Troilus* being 'sung' ('And red wherso thow be, or elles songe', *Troilus* V, 1797). If Chaucer followed the ideas of Deschamps, it is clear why he used the word 'song' of works to which, to our mind, it seems unsuited.

If we include among Chaucer's songs all those embedded in his long works ('Hyd, Absalon', and 'Canticus Troili', for instance), the number known to us amounts to over thirty. The 'songs' are, moreover, various in kind; 'the virelayes excepted, all of the clearly defined types mentioned as being cultivated by the poet are represented by several specimens.' Moore therefore concludes that, since there is no sign that Chaucer went outside the lyric conventions of the school of Machaut, it is unlikely that his lost songs (if they existed) differed in any important respects from those that have been preserved.

J. Burke Severs's note, *Two Irregular Chaucerian Stanzas* (*M.L.N.* May), draws attention to two of Chaucer's poems in eight-line stanzas in which he seems to have departed from the normal rhyme scheme. Line 39 in *An A.B.C.* reads in all recent editions, 'That, but thou er that day me wel chastyse', a reading which preserves the normal rhyme scheme of the poem. All the MSS. of one group read, however, 'That but thou er that day correcte me', and so do two MSS. of the other group. As Severs says, the textual evidence indicates 'correcte me' as the reading of the archetype. It could have been an error there, but Severs thinks it is confirmed as genuine by the sense. If so, the stanza in which it occurs has the unusual rhyme scheme *ababbcac*. This same abnormality occurs in the sixth stanza of *The Former Age*, and here the reading 'withoute galles', which is the cause of it, is found in all the MSS.

Some details of Chaucer's visits to Italy are discussed by George B. Parks in *The Route of Chaucer's First Journey to Italy* and R. A. Pratt in *Geoffrey Chaucer, Esq. and Sir John Hawkwood* (both in *E.L.H.*, Sept.). Parks thinks there is evidence that, after war again broke out in 1369 between France and England, an English envoy would have avoided travelling through France. He assumes, therefore, that in 1372 Chaucer proceeded to Italy by way of the Low Countries, and Germany, to Basel. From there he had the choice

of three routes; and Parks thinks that he is more likely to have gone by the Mont Cenis route, or the Great St. Bernard, than by the Simplon. Either would bring him to Turin, whence he may have reached Genoa through Carignano and perhaps through Alba, keeping to the west of the Savoy–Milan frontier because of the war being waged between those two states. Parks estimates that the journey would have taken him thirty to forty days. If, as he thinks likely, he went home the same way, he must have made his recorded visit to Florence and then returned to Genoa. It would, however, have been possible for him to return home from Florence by Bologna and Verona, and so to the Tyrol, Bavaria and the Rhine. This route would have brought him within forty miles of Arquà, and would also have made it possible for him to reach Padua. It was in one of these two cities that Petrarch was at the time that, according to Parks's calculations, Chaucer could have been in that part of Italy (i.e. between the 17 and 27 of April 1373).

Pratt's article deals with Chaucer's second Italian mission which, as the English records indicate, was concerned, not only with Bernabò Visconti, Lord of Milan, but also with the English condottiere, Sir John Hawkwood. Hawkwood was at that time (the summer of 1378) besieging Verona on behalf of Bernabò. His headquarters were on the river Mincio at Monzambano, almost on the border of Mantuan territory, and his men were constantly penetrating over the border, thereby provoking protests from the Marchese Lodovico Gonzaga. There is, in the Mantuan State Archives, a series of letters written by Hawkwood and his officers in reply to Gonzaga's protests. No letter written by Hawkwood himself has, however, survived from the period 12 July to 6 August, and a letter written by him on 8 August reveals that he had been away in Milan during part at least of this time. This period must have coincided with Chaucer's stay in Lombardy, and Pratt concludes that he and his fellow envoy, de Berkeley, conducted negotiations with Hawkwood in Milan, the three having 'foregathered under the auspices of Hawkwood's employer and father-in-law, Bernabò Visconti'. The Mantuan archives have so far yielded no evidence about the nature of their business.

In *Chaucer's Philippa, Daughter of Panneto* (*M.L.N.*, May), Haldeen Braddy conjectures that the mysterious 'Ph. Pań.', who appears four times in the fragmentary household accounts of

Elizabeth of Ulster for the years 1357–9, is none other than Chaucer's wife, Philippa, daughter of Paon, a knight of Roet in Hainaut. Lettenhove (*Œuvres de Froissart*, XXIII, 28) draws attention to a gift made in 1332 to 'un comte de la maison de la reine d'Angleterre' called 'Panneto de Roed, de Hannonia' and, on the grounds of this reference, Braddy concludes that the abbreviation 'Pań.' stands for 'Panneto' and implies 'daughter of Panneto' (i.e. Paon).

Hitherto unrecorded allusions to Chaucer are noted by T. A. Kirby in *Further Seventeenth-Century Chaucer Allusions* (*M.L.N.*, Feb.) and by E. D. Mackerness in *A Chaucer Allusion of 1598* (*N. & Q.*, 24 Dec.). Kirby's four allusions occur incidentally in G. E. Bentley's *Shakespeare and Jonson: Their Reputations in the Seventeenth Century Compared*; that of Mackerness is to be found in a *Discourse of the Felicitie of Man: or his Summum Bonum* by Sir William Barckley.

In a note entitled *John Heywood, Chaucer and Lydgate* (*M.L.N.*, Jan), R. A. Long remarks that, though Heywood derived much of his matter in *A mery Play betwene the pardoner and the frere, the curate and neybour Pratte* from Chaucer's *Pardoner's Prologue and Tale*, he makes the quarrel take place between the Pardoner and the Friar, not between the Pardoner and the Host. Long suggests that Heywood may have been influenced by Lydgate who, in the prologue to his *Seige of Thebes*, speaks of the Pardoner's 'Tellyng a tale to angre with the frere'.

V

MIDDLE ENGLISH

II. BEFORE AND AFTER CHAUCER

By GLADYS D. WILLCOCK

1949 was a year of mixed output in ME. studies. There are rather more books to be recorded than usual—one or two of them of great solidity and scope—and, of course, some highly competent and informative articles, largely from well-known workers in this field. On the other hand there were rather a larger number than usual of articles and notes, which, though sometimes ingenious, dealt with small points and minor aspects. It is encouraging to welcome the initiation in 1949 of a new series of publications[1] and a new journal of Celtic studies[2] which, while not limited as to period, is necessarily of interest to medieval Celticists.

The distribution of material, and the necessity of observing limitations of space even stricter than hitherto, prompt a slight modification of the order which has been generally maintained in this chapter. First will come the briefest possible mention of a number of scattered writings in comparative and cognate subjects, leading to the background of Arthurian romance. This will be followed by writings on earlier ME. works, prose and verse, and these by studies of the fourteenth-century alliterative peak. The later prose and verse will be succeeded by what there is to record on drama. Miscellaneous 'omnibus' and bibliographical work will conclude the chapter.

Writings on the general background in thought, art and cognate literatures reflected a variety of interests. To save space a classified list of those most relevant to this chapter will be found in the foot-

[1] 'Medieval Classics', a series ed. by R. A. B. Mynors and V. H. Galbraith. O.U.P.

[2] *Journal of Celtic Studies*, ed. H. Neroney, Vernam Hull, Kenneth Jackson, R. H. Smith. Temple Univ.

note.[3] Also it is gratifying to note signs of what might almost be a concerted effort to make early Irish material more accessible or better known to those who, without Irish, wish to follow in some measure the Celticist interpretation of the background of ME. (and, of course, OF.) romances. Readers who are interested can find some guidance in *Speculum*, nos. for 1949 and 1950.

The figure of Arthur himself is, ultimately, of different substance from the *fées* and mythological heroes of the Celtic hinterland of Arthurian romance. W. Nitze, following up his studies of Arthurian names, now tackles more closely the provenance of Arthur in *Arthurian Names* (*P.M.L.A.*, June). Availing himself of the researches of Zimmer and Kemp Malone, he accepts *Artorius* as the name of a Latin *gens*, one member of which commanded a legion stationed at York and led an expedition of British forces into Gaul —a Roman commander on military duty whose literary destiny would doubtless have astonished him and the early authors who passed on some scraps of information concerning him. Nitze discusses some other relevant names from Nennius's *Historia Britonum* and re-states his thesis that the northern boundary areas of Roman Britain were the birthplace of the Arthur-legend. This Arthur is the basic King-leader figure; his historicity Nitze unhesitatingly accepts.

Two other brief studies of differing 'areas' of the Arthurian background—Mary Williams's *Eleanor of Aquitaine and the*

[3] (i) Thought, education, etc.
L'Enseignement de la Philosophie Morale au 12ieme siècle, par Philippe Delhaye (*Med. St.*, XI). Shows how the subjects of the *trivium* provided the academic pegs on which the study of ethics was suspended.
Humanism and the Middle Ages, by E. J. McCorkell (*Spec.*, Oct.). A wide-ranging discourse answering the question 'Why study the Middle Ages?'.
(ii) Courtly Love.
'Jovens': the Notion of Youth among the Troubadours, its Meaning and Force, by A. J. Denomy (*Med. St.*, XI). Arab-troubadour interaction.
Andreas, Plato and the Arabs, by T. Silverstein (*Mod. Phil.*, Nov.). 'The trouble with courtly love is that it gives its lovers no rest.' Condensed and difficult article.
(iii) Anglo-Norman.
Anglo-Norman in the Cloisters, by Dominica Legge. Edinburgh, pp. viii + 147. 14*s.* 6*d.*
English in Nicole Bozon's 'Contes Moralisés', by Alan S. C. Ross. (*Neuphil. Mitteilungen*, Helsinki, vol. I, Nos. 5–8.)

Arthurian Romances (*Durham U.J.*, Dec.) and R. Blenner-Hassett's *Geoffrey of Monmouth and Milton's 'Comus'* (*M.L.N.*, May) only partly pertain to this chapter. The great event of 1949 in this department of medieval studies was the publication of R. S. Loomis's immensely erudite *Arthurian Tradition and Chrétien de Troyes*.[4] Here, anchored to an episode-by-episode analysis of Chrétien's Arthurian romances, Loomis offers a synthesis of his arduous and complicated researches into the underlying Celtic substratum. The anchoring text is OF., but the hinterland of early belief, ritual, myth and story-telling lies mainly in the British Isles and numerous ME. romances are mentioned throughout the book where they link up with the main study. The portion of the work which is most relevant to this chapter is Book I, 'Backgrounds', and here the sections on the Breton *conteurs* as the principal agents of assimilation and diffusion (processes which certainly require clearing up) will be read with particular interest. As Loomis handles them, these wandering Bretons take on life and effective activity and also bring England, as in part the scene of their wanderings, into the picture. There is, of course, a large speculative element in this account; it justifies itself, so far, as fitting the circumstances and showing how a long-felt gap can be bridged. In the Preface Loomis announces that he has retracted three 'prominent theses' of his earlier work, *Celtic Myth and Arthurian Romance*, e.g. the thesis of the origin of the Grail in a Celtic caldron of plenty—but the fundamental views and approach remain the same. He has a good deal to say in this book of Irish origins and analogues—perhaps more than in earlier studies—but he does not give to Ireland the priority or general weight assigned, for example, by the late A. J. F. Brown in *The Origin of the Grail Legend* and other writings. Students of Loomis's work know that they must address themselves to the unravelling, with his help, of very tangled webs. The task of disposition and exposition in this book must have been onerous; the results are impressive in their range and lucidity.

In turning from 'background' to actual ME. writings, the *Ancrene Riwle* provides the first two items. Charlotte d'Evelyn in *Notes on Some Interrelations between the Latin and the English*

[4] *Arthurian Tradition and Chrétien de Troyes*, by Roger Sherman Loomis, N.Y., Columbia Press, pp. xiii + 503, $6.75.

Texts of the 'Ancrene Riwle' (*P.M.L.A.*, Dec.) gives a further stir to already mixed ingredients. Her subject is a review of the 'additions' shared by the English MSS. B, U and P (in Macaulay's classification) in relation to the Latin text. The upshot is to throw further light on the complexity of the textual tradition of the *Ancrene Riwle*; we are told that the results are 'not as definite as one might wish'. Of the nineteen additions made in B (given by Macaulay the status of the best English text), ten are found (in whole or in part) in the Latin. Macaulay claimed that eleven of B's additions were unique; these are now reduced to four; it is interesting that each contains a personal comment. The B MS. is, otherwise, less unique than it was once held to be.

A further inquiry is then conducted into the relation of B and the Latin text in connection with Macaulay's list of variants. Examples come forward to support closeness of relationship—but there are also 'the usual embarrassing exceptions'. However, the result of this very scrupulous investigation is not merely to add additional grounds for caution. The status of both B and the Latin text is further defined and the fuller knowledge of the Latin text here used appears still further to undermine any claim of the Latin to be original. The Latin text may yet have a further role to play in deciding the priority of the French or English versions.

J. H. Fisher's article, *Continental Associations for the 'Ancrene Riwle'* (*P.M.L.A.*, Dec.) may best be mentioned here because of the link in the title and because it arose out of Hope Emily Allen's discovery that the tract, *A Tretyse of Love*, was an expansion of Part VII of the *Riwle* and her suggestion that, since this tract was known to be a translation from the French (cf. the edition printed at Caxton's press soon after his death), the close ties existing between England and the Low Countries might explain how copies of the *Riwle* reached the Continent. The *Tretyse* gives its name to a compilation of ten tracts, one other of which is also indebted to the *Riwle*. Fisher's main concern, however, is not with these borrowings, but with one of the pieces in the collection, 'The Branches of the Appletree'. Fisher has discovered that in MS. Fr. 2292 in the *Bibliothèque Royale* in Brussels, a MS. transcribed for Mary of Ghent in 1475, five of the tracts re-appear, among them the 'Appletree'. This deals with a popular allegory where the tree, however, is usually a palm (cf. *Canticles: 'ascendam in palmam'*). Only in the

Brussels MS. and the English version is the tree an apple tree. By an ingenious invocation of the sound-change *al* > *au*, Fisher shows how we can get to *pommier* by scribal confusion from *paumier*. Hence the English apple tree. The discovery of this MS. may shed light eventually on the origin of the *Tretyse* compilation and on how and where it drew on the *Ancrene Riwle*.

Eilert Ekwall is continuing to make available to students of English material for the study of early London English. His latest addition is 'The Prisoner's Prayer' (*c.* 1250) which can be found in *An Early London Text* (*Studier i Modern Sprakvetenskap*, vol. xvii).

No source for a striking allegory in *Cursor Mundi* ll. 21263–21346 has so far been found. Here the poet exploits the medieval possibilities of comparisons between the four Evangelists and their symbols. P. E. Beichner, in *The 'Cursor Mundi' and Petrus Riga* (*Spec.*, Apr.) has found that the passage is a translation of Petrus Riga's *De Quattuor Evangelistarum Proprietatibus et Significationibus*. This poem is ascribed to Riga only in MS. Egerton 2951 (B.M.) which is the text used for this article. Other works of Riga do not seem to have been known to the English author and Beichner considers that he probably came upon the poem bound up with other similar material in an expanded version of Isidore's *Liber de ortu et obitu patrum*.

D. G. Neill in *A Possible Explanation of a Detail of 'Natural History' in 'The Bestiary'* (*N. & Q.*, 29 Oct.) quotes some lines from Joseph Hall's extract No. XXI (*Selections from Early Middle English*) to the effect that the snake when attacked must protect his head, even at the cost of exposing his body. He supplements Hall's notes by bringing in a passage from Robert Greene's *Alphonsus King of Aragon* where we are told that a snake's head, though sundered from the body and that body cut to pieces, can go off in search of a herb by which the bits can be put together again. The continuity between medieval and Elizabethan 'natural history' is thus neatly illustrated.

In *N. & Q.* (19 Feb.) there is a Note by A. K. Moore *'Somer' and 'Lenten' as terms for Spring* which usefully explains why a

Cuckoo-song (presumably referring to April or early May) should begin: '*Somer* is i-cumen in'. Moore points out that the latest instance of 'Lent(en)' as a general seasonal name is Harleian 2253's *reverdie* 'Lenten is cume . . .'. Here alliteration has preserved the old name. There was a long gap between the disappearance of 'Lenten' and the adoption of 'spring' (sixteenth century), during which poets had to fall back on the use of 'somer'.

The E.E.T.S. publication for 1949 was *Sir Degrevant*, edited by L. F. Casson.[5] The tail-rhyme romances are not in general impressive as works of art, but this particular example in its spirit, *motifs* and vigorous, hearty craftsmanship has enough in it to support the labours of a very dutiful editor. The Introduction must be considered erudite, even by E.E.T.S. standards; matters of especial interest are: the description of the Cambridge MS., that in the Catalogue (1857) being inadequate; the transmission of the text to the extant independent MSS., with evidence in each (especially L.) of a stage of memorial transmission; the Prosody, minutely discussed, and analysed (*Sir Degrevant* has some features of special interest, particularly the combination of the rimes and general metrical run of the tail-rhyme stanza with alliteration and some of the formulæ characteristic of ME. alliterative poems). The motives and the romantic background have nothing very interesting in themselves—the tale is a blend of tried favourites among the simpler, human, romantic themes, but, as a minstrel-poem, it sheds some light on the quality and equipment of a minstrel directing his composition, not to any section or class of his countrymen, but to hall and market place impartially, a man of some reading in French as well as English (a number of new French coinages appear in the text), shaping perhaps his own story on the general lines of the popular *Erl of Toulouse* but able to draw on French sources; Casson has added to previous investigation of sources and analogues a number of resemblances to Marie de France's *Lay of Guigemar*. The tale remains, however, a characteristically English, straightforward story; Casson notes interesting contrasts between the *motifs* of French interior decoration (pagan, secular) and those described by the *Degrevant* romancer (saints, evangelists) and be-

[5] *The Romance of Sir Degrevant*, a parallel-text edition from MSS. Lincoln Cathedral A.5.2 and Cambridge Univ. Ff. 1–6, ed. by L. F. Casson. O.U.P. for E.E.T.S., pp. lxxvii + 167. 52s 6d.

tween the conventional French heroine's bed-chamber (all gold, silver, scarlet and mechanical toys) and that of Melidor in the present tale, which boasts a clock.

Sir Degrevant was considered before *Sir Gawayne and the Grene Knight* though the date of composition may have been *c.* 1400. The editor notes a certain fourteenth-century quality in language and other features and there is an old-fashioned air about the tail-rhyme romances as compared with the poems in the *Gawayne* MS. In any case, it represents a kind of halfway house as regards alliteration. On *Gawayne* itself a couple of brief Notes can be mentioned first. M. R. Watson in *M.L.N.* (Feb.) writes on *The Chronology of 'Sir Gawain and the Green Knight'*. By this he means a point of internal chronology. In his description of Gawain's entertainment at the castle during the Christmas–New Year festivities, the poet only wanted six days for his balanced scheme of three 'testings' and three hunts, but the season consists of seven. Watson does not accept Gollancz's hypothesis of a missing line referring to Childermass. The poet, in some way which is not altogether made clear, has, presumably for the benefit of readers who would look for the missing day, done a little juggling to secure the impression of two distinct days, where his scheme uses only one.

P. J. Dowden, in another article in *M.L.N.* (April), *Sir Gawayne and the Green Knight*, suggests a possible source for the poet's information about the pentangle-symbolism, particularly that which underlies the line (625):

Hit is a syngne that Salamon set sumquyle.

M. R. James in an article in *Fasciculus J. W. Clark dicatus* (privately printed, Cambridge, 1909) gave some information about the Library of the Austin Friars at York. In this was contained a Catalogue of the private library of John Ergholme, friar, comprising a number of books on the occult. Two titles point to works which may explain the Solomon-link in the poet's mind, viz., *Tractatus de penthagono Salomonis* and *Vinculum Salomonis.*

A longer study of pamphlet-size by J. F. Eagan, S. J., *The Import of Color Symbolism in 'Sir Gawain and the Green Knight'*[6] analyses and tabulates the 'medieval language of colors', applies the results to the handling of colour in *Gawayne* and claims to show that the interpretation of the symbolism involved supports a new interpre-

[6] St. Louis Univ. Studies, Series A, Vol. i.

tation of the poem. Eagan finds, in the contemporary fashion, two levels of meaning or intention in the romance: on the first, it is the whole court or world of Arthur and his knights which is being tested and the test is a chastity test (clerically conceived); on the second, the poem is a satire on contemporary courtly romances and the sentimental and adulterous code of courtly love. This is mixed up with some rather wire-drawn literary theory. With regard to the 'import' of the colours, every one will concede the richness of the poet's resources in his own imagination and the symbolism by which, like other medieval poets, he was surrounded. As a result of conflation of authorities, however, the categories of colours and meanings (as set out in Eagan's table) tended (as did the figures of rhetoric for similar reasons) to overrun each other, and interpretation will not be without ambiguity. It is useful that investigation should be made of such colours as 'broun' which have, for us, no richness of association or symbolic significance, but some of the esoteric meanings applied in this study (e.g. in the part of Morgan le Fay, which is highly controversial) left at least one reader unconvinced.

One study of *Gawayne* stands out from other articles this year by virtue of the quality of its literary criticism of the romance as a work of art. This is the article by John Speirs, *Sir Gawain and the Green Knight*, in *Scrutiny* (Winter No.). Speirs leads off with a challenge to what he takes to be the normal academic presentation of the romance (smothered in footnotes) and bases his interpretation on a relation between the poem and seasonal ritual which is highly debatable. But the body of the essay brings out with admirable force and penetration the greatness of conception and writing —the 'rhythmic energy', the humanity, the poetic control. In particular, Speirs respects the elements of high and beautiful comedy often minimized or blurred by those who take the poem 'seriously'.

The romance is 'clearly a mid-winter festival poem' and the seasonal aspect is more than a sequence or organization; it is the poet's underlying theme. The Green Knight is a 'recrudescence in poetry' of the Green Man. It is important to stress that, for this interpretation, we have not to do with a mere 'analogue' lying far back in the anthropologist's hinterland. The great natural rhythm still lives and works in the vitality of the poem. Speirs thinks it 'probable' that the author 'had consciously in mind—may himself

have witnessed—the ritual, the story of which underlies the poem'. This is, and admittedly, speculative. There are, perhaps, signs that reasons of space required much condensation in the final pages of this article. The author inserts briefly a few safeguarding sentences recognizing the long gap between the anthropologist's myths and a highly-wrought work of art.

There is evidence that this essay has stimulated fuller appreciation of the poem; as was to be expected, it has provoked controversy (see correspondence in *Scrutiny*, Summer No., 1950).

A brief but somewhat ambitiously worded article by E. Wintermute, *The 'Pearl's' Author as Herbalist* (*M.L.N.*, Feb.) investigates what is to be got out of the *Pearl*-poet's use of the herb gromwell (*'gromylyoun'*). Wintermute supports the view advanced by Sister Madaleva (no reference given) that the 'mystical and devout hand' was that of a monastic apothecary. This is linked up with the efforts that have been made to lessen the anonymity that shrouds this 'hand'; the expert herbalism discernible in the poem is felt to be so important that only if, after searching the records of contemporary infirmaries, 'we can place Hugo of the Royal Hall or Ralph Strode' in a pharmacy or herbarium 'can we continue to think of him as the author of the *Pearl*'. Finally, Wintermute considers elegy only a minor *motif* in the poem; its main purpose is a 'sibylline didacticism'.

In approaching *Piers Plowman* it will be best to handle first one or two articles on individual problems before moving on to a major work on the great problems of the C-text. A. L. Kellogg in *Satan, Langland and the North* (*Spec.*, July) sets out to investigate Langland's refusal (C-tect, *Passus* II, ll. 109–115) to give his reasons for making Satan prefer 'to lepen a lofte in the north syde'. The poet's reason was tact. Kellogg then brings forward evidence from St. Augustine showing the general evil associations of the North in Scripture; he believes that the direct source for the Latin quotation inserted in the middle of this context is not, as has been thought, *Isaiah* (xiv, 13–14), but St. Augustine (*Enarratio in Psalmum XLVII* and *De Gratia Novi Testamenti Liber*).

Stella Maguire in an article in *R.E.S.* (April), *The Significance of Haukyn, 'Activa Vita'*, sets herself to show that the significance and

complexity of the figure of Haukyn (B-text, *passus XIII–XIV*) have largely been overlooked, the fullest appreciation being that of R. W. Chambers in *Man's Unconquerable Mind*. In the main, this article supports Chambers's view of Haukyn's double nature: literally, a hard-working minstrel and wafer-seller; allegorically, a symbol of the 'whole body of the penitent sinning laity'. Haukyn is Active Life and represents a substratum that underlies the doctrine and speculation in the poem. His problem is Everyman's. The role of Haukyn is not to be understood without continual reference back to the *Visio*. The placing of the Haukyn-episode shows that it is structural; it carries forward the arguments established in the *Visio*. Haukyn is a parallel to Piers on a lower, more 'earthy' plane. This is a closely-worked and fully-illustrated argument.

In 1943 Father Gwynn made a radical assault on the widely-accepted date of the B-revision of *Piers Plowman* (1377–9) and wished to put considerable portions of this recension back by several years (see *R.E.S.*, 1943, p. 19 and *Y.W.*, xxiv, p. 60). In *St. in Ph.* (Jan.) B. F. Huppé reviews and extends the arguments for the accepted dates. He minimizes the alleged later hardening of the poet's views about the friars, showing that the 'complaints' in B are not new, though expanded and sharpened in detail. He finds no MS. evidence for any such stratification of the B-text as Gwynn's views required and points out that, if substantial portions of the B-text were held to be complete as early as 1371, this would require a drastic review of the very strong evidence that the A-text could not have been written before 1369.

In recent years the defenders of the unity of the three versions of *Piers Plowman* have had things very much their own way, so much so that a brief Note by Theodore Stroud, *Manly's Marginal Notes on the 'Piers Plowman' Controversy* (*M.L.N.*, Jan.) seems like a voice from the past. In the context of samples from Marginalia written by Manly in his copy of Bright's *New Light on 'Piers Plowman'*, 1928, particularly against Chambers's *Preface*, Stroud seeks to ensure that justice is done to Manly's scholarly attitude. After four years of controversy following on the promulgation of his views in 1910, he ceased publicly to 'champion his hypothesis', but his essential beliefs remained unshaken. As a scholar, however, he acknowledged the strength of Chambers's arguments, to the extent

at least of recognizing that a satisfactory critical text was the necessary pre-condition of any further progress. As is well-known, no such text has yet appeared.

Stroud's Note makes an apt introduction to this year's major *Piers Plowman* study, E. T. Donaldson's book on the C-text.[7] Readers of this chapter will be aware that, with occasional exceptions, writings on *Piers Plowman*, whether on major or minor themes, have based themselves on the B-text. The aftermath of Manly's views has left an 'aura' of inferior vision, control and workmanship clinging to the C-text. The guiding purpose of Donaldson's close and detailed study is to examine how far these assumptions of inferiority, and of actual misconception of the B-text, can stand. Donaldson, though himself convinced of unity of authorship, claims no more than 'probability' for the results of his investigation; he considers it demonstrable that the author of C, 'whoever he was', thoroughly understood B. Moreover as we are most cogently reminded by this book, C exists; it is a factor —a very large one—in the total *Piers Plowman* problem. Scholars, not without justification, may have felt that B (with or without its relation to A) offered difficulties enough; it may be that, if the view of one developing mind, experience and outlook can be established, C may not prove a mere complication but an elucidation of various dark matters in B. There is much in this book which points in that direction.

A summary of what is covered in this study is impossible in short space. It is both detailed and wide-ranging. After resuming the tradition and reviewing certain technical matters (e.g. numbering of the *passus* and alliteration), Donaldson enters upon four substantial chapters which make the heart of his critical analysis— 'The Art' (Chap. III) and 'The Politics' (Chap. IV) of the C-reviser, 'The C-reviser and the Occupations of the Folk on the Field' (Chap. V) and 'Changes affecting the Interpretation of the Religious Allegory' (Chap. VI). In Chapter VII, 'The Poet: Biographical Material' there is what may seem to some readers a break from the so-far strictly literary, critical and textual study to pursue the biographical clues offered, particularly by the C-text. Donaldson clearly feels this may need some defence; it would be

[7] *Piers Plowman: The C-text and its Poet*, by E. Talbot Donaldson. New Haven, Yale U.P., pp. xii + 257, 27*s*. 6*d*.

at least a part of the answer to purist objections, that the questions 'What sort of man? What sort of experience?' are indissolubly connected with the notion of unity, i.e. of one developing poetic personality expressed through the three versions.

The book concludes with three Appendices: on the MSS., on the authenticity of the C-text and on the extent of C's revisions, *Passus* I–XII. These, in condensed form, provide an entry into the complicated matters that lie behind any effort to advance our knowledge of *Piers Plowman* as a whole.

This study is lucidly written and admirably organized. The quality of the poem and, therefore, the worthwhileness of the investigations, are never allowed to be submerged in analysis and exegesis.

Malcolm Letts has now consolidated in book-form his studies of 'Sir John Mandeville's' Travels,[8] of which sample-articles have frequently been noticed in this chapter (see *Y.W.* xxvii, p. 95, xxviii, p. 97, xxix, p. 110). After summarizing in four brief chapters in Book I the necessary preliminaries on 'The Man and his Times', Letts takes up the 'Journey' in Book II—the route to Cathay, Prester John, etc.—and completes with 'The Book and what Became of It'—MSS. and printed editions, the German translations, the mysterious Alphabets and so on—in Book III. There are numerous illustrations taken from MSS. and early printed books, most of which show what a stimulus the Mandevillian lie proved to artists in England, France and Germany. The end-papers provide a delightful picture-map of the Travels.

There seems to have been an original intention to surround both the Man and his Book with a certain amount of *hocus-pocus*. The contradictory references to both in the MSS. pass beyond the usual range of MSS. variations. It had long appeared to be the majority view that the book was written by Jean de Bourgogne and that 'Sir John Mandeville' was a 'ghost' or a mystification. Letts now, aware that he has the consensus of opinion against him, comes down on the side of a real Sir John Mandeville, Englishman, who found it politic to flee the country and take the name of Bourgogne; this does not affect the original language, which was French.

[8] *Sir John Mandeville: the Man and his Book*, by Malcolm Letts. Batchworth Press, pp. 192–155. 15*s*.

In medieval conditions whether a ME. prose-work is 'original' or translated makes little difference to the seriousness with which it should be taken as, given the necessary resources in the mind and technique of the translator, a step in the evolution of ideas and of the prose-medium. This is borne out by Phyllis Hodgson's article on the mystical treatise *A Ladder of Foure Ronges*[9] (*M.L.R.*, Oct.). In introducing this treatise, the writer expresses herself strongly on the general inadequacy of the present knowledge of ME. prose, and it is with the technical maturity of the English prose-handling of the original Latin *Scala Paradisi* (or *Claustralium*) that the main part of this article is concerned. There are, in the ME. version, five long interpolations which, if no source is found, may be taken as free composition. But the whole 'reads like original prose', and in clarity, definition, concreteness and warmth of devotional tone compares favourably with the Latin. It uses with taste and control the cadences and patterns cultivated by devotional writers, and, in the adaptation for its purposes of a mainly native vocabulary, it follows a sound tradition centuries-long.

Fifteenth-century verse inspired three articles and one book. W. F. Marquardt in *A Source for the Passage on the Origin of Chess in Lydgate's 'Troy Book'* (*M.L.N.*, Feb.) annotates some lines (E.E.T.S. ed Bergen, Part I, pp. 167–8) giving alternative views of the origin of the game of chess. Lydgate has mystified his commentators by a wrong reference to Jacques de Vitry, when the passage in his mind was clearly that in the standard work *De Ludo Scaccarum* by Jacobus de Cessoli (printed by Caxton in 1474).

R. H. Bowers in his *Middle English Poems by Mydwyntir* (*M.L.N.*, Nov.) opens with a reference to Rossell Hope Robbins's opinion that a large part of anonymous late thirteenth and early fourteenth-century ME. religious verse was the work of Franciscans, whose verse-making activities were largely cut short by the Black Death. He then prints and annotates two very commonplace, indeed quite poor, religious poems preserved in B.M. MS. Harley 2383 and signed 'Mydwyntir'. The MS. is a mid-fifteenth century miscellany and, in the absence of any clear indication of an earlier

[9] Full title of article: '*A Ladder of Foure Ronges by the whiche men mowe wele clyme to heven*'. *A Study of the Prose Style of a Middle English Translation.*

date for the poems, they would appear to have been composed a considerable time after the Black Death. It is not made very clear whether we are to regard them as a prolongation of the Franciscans' activities.

The next article also links itself on to researches by Robbins. A. K. Moore's Note (*M.L.R.*, Jan.), *Middle English Verse Epistles*, adds six to the thirty-nine examples disinterred by Robbins.[10] The love-epistle was a minor *genre* cultivated by fifteenth-century courtly versifiers and the technical term was 'bill'. The use of this term is not always unambiguous, however. Moore suggests that these love-epistles with their 'Go, little bill' envoys may be a development from the 'Go, little book' envoy which traces its ancestry back to Ovid.

Another book which has been heralded by a series of articles is M. W. Stearns's *Robert Henryson*.[11] In this case, since the basis of most of the chapters corresponds pretty closely to articles which have been commented on here, there seems little to do except to welcome this pleasantly appreciative study of Henryson and his background. Henryson, after long neglect, even by his countrymen, has steadily been winning his way towards not only recognition but affection. This book places on firm foundations the reputation of the author of the Fables, 'walking the shadowy line between mice and men'.

In drama there are to be noticed two very brief Notes and a short book suggesting a most interesting connection between drama and art. Robert Withington in *Mak, Op-Signorken and Mr. Hardwick* (*N. & Q.*, 10 Dec.) takes up Chidamian's article on Mak and the tossing in the blanket (see *Y.W.*, xxviii, p. 103) and gives it, to begin with, a somewhat grimmer slant. 'Op-Signorken' is the name of a ritual-image tossed in substitution in more humane days at the Malines Ommegang (witnessed in 1925). 'Mr. Hardwick' (from Masefield's *Nan*) seems to have no more to do with it than to remind us of the penalty of hanging for sheep-stealing.

[10] See *Two ME. Satiric Love Epistles*, *M.L.R.*, 1942, p. 420.

[11] *Robert Henryson*, by Marshall W. Stearns. N.Y.: Columbia Univ. Press, pp. x + 155. $2.50. On articles, see *Y.W.*, xxiv, p. 65, xxv, p. 63–5, xxvi, p. 68.

Helge Kökeritz in '*Out born*' *in* '*Ludus Coventriae*' (*M.L.N.*, Feb.) refers to the trial scene before Pilate (*Ludus Cov.*, E.E.T.S., play 30, ll. 325–32), particularly the line,

if jhesus were out born in *the* lond of galelye.

'Out born' is generally held to be a compound and is glossed 'born out of the country', i.e. from the point of view of an official in Jerusalem. Kökeritz, however, sticks at the looseness of syntax which this reading involves. He keeps the words separate and regards 'out' as a spelling of 'aught', 'ought' (= at all, perchance), the group -ght having become, phonetically, t.

If W. L. Hildburgh's fascinating deductions from English Alabaster Carvings[12] could be proved to be well-founded, we should have in a number of English alabaster carvings, datable from *c.* 1380–1420, contemporary visual records of scenes from the mystery plays as actually presented on the wagons. There is a great deal that fits and supports a most tempting speculation. The midland locations of the quarrying and carving industries—Derbyshire, Nottingham and York—the use of similar conventions, the representation of properties known or inferred to have been used—all this suggests that the carvers after 1380 may have been stimulated to more detailed, animated, work by the now-maturing craft-plays. On the other hand, of course, the development in the carvings after 1380 may be due to the emergence of a new talent and would be comparable to the appearance of the 'Wakefield Master' in the written drama. Again, further collaboration between art and dramatic historian will be necessary to determine how far other 'static' representations of these central and perennial themes may have supplied to the carvers devices and 'properties'. Photographs of the carvings are gathered at the end of the book; it is their necessary inclusion, of course, which accounts for the price of this stimulating, but not lengthy, essay.

One Note on Caxton is included in this chapter since it follows earlier studies dealing with his medieval material. Sister Mary Jeremy, in *Caxton's Original Additions to the* '*Legenda Aurea*' (*M.L.N.*, April) balances earlier stress on the influence of his pre-

[12] *English Alabaster Carvings as Records of the Medieval Religious Drama*, by. W. L. Hildburgh. Oxford: printed by Charles Batey for the Society of Antiquaries of London (from *Archaeologia*, vol. xciii), pp. 50. 15*s*.

decessors by calling attention to additional original interpolations made by Caxton in his edition. She adds three to the four expansions noted by Crotch.[13] These are given in full. They are good examples of Caxton's informal style (perhaps especially No. 2).

Fernand Mossé's *Manuel de l'anglais du moyen âge*[14] is included in this chapter because the bulk of it consists of an annotated and glossed anthology of ME. texts. It follows, where applicable, the lines already laid down in the *Vieil Anglais*; as before, one object is to lay before the French student of English in reasonable compass enough supporting grammar and exegesis to make the book self-supporting. The English student can profitably take advantage of the French clarity and economy by which this has been done. It has even proved possible to include dialect maps, one or two facsimile MS. pages, and parallel passages from French or Latin originals. The glossary is compiled on a good system, with references to the *O.E.D.*

In a sense ME. texts select themselves, particularly in the earlier half of the period. Freshness cannot supersede usefulness. The selection here will offer few surprises, though there are one or two welcome novelties. Compression and small type produce an effect of crowding on many of the pages of the grammatical and critical apparatus; the texts, on the other hand, are set in an excellent type.

The English Institute in the University of Uppsala published in 1949 *A Middle English Translation of Macer Floridus de Viribus Herbarum*, edited by Gösta Frisk.[15] This fully upholds the Swedish tradition of full and rigorous philological editing. The English work is a late fourteenth-century prose translation of a popular Latin poem which cannot be dated more precisely than 849–1112, unless Odo de Meung (*fl.* first part of eleventh century) can be established as the author. It is a work in medical botany and has no claims to any intrinsic literary merit; it does, however, shed considerable light on the daily lives (and deaths) of our forefathers and can supply useful material to the commentator, provided it is

[13] In *The Prologues and Epilogues of William Caxton*, E.E.T.S.

[14] *Manuel de l'anglais du moyen age des origines au XIV^e siècle.* II *Moyen anglais*, par Fernand Mossé. Bibliothèque de la philologie germanique XII. Paris: Aubier, pp. 380 + 192.

[15] Essays and Studies on English Language and Literature, ed. by S. B. Liljegren, No. III. Uppsala, A-B Lundequitska Bokhandeln, pp. 337, 10*s*.

borne in mind that 'Macer Floridus' was a continental writer compiling already traditional and blended material. The text is followed by full Notes and Glossary.

B. J. Whiting's *Proverbs and Proverbial Sayings from Scottish Writings before 1600*, Part 1 A–L (*Med. St.* XI) prolongs its view beyond the limits of this chapter. It records a very considerable number of its proverbs from Middle Scots and these would, in many cases, be older still. Any dictionary of proverbs offers special difficulties in the way of arrangement and, particularly, distinction. Many of the short phrases included here are not proverbs as generally understood but brief well-known allusions or analogies: 'as quhytest Alabast', 'as Achilles knyfe', 'wyiss as Aristotle', etc. It will be noted that such tags, however current, cannot be, in origin, popular.

T. F. Mustanoja in *Neuphilologische Mitteilungen*, Helsinki, Nos. 5–6 collects some addenda and corrections for Browne and Robbins's *Index of Middle English Verse*.[16]

[16] Full title: *The Index of ME. Verse: corrections, additions, suggestions.* In Nos. 7–8 of the above periodical he gives text and commentary of the ME. poem, 'Myn awen dere sone'.

VI

THE RENAISSANCE

By FREDERICK S. BOAS

In this chapter 1949 publications are noticed successively, in approximately chronological order, under prose, poetry and drama.

Sir Thomas More has figured extensively in biographical and critical work in 1949. Among the Papers read to the Thomas More Society of London, second series, entitled *Under God and the Law*[1] A. W. Reed's *Young More* heads the list. The epithet was used to distinguish Thomas from his father John who lived till he was nearly eighty. Reed here traces the career of More from his school days till about his fortieth year. From his intimate knowledge of all sources bearing on the subject, Reed is able to supply new biographical details and correct some others. Especially to be noted are his comments on More's relations with John Holt of Magdalen College, William Lily, and Richard Whitford. The paper contributes generally to our knowledge of the humanist movement in England.

The only other paper in the volume dealing directly with More is *The Controversies of St. Thomas More* by T. S. Gregory. These controversies were mainly with Tyndale, Fish and Saint Germain and have more theological than literary interest.

Russell Ames approaches More[2] not as a theologian nor humanist but as a middle-class social reformer. Ames holds that even under the Tudor absolutism the power of feudalism was far from extinct, and the middle class still subordinate. In *Utopia* More spoke on behalf of this class, the different sections of which Ames describes. But censorship was strict. Hence the book was written in Latin, published abroad, and not translated into English till 1551.

The constitution of *Utopia* was in fact modelled on that of classical and contemporary city-states, but with significant differences. There is a complete elimination of the land-owning nobility, while

[1] *Under God and the Law*. Oxford: Blackwell, pp. xxviii and 171. 10*s*. 6*d*.

[2] *Citizen Thomas More and his 'Utopia'*, by Russell Ames. Princeton Univ. Press and O.U.P., pp. viii and 230. 20*s*.

the merchants, priests and scholars remain, and the peasants and citizens are merged into one city-country class. Ames discusses the functions of these various social units in More's imaginary commonwealth against the existing background in his own day, not only in England but on the Continent. His conclusion is that More 'does not find the causes of human misery in the mind or soul' but 'in material conditions. Human beings do wrong under social *compulsion*.' Even if it be thought that Ames presses his particular point of view too far, his lucidly written book, with its useful notes and appendices, deserves the attention of all students of More and his writings.

On one point, however, Ames appears to have been misled. He identifies Sir Thomas with the T. Morus who, 3 December 1514, was admitted to the Society of Advocates or Professors of Civil Law. In *Was Sir Thomas More a 'Roman Lawyer'?* R. J. Schoeck (*N. & Q.*, 14 May) seems to prove that he had not the necessary degree qualifications for admission to 'Doctors' Commons', or sufficient leisure for the study of civil law.

Schoeck also has *Two Notes on Margaret Gigs Clement*, More's foster-daughter (*N. & Q.*, 10 Dec.) He defends the inscription 'Mother Iak' on Holbein's drawing of her. He suggests that her husband, Dr. John Clement, may have been called in the family intimacy Dr. John or Dr. Jack, and thus his wife known as Mother Jack. In his other Note Schoeck conjectures that she may have been the daughter of Thomas Gyggs who between 1476 and 1496 was closely associated with John More in the activities of Lincoln's Inn.

E. L. Surtz, S. J. discusses *The Defence of Pleasure in More's 'Utopia'* (*St. Ph.*, April). He claims that when More asserts that the chief felicity of man rests in *voluptas*, he is engaged in a *declamatio*, of which the object is not truth but the display of the writer's skill in argument. Surtz illustrates from the many synonyms used by More for *voluptas*, the loose and generic way in which he uses the word. His conclusion is that More in the best traditions of the *declamatio* astonishingly makes religion and virtue serve as two sources of arguments for the supremacy of pleasure. Careful analysis, however, reveals that the final object of Utopian happiness is delight in the presence of God in the next life.

Surtz deals with an allied aspect of the same theme in *Epicurus*

in Utopia (*E.L.H.*, June), Latin translations of Diogenes Laertius, and Valla's *De Voluptate ac de Vero Bono* had refuted the view that Epicurus was merely a sensualist. Both Erasmus in *De Contemptu Mundi* and More in *Utopia* are in accord with him in reckoning the highest pleasure as ethical and intellectual. But they differ from him in his denial of the providence of God, the immortality of the soul and future retribution. Theirs is a Christianized Epicureanism.

A third article by Surtz deals with *More and Communism* (*P.M.L.A.*, June). The humanist view as set forth by Hythloday was that 'God originally intended communism to be the social system best suited for human beings. Fallen men, however . . . introduced the right of private property. When He came upon earth, Christ tried to recall at least His followers to the original arrangement made by God.' But man's wickedness frustrated his aim and compromise was necessary in an imperfect world. 'The important lesson of *Utopia* is that every person in England and in all Europe must acquire the *spirit* of common life.'

W. E. Campbell, one of the editors of More's English Works, has written a comprehensive volume on him together with his chief ally and opponent in controversy.[3] It traces, with reference to recent research, the biography of the three men and discusses in succinct fashion the *Encomium Moriae* and the *Utopia*, in its original Latin version. But Campbell's special interest is with theological debate between More and Tyndale. It may be said to take its origin with the publication in 1528 of Tyndale's treatise *Obedience of a Christian Man*, 'a sign in the way at one of the cross-roads of our national and religious life', and the circulation of Tyndale's translation of the New Testament, with its heretical rendering of a number of key words. More's adverse comments were set forth in his *Dialogue concerning Heresies and Matters of Religion*. He followed this up with *The Supplication of Souls* directed against *The Supplication of the Beggars* by Simon Fish, a supporter of Tyndale, who petitioned the King on behalf of the unfortunate laity impoverished by the 'holy thieves', the clergy. The controversy was carried further by Tyndale's *Answer to Sir Thomas More* countered by More's *Confutation of Tyndale*. This

[3] *Erasmus, Tyndale and More*, by W. E. Campbell. Eyre & Spottiswoode, pp. 288, 15*s*.

was followed by his last group of controversial works including his *Apology*, and by his writings in the Tower of which the *Dialogue of Comfort against Tribulation* is the most notable. Campbell's sympathies are throughout with More and orthodoxy, but his quotations from the various treatises are illuminating specimens of the forcible vernacular employed on either side.

In connexion with Campbell's volume attention may be called to the interesting study of Erasmus[4] by M. M. Phillips in the 'Teach yourself History Series'. It sets forth the mellowing influence on his theological views of his enthusiastic humanism without driving him outside the pale of the orthodox Church. And in the deepening rift between him and Luther there is a counterpart, though less pronounced, to that between More and Tyndale.

An article in *T.L.S.*, 12 March, spoke of the imprint of 7 March 1549 on *The Booke of the Common Prayer*, as commemorating 'perhaps the chief single occurrence in the evolution of our language'. The Committee, with Cranmer at its head, which prepared the Prayer Book, looked backward rather than forward for an appropriate phraseology. It had a model in Coverdale's version of the Psalms, which it practically incorporated, and which 'was cast in a language at once epigrammatic and musical, the language in fact of poetry'. It is to its literary merits that its success in substituting a vernacular for a Latin service is largely due.

In *N. & Q.*, 29 Aug. 1942, J. C. Whitebrook accused Grindal and Foxe of trying to get a doctored version published of Cranmer's controversy with Gardiner's and Philpot's views on the Real Presence (see *Y.W.*, xxiii, 92). J. F. Mozley, having read the article in 1949, replies to it in *N. & Q.*, 23 July. In a detailed examination of Grindal's letters to Foxe and other relevant material, he alleges that Whitebrook has given a sinister implication to some of the Latin phrases, and that there is no ground for the charges of contemplated falsification and forgery.

Dr. T. Starnes continues his valuable work on Renaissance lexicography by a detailed discussion of *Thomas Cooper's 'Thes-*

[4] *Erasmus and the Northern Renaissance*, by Margaret Mann Phillips. Hodder & Stoughton for English Univ. Press, pp. xxv and 236. 5*s*.

aurus', 1565 (*Texas Stud. in Eng.*, vol. xxviii). He examines and generally refutes the charges of plagiarism that were brought against Cooper. His critics judged him by a higher standard than they applied to the average lexicographers. Starnes's summing up is:

> 'Cooper used as a model and a main source Robert Stephanus' *Dictinarium Latino-gallicum* (1552). . . . . Into the framework of this pattern Cooper introduced considerable matter which he, as reviser, had twice employed in augmentation of Elyot's *Bibliotheca*; also a number of definitions and illustrations he drew from the German of Johannes Frisius' *Dictionarium Latino-germanicum* (1556). In addition . . . (he) translated a large number of Latin phrases, which, though in the text of Stephanus' Latin-French dictionary, had there no vernacular translation.'

Having indicated some minor sources Starnes then discusses how far Cooper's lexicographical technique is novel. He concludes that his most original work lay in converting foreign phrases into Elizabethan idiom, of which a number of interesting examples are quoted.

In connexion with Starnes's article may be taken James Sledd's *Footnote on the Inkhorn Controversy* in the same Texas volume. He quotes the Tudor botanist, William Turner's complaint that the *Thesaurus* contained too many 'new inckhorne termes'. Sledd gives a number of unusual words found in the dictionaries at earlier dates than those given in the *O.E.D.* His general conclusion is in defence of the lexicographers. 'Refusing the opportunity to innovate too freely, Elyot and Cooper fitted sound English idiom to their Latin.'

James Wortham discusses in detail *Arthur Golding and the Translation of Prose* (*H.L.Q.*, Aug.). Golding is best known for his version of Ovid's *Metamorphoses* but he was also, as Wortham points out, for forty years an indefatigable translator in prose from Latin and French. He specialized in works by Calvin and his followers, with what may be called a side line in ancient historical writings. His prose output amounted to about five and a half million words.

Wortham begins with a consideration of the chief translators in the two decades preceding Golding—Sir Thomas Elyot, Sir Richard Morison, Sir Anthony Cope and John Brende. When Brende died in or about 1560, leaving in MS. an unfinished translation of Caesar's *Gallic War*, Cecil asked Golding to complete it.

Instead he made his own translation of the whole work, so that it might be 'of one style throughout'. This style, as compared with Brende's version of Quintus Curtius, is more austere and accurate. 'It has none of Brende's raciness and is very faithful to the tone of Caesar himself: clear, informative, decidedly lacking in verbal overtones, aimed at clarity rather than verbal elegance.'

Broadly speaking, this description may be applied to Golding's later translations though he improved his style in details, with more concern for rhythmical effect, and the analytical construction of English sentences. At the same time in his translations of Calvin he aimed at a still closer word-for-word version lest he should be responsible for any doctrinal error. And when in 1574 he translated Calvin's *Sermons on the Book of Job* he even used the device of brackets to distinguish any words introduced by himself. Thus, as Wortham claims, Golding, in the wake of More and Elyot, opposed the counter-movement towards 'exornation', and may have influenced the return to a simpler prose style in the seventeenth century.

Raymond Chapman in a *Forgotten Dispute of Gabriel Harvey* (*N. & Q.*, 2 Oct.) calls attention to a passage in a letter of John Sheriff, on 14 Feb. 1589 from the Fleet prison to Lord Burghley that he had found 'nothing in the answer of Mr. Harvey to disprove his book against the late Jaques Wingfylde'. Nothing is known of this book, but it apparently arose out of Harvey's resentment over his defeat by Anthony Wingfield in the contest for the Cambridge Public Oratorship. 'Jaques' can scarcely be a mistake for Anthony, who lived well into the next century, but may well have been one of the family. The matter also helps to bear out Nashe's allegation that Harvey was imprisoned in the Fleet.

In his preface to his volume on *Skelton*,[5] H. L. R. Edwards states emphatically that his picture 'is of a man rather than a poet'. Hence in the light of the most recent research by himself and others, he gives a vivid presentation of the many vicissitudes through which Skelton's career passed, as a 'laureate' of the two universi-

[5] *Skelton. The Life and Times of an Early Tudor Poet*, by H. L. R. Edwards. Cape, pp. 325. 18*s*.

ties; a tutor of young Prince Henry, before by his brother's death he became heir to the throne, and otherwise in the royal service; as Rector of Diss in Norfolk, again recognized as Court poet, and 'orator'; in sanctuary at Westminster from fear of Wolsey; patronized by the Countess of Surrey. And in accordance with the subtitle of his book, Edwards takes the opportunity of going into detail about a number of the personages with whom Skelton was brought into contact, friendly or otherwise.

But after all it is as a poet that Skelton has a claim on the remembrance of posterity, and though Edwards declares that an attempt at literary criticism could have doubled his book in size, he is better than his word, and his analysis of the origin of Skeltonian metre is valuable. Incidentally he associates it with the poet's arrival at Diss. He accepts in part the view that it derives from Latin rhymed prose, of which an example is quoted from Skelton's *Speculum Principis* addressed to Prince Henry. But it also is indebted to Latin rhymed verse, in illustration of which Edwards cites part of an epitaph he wrote on a parishioner, which begins with rhyming Latin hexameters and tails off into English Skeltonics. The success of the metre is 'the fruit of a marriage between accent and quantity'.

The most charming of Skelton's achievements in the metre is *Phillip Sparrow*, where, in the section on 'Commendations', Edwards insists that the poet introduces 'a commendation not of the sparrow but of its fair owner, Jane Scrope,' whom with supreme blasphemy he deifies. In striking contrast is the use of the same metre in *Elinor Rumming*, a real Leatherhead taverner, where 'the seesaw changes of sound and rhythm have the physical effect of alcohol'. Skelton's only surviving play, the Morality *Magnificance*, is discussed in its political references to the King and his Court on the one hand and the proud upstart prelate Wolsey on the other. The increasing boldness of the poet's attacks on the Cardinal in *Speke Parrot*, *Colin Clout* and *Why Come Ye Not to Court?* is traced and explained. Edwards may seem less convincing in his attempt to account for Skelton's change of attitude to Wolsey, illustrated by the dedication of *The Garland of Laurel* to the King and the Cardinal. Other points of interpretation in Edwards's detailed study may be open to conjecture, but his book, lucid and vigorous in style, and with its apparatus of notes and appendices, will be indispensable to all students of Skelton.

Tillyard's *Wyatt* Anthology[6] was first published in 1929 by the Scholartis Press and was then briefly noticed in *Y.W.*, x, 156. A second impression has now come from Chatto & Windus which helps to mark the growing appreciation of Wyatt during the intervening period to which Tillyard, E. K. Chambers, and others, have contributed (see *Y.W.*, xxix, 121–2). Tillyard's chief service in his Introduction has been to show that Wyatt's main poetical achievement was in his lyrics, which carry on metrically the tradition of native medieval verse, though at times with a dramatic turn which gives him a link with Donne. On the other hand Tillyard ranks less highly than has been customary the poems inspired by foreign models, though, whatever their imperfections, he must have the credit of a pioneer. These include the Sonnets after Petrarch, the Satires in *terza rima* after Alamanni, the Epigrams in *ottava rima* after Serafino, and the Rondeaux in French form. Some of the most favourable examples of these are included with the lyrics which form the main feature of Tillyard's selection.

William Perry in *Tragic Retribution in the 1559 'Mirror for Magistrates.* (*S. in Ph.*, April) criticizes the view of Willard Farnham (see *Y.W.*, xvii, 146) that *The Mirror*, though linked with Lydgate's *Fall of Princes*, was severer in its morality in generally attributing such downfall not to a turn of Fortune's wheel but to retributive justice. After a detailed analysis of the nineteen 'tragedies' in this edition he claims that of only two of them, Mowbray and Clifford, is this fully true; in five cases, Gloucester, Salisbury, Henry VI, Clarence, and Edward IV, there is no question of a penalty for guilt; in the twelve others responsibility is divided between external circumstances and some sin or fault.

To J. Swart we owe a detailed study of Thomas Sackville,[7] being Volume I in 'Groningen Studies in English' under the editorship of R. W. Zandvoort. After a well-documented account of Sackville's varied career, as humanist, Parliamentarian, diplomat and official, Swart discusses the date of the *Induction* and *The Complaint of Buckingham.* These were first published not in the 1559 first

[6] *The Poetry of Sir Thomas Wyatt: A Selection and Study*, by E. M. W. Tillyard. Chatto & Windus, pp. xi, and 180. 8*s.* 6*d.*

[7] *Thomas Sackville: A Study in Sixteenth-Century Poetry*, by J. Swart. Groningen: B. J. Walters, pp. iv and 140, fl 4.50.

edition of *The Mirror for Magistrates* but in the 1563 second edition. There is good reason, however, for the belief that they were written considerably earlier. After taking into account the statements of Baldwin, the astrological stanzas near the beginning of *The Induction*, the manuscript discovered by Miss M. Hearsey in St. John's College, Cambridge, and published in 1936 (see *Y.W.*, xiii, 140 and xvii, 116) and some internal evidence, Swart concludes that Sackville had intended to write a longer poem, that it was probably begun in the autumn of 1554, cast into the MS version, June 1555, and revised some time after 1559 into the form in which it appeared in the *Mirror*.

Swart draws attention to the praise there bestowed on it. 'The tragedy excelleth: invencion also of the induction, and the descriptions are notable.' He points out that 'invention' and 'description' are technical rhetorical terms and that their use here implies that his work was considered a good piece of craftsmanship. Swart illustrates this at length especially in the relation of the *Induction* to the *Aeneid*. As Virgil there influenced Sackville so Seneca did in *Gorboduc*, of which he was part author. Swart minimizes the direct political import of the play, which he thinks was not so much concerned with the succession to Elizabeth as with the sixteenth-century interest in the theory of government.

For further discussion of Sackville's poetic technique, metrical quality, language, and grammar, and for the final assessment of his place in Elizabethan literature, students must be referred to Swart's scholarly work.

Edwin S. Miller discusses in detail (*P.M.L.A.*, Sept.) *The Roman Rite in Bale's 'King John'*. In this title Rite might preferably have been in the plural for he gives a long list of ceremonies and practices which are directly attacked or parodied. Central among them is the sacrament of penance 'with its process, doctrines, and devices: the confessional, the Confiteor, the Miseratur, absolution, the power of the keys, the seal of secrecy, indulgences both partial and plenary and jubilees,' Miller quotes in illustration the lines in which Dissimulation asks Usurped Power, i.e. the Pope, for absolution *a poena et a culpa*. In giving this and making the sinner 'clere', Usurped Power is assuming the function of God who alone can pardon sin, while the Church can only remit the penalty. Miller goes through the play, quoting and annotating the relevant

passages, concerning the Church's aim to dominate the State and its use of the penitential and disciplinary systems.

E. S. Miller in *Guilt and Penance* in *Heywood's Pardoner's Lie* (*M.L.Q.*, March) draws attention to a theological discrimination which, he holds, was familiar to audiences of *The Four PP.* Mortal sin unrepented sent the guilty one to hell eternally. After repentance and confession there remains a temporal penalty, 'a debt to God payable by the sinner either by penance in life and pain in purgatory or by the substitution of indulgence'. Thus the Pardoner, in his story of his quest for the soul of Margery Corson, is received with respect in purgatory, and can make use of his indulgence 'by authorite'. But when he descends to hell he can only get a passport by leaving his pardons in the porter's charge, and it is by suit to Lucifer that he procures Margery's release on the ground that hell is glad to be rid of troublesome women. This gives the Pardoner the cue for his winning lie that he had never seen a woman who was a shrew.

For R. A. Long's suggestion that Heywood in *The Pardoner* and *The Frere* was indebted probably to Lydgate rather than Chaucer, see above, p. 71.

Arthur Brown in *Three Notes on Sebastian Westcott* (*M.L.R.*, April) discusses first the date of his appointment as Almoner of St. Paul's Cathedral which involved his mastership of the Children of Paul's. John Redford, Almoner, died 1547 and Westcott's appointment is recorded on 1 February 1553. A Thomas Mulliner has been supposed to have been Almoner in the interval, but from an examination of a Cathedral *Registrum* beginning in 1536 Brown shows that there is no mention of Mulliner, and that the terms of his appointment point to his having succeeded Redford without an interval. Brown suggests reasons why Westcott may have discharged his duties unofficially for over five years, and why, when his appointment was renewed on 1 December 1559, he was allowed to act personnlly or by deputies. Brown's other Notes relate to the lease of a messuage belonging to Westcott, as Almoner to Margaret Coxe, widow, sister of Redford; and to a bond entered into by Westcott, John Heywood, and a Thomas Prideaux of the Middle Temple in connexion with a lease by the Dean and Chapter of a manor in Essex to Westcott.

Cathleen H. Wheat discusses (*P.Q.*, April) the chronological sequence of '*A Pore Helpe*', '*Ralph Roister Doister*' and '*Three Laws*'. *A Pore Helpe* is a Protestant verse satire, anonymous and without date, containing the lines:

And sing pipe merri annot,
And play of wilnot cannot.

With these are to be compared the lines in the maids' song in *R.R.D.*

Pipe merry Annot, etc.

. . . . . .

I will not—I can not—no more can I.

Miss Wheat shows that *A Pore Helpe* is one of four tracts which Bale in his *Britanniac Scriptorum* (1548) assigns to a physician, Lucas Shepherd, and which was probably written in 1548. She suggests that an earlier reference to the song than in either the tract or *R.R.D.* is in Bale's *Three Laws*, where Sodomy says:

Have at thee, at a dash,
With Swash, merry Annot, swash

The *Three Laws* was written in or before 1536, and it was in Miss Wheat's view to this, not *R.R.D.*, that Shepherd was referring.

Nathaniel Woodes's morality play, *The Conflict of Conscience*, has been the subject of two articles, on its variant 1581 issues and its sources (see *Y.W.*, xiv, 172–3 and xvi, 173–4). To the sources Leslie M. Oliver suggests an addition in *John Foxe and 'The Conflict of Conscience'* (*R.E.S.*, Jan.). The central figure of the play was the Italian Francis Spiera who had been forced to abjure his heresy and return to Catholicism, and who is dramatized as Philologus. His story was known to Foxe who twice mentions him as familiar to his readers.

Oliver points out that Edward Aglionby's *A Notable and Marvelous Epistle*, which was the chief source of the play, gives no details of Spiera's examination, though in Act IV of *The Conflict of Conscience* the trial of Philologus by the Cardinal forms the climax. Many points are here parallel (as Oliver shows by quotations) with details in examinations of heretics recorded by Foxe in his *Acts and Monuments*, especially on the supremacy of the Pope and the Real Presence in the Sacrament.

VII

SHAKESPEARE

By ALLARDYCE NICOLL

IT is characteristic that the 1949 'life' of Shakespeare should be that of Ivor Brown.[1] His attempt to pierce through the plays towards the personality of their creator is one reflected in many books and articles published recently. Characteristically, too, this is acknowledged to be 'a lover's book': the prime justification for what the author himself once called the 'Shakespeare Industry' is that nearly all the innumerable tomes and lesser writings on this subject spring from personal devotion to what Ivor Brown now styles 'The Shakespeare Wonder'. 'The Shakespeare Industry' was a phrase redolent of the thirties: it is 'The Shakespeare Wonder' that holds us to-day within its charmed circle.

In his search for Shakespeare Ivor Brown is prepared to consider more curiously than most scholars would permit, but even those who may cavil at his confident account of Anne Whateley and the young poet's 'shot-gun' wedding to the other Anne may admit that he may possibly be right and that his interpretation of the perplexing evidence does present a reasonable story. They must admit, too, that Brown is never prepared to falsify his portrait of Shakespeare for the sake of making a clever point. The wedding he imagines for Shakespeare is not out of keeping with what else we know of the poet and may even explain a peculiarly emphatic scene in *The Tempest*: it is entirely different when we turn to some interpretations of the notorious 'second-best bed' of the will. Here Ivor Brown categorically rejects any effort to read into this bequest a bitter jest: it is impossible, he states, 'to believe that the man to whose gently mannered good humour such tribute was paid by his coevals would have died with this contemptible sneer upon his pen'.

Ivor Brown's picture of Shakespeare, therefore, even if not all will accept its lines and colouring, is consistently and lovingly drawn; and is based on the conviction that 'if ever a man poured his own heartbreak on to paper, it was William Shakespeare'.

[1] *Shakespeare*, by Ivor Brown. Collins. pp. 352. 12*s*. 6*d*.

The danger inherent in such an approach is that it becomes tempting to argue from stray allusions towards rather too far-reaching conclusions. Not so long ago we heard of the poet's making a lengthy transatlantic voyage with Drake; Ivor Brown is certain he served in a lawyer's office; now Sir Duff Cooper charmingly tries to assure us that he was for a time a non-commissioned officer.[2] What we must bear in mind is that the roaring of the sea's waves was in the ears of most Elizabethans, that the age was litigious and therefore well acquainted with legal forms, and that knowledge of the soldiery was widespread.

One of the greatest biographical problems, of course, is to account for the 'lost years' and to guess when Shakespeare first applied himself to literary work. If Leslie Hotson is right, we shall be forced to revise many of our previous ideas.[3] The 'mortall moone', he argues, refers to the Armada, the 'pyramids' to obelisks erected about the same time in Rome and the 'thralled' discontent to French political events in 1588. The conclusions are that sonnets 107, 123, and 124 were written in 1589, that therefore all the 'first series' of 126 sonnets were penned by that year and that 'Shakespeare's power had reached maturity by the time he was no more than twenty-five years old'. So revolutionary a speculation has not been allowed to pass by without considerable objection. Hotson's conclusions certainly raise serious difficulties: on the other hand, his attempt to give an early date to these poems harmonizes with the efforts of others (e.g. T. W. Baldwin) to throw back by several years Shakespeare's entry into the literary world. Most of the other essays in Hotson's volume are reprinted from the several periodicals in which they originally appeared, and in book form they are welcome. Of the new material, 'Love's Labour's Won' seeks, hazardously, to identify Meres's 'lost' play with *Troilus and Cressida*; another essay relates the epitaph attributed to Shakespeare with Elias James, brewer of London; a third discusses John Jackson and Thomas Savage, while a fourth, strangely placed as an appendix, presents important material concerning Shakespeare's associates in the gate-house purchase. Altogether, a stimulating and valuable volume.

[2] *Sergeant Shakespeare*, by Duff Cooper. Hart-Davis. pp. 100. 8*s*. 6*d*.

[3] *Shakespeare's Sonnets Dated, and Other Essays*, by Leslie Hotson. Hart-Davis. pp. x+244. 21*s*.

In *Links with Shakespeare III* and *IV* (*N. & Q.*, 22 Jan. and 10 Dec.) H. A. Shield gives some genealogical information about various persons directly or indirectly associated with the poet. The same journal has essays by the late E. A. Greening Lamborn (19 Feb.) on the history of the Chandos portrait, by Abraham Feldman (24 Dec.); on the lack of evidence for assuming that Shakespeare is the author referred to by Chettle in *Kind-Harts Dreame*; and by Murray Bromberg (1 Oct.) on the attempt made by N. Nathan (see *Y.W.*, xxix, 126) to treat Shylock as a portrait of Henslowe. Howard Parsons (*N. & Q.*, 22 Jan.) suggests that the 'I.M.' of the folio is James Mervyn, who wrote a prologue for Shirley's *The Royall Master* in 1638. In the well-known record of the performance of *Twelfth Night* Leslie Hotson notes (*T.L.S.*, 9 Sept.) that Manningham wrote 'a play called ~~mid~~ Twelve night' and speculates concerning what the diarist may have had in mind.

On the dating of various plays several contributions have been made during the year. John W. Draper (*R.E.S.*, June) deems, from references to the moon, that *Romeo and Juliet* was written or extensively revised in 1596: this agrees with the conclusions of Sidney Thomas, who sees *The Earthquake in 'Romeo and Juliet'* (*M.L.N.*, June) as alluding to a tremor in 1580—thus putting the play, not in 1591, but in 1595. Thomas further discusses *The Bad Weather in 'A Midsummer Night's Dream'* (*M.L.N.*, May), arguing that 1596 fits better than any other year and suggesting that more attention should be given to the double wedding of Lady Elizabeth and Lady Katherine Somerset to Harry Guildford and William Petre on 8 November 1596. The relationship between *Coriolanus* and the peasant rebellions of 1607 has recently been noted, independently, by several critics: Sidney Shanker (*S.A.B.*, July) writes on this question.

The interpretation of the *Titus Andronicus* drawing has attracted some attention. John Munro (*T.L.S.*, 10 June) seeks to rebut some of J. Dover Wilson's arguments (see *Y.W.*, xxix, 143), declaring that the sketch and the words agree, that the Q1 text is followed and that there was no Alarbus in the original play. Further discussion of the problems involved is provided by Wilson (24 June) and Munro (1 July), while Arthur J. Perrett (1 July) notes that the

object lying on the stage before Titus is a sceptre—relating part of this 'comprehensive' scene with I, i, 200.

Additional evidence is found by Sidney Thomas (*M.L.N.*, Feb.) for the theory that *A Shrew* is based on an independent earlier version of *The Taming of the Shrew*: in the latter Grumio is short, in the former the corresponding clown, Sander, is tall.

John E. Jordan suggests that *The Reporter of 'Henry VI, Part 2'* (*P.M.L.A.*, Dec.) was a bit-player who took the parts of the Armourer in I, iii, the Spirit in I, iv and the Mayor in II, i; from his observation of stage action this player concocted *The First Part of the Contention*. In a careful study of *The Bibliographical Links between the First Two 'Quartos of Romeo and Juliet'* (*R.E.S.*, April) Sidney Thomas regretfully concludes that, despite some confident assertions, the answer to this puzzle has not yet been found. The mystery of the half-sheet containing the address to the reader in *Troilus and Cressida* is attacked bibliographically by Philip Williams, Jr. (*Papers of the Bibliographical Society of the Univ. of Virginia*, vol. ii), but he too is left with a solution not definitely proved and perhaps unprovable. Kenneth Muir attacks *The Problem of 'Pericles'* (*Eng. Stud.*, June) and puts forward the theory that an early play, possibly by Wilkins, produced both Wilkins's novel and Shakespeare's drama, the novel being further influenced by the drama as it was acted and the printed text of the drama being slightly influenced by the narrative tale.

Towards the authorship problem of *Henry VIII* A. C. Partridge makes a new and fruitful approach.[4] Recognizing that the older kinds of stylistic test are unsatisfactory, he applies himself to an examination of grammatical idiom and comes to the conclusion that Fletcher's hand is patently to be seen in many parts of the play, although not in so many parts as, for example, Spedding and Hickson allowed to him.

J. Dover Wilson has now added *Julius Caesar* to the New Cambridge series.[5] The bibliographical speculations so characteristic of this edition are here reduced to a minimum: the copy must have

[4] *The Problem of Henry VIII Reopened: Some Linguistic Criteria for the Two Styles Apparent in the Play*, by A. C. Partridge. Bowes and Bowes. pp. 35. 5*s*.

[5] *The Works of Shakespeare, ed. . . . by John Dover Wilson. Julius Caesar*. C.U.P. pp. xlviii and 219. 10*s*. 6*d*.

been a very fair one, probably not Shakespeare's manuscript, as the earlier Cambridge editors opined, but a carefully made transcript. In his introduction Wilson treats the tragedy in terms of modern events—the political tragedy of a Hitler-like dictator.

Very important is J. I. Duthie's volume devoted to the text of *King Lear*.[6] This consists of about two hundred pages devoted to a meticulous analysis of the original texts available, followed by an edition of the play prepared according to the principles established in the introduction. Duthie's conclusion is that Daniel, Chambers and Greg were right in regarding the quarto as the fundamental basis of the folio text, corrections being introduced from a playhouse manuscript. He believes that the quarto version was reported —'that is, that at some stage its transmission was memorial'—and not a stenographic report. The copy written out for the printers, in his opinion, originally had no verse line division, although someone probably indicated later, and not always correctly, possible verse lining by means of diagonals. In his own edition Duthie takes the folio version as his basis, with an 'eclectic' use of the quarto; this means that whenever a quarto reading seems superior to that in the folio this reading is accepted. On the other hand, he points out that, despite the application of such a principle, his version is still much nearer to the folio than are most modern editions. One may well think that by this cautious and carefully considered balance between 'conservative' and 'eclectic' methods he has come as near as we may ever come to a reproduction of the text approximating the form in which Shakespeare left it.

For an estimate of the way in which Shakespeare built his dramas we must obviously consider in minute detail the sources that he used: such a study demands both the accumulation of factual evidence and, later, synthesis. The year 1949 has produced several contributions in the former category. Benjamin Boyce examines *The Stoic Consolatio and Shakespeare* (*P.M.L.A.*, Sept.) concluding that 'we are learning to see that Shakespeare's art was one of ritual to some extent as well as of nature'. In *Weever, Ovid and Shakespeare* (*N. & Q.*, 26 Nov.) A. Davenport suggests that in *A Midsummer Night's Dream* the poet was influenced by Ovid in relating Titania

[6] *Shakespeare's 'King Lear', A Critical Edition*, by George Ian Duthie. Oxford: Blackwell. pp. x+425. 25*s.*

and Circe. Ralph M. Sargent examines *The Source of 'Titus Andronicus'*, *S. in Ph.*, April) with special reference to a unique eighteenth-century chapbook in the Folger Library. J. George (*N. & Q.*, 22 Jan.) puts forward a guess that knowledge of the Cambridge *Laelia* might have come to Shakespeare through Dr. John Hall, a Queen's man. In *Belleforest and the Gonzago Story: Hamlet, III, ii* ((*S.A.B.*, Oct.) G. Blakemore Evans emphasizes the importance of the usually neglected last chapters of Belleforest. Peter Ure has a short note on *'Macbeth' and Warner's 'Albion's England'* (*N. & Q.*, 28 May); *Possible Echoes from Sidney's 'Arcadia' in Shakespeare, Milton and Others* (*N. & Q.*, 24 Dec.) are discussed by A.D.; W. A. Armstrong thinks that some of the interpretations of God and Nature in *King Lear* may be inspired by Book III of the *Arcadia* (*T.L.S.*, 14 Oct.), but this argument is denied by Fitzroy Pyle (*id*, 11 Nov.). The story of a girl in a brothel as narrated by Alexander van den Busche in *The Orator* (1596) is noted by William Elton in *'Pericles': A New Source or Analogue* (*J.E.G.P.*, Jan.). (By an error Elton's 1948 article on *Shakespeare and Jonson* was attributed in *Y.W.*, xxix, 126, to J. M. French. It conjecturally identified Ajax as a portrait of Jonson.)

Manuscript notes in a copy of Hall's *Chronicles* are claimed as Shakespeare's by M. McLaren.[7] One is bound, regretfully, to remain outside the orbit of McLaren's enthusiasm. When he puts forward the suggestion that these marginalia might have been thought by some to have been an Elizabethan schoolmaster's 'class notes', he reveals at once his lack of knowledge concerning life in that age; when he takes the note 'Prisoners pitifully slayne' as proving that the annotator was 'poetically minded', he shows himself prepared to read into his material much more than is legitimate; we can hardly allow the logic by which a marginal reference to 'Thomas of Woodstock' is made to demonstrate that this annotator was a 'theatre-goer'. It would be interesting to have all these marginalia published, but on the evidence here presented there seems no reason for supposing that Shakespeare had anything to do with the volume. (For other comments on this subject see *Y.W.*, xxviii, 129; xxix, 134).

[7] *'By Me . . .': a report upon the apparent discovery of some working notes of William Shakespeare in a sixteenth-century book*, by Moray McLaren. Redington. pp. 67. 10*s*. 6*d*.

So varied are the year's critical studies that it is a difficult task to array them in order. Two volumes seek to chart out a path for students in this vast area. F. E. Halliday's *Shakespeare and His Critics*[8] is a work that may prove of considerable, if limited, service. In convenient form, basic information is given concerning the facts of Shakespeare's life, style, bibliography and kindred topics; these facts are accompanied by quotations from diverse critics both on his work in general and on individual plays. The compiler of this material seems to have carried out his task carefully, but there is one serious defect in his book. What the student and the general reader look for is a guide which may lead their steps through the vast extent of Shakespearian criticism and, in particular, which may enable them to appreciate the recent important attempts at a re-evaluation of the plays. Unfortunately, Halliday's reading does not seem, for the most part, to have gone beyond the twenties and thirties. In the series of general quotations which occupy pages 265 to 334, fifty-nine pages are given over to the period ending in 1900, only ten to the twentieth century, and the sole authors recorded within these ten pages are Bradley, Raleigh, Tolstoi, Lytton Strachey, Eliot, Stoll and Spurgeon. Writers such as, for example, Lily B. Campbell, Hardin Craig, T. W. Baldwin, Wolfgang Clemen, E. M. W. Tillyard, Wilson Knight and L. C. Knights do not appear to be mentioned anywhere in the volume. The same weakness is apparent in the comments quoted on individual plays. We want for English readers something similar to, but more elaborate than, that which Juliusz Kryżanowski has prepared for Polish students—a general survey of critical writings from 1939 to the present date.[9]

Bernard Wagner[10] claims that he 'is the first to bring together a considerable amount of the distinguished critical writings of three centuries, not in extracts or shortened versions, but in *complete* form'. In order to achieve his object and yet produce a book which might be sold at a price within the means of the average student, Wagner has reproduced his material by photo-offset process, with the result that his pages present a strange admixture of diverse

[8] *Shakespeare and His Critics*, by F. E. Halliday. Duckworth. pp. xii+522. 30*s*.

[9] *Szekspirologia wojenna i powojenna* (*War and Post-war Shakespeariology*), by Juliusz Kryżanowski. Wrocttaw: Jelenia Góra, 1948. pp. 17–58.

[10] *The Appreciation of Shakespeare: A Collection of Criticism . . .* (in) *the Eighteenth, Nineteenth and Twentieth Centuries*, ed. Bernard M. Wagner. Washington: Georgetown Univ. Press. pp. xiv+40. $5.

types, large and small, bold and faint. It is difficult, in contemplating a volume of this kind, not to be worried by the format: it is impossible to deny that Wagner has indeed provided for students a valuable collection of documents. Here, in whole, are Johnson's 'Preface' and 'Observations', Hazlitt's 'Characters', Swinburne's 'Study'; here are Meredith's 'On the Idea of Comedy', Morgann's 'Falstaff', De Quincey's 'On the Knocking at the Gate in Macbeth'. For these five hundred odd, large, double-column pages we should certainly be grateful to the editor: a whole shelf of volumes has here been compressed into one.

Ivor Brown's search in the plays for Shakespeare's personality finds a kind of complement in Donald Stauffer's exploration of the poet's ideas.[11] This is an interesting book, wherein an effort is made to show how certain cardinal moral concepts shaped the writing of all the dramas. Stauffer starts, boldly, with *Titus Andronicus*, finding in this obviously bookish melodrama the basis of certain concepts later more fully exploited by the mature poet: 'the frank simplicity of the *treatment*' of this play, he avers, 'makes it more than ever the work of the gentle Shakespeare'. In the immediately following dramas, Stauffer sees Shakespeare emphasizing his faith in love as a shaping force, together with his open determination to build his inner world on an acceptance of things as they are. Then comes a break, a great chaos of disillusionment when 'it is as if Shakespeare were possessed by a demon'; and we are confronted by several 'contorted expressions of unknown personal agony'. *Hamlet* is 'a bitter reaction away from an ideal world, now lost', *Troilus and Cressida* shows 'the worst contaminating or overthrowing the best', *Measure for Measure* 'teaches idealists to accept human fallibility'. In these dramas dark symbols multiply upon themselves and love is transmuted into lust. After this period of despair we have the great tragedies, in which a new certainty is found, and these are followed by the later romances, in which a still deeper vision is revealed and in which 'the mind is imagined as creating reality'. Here, even more than in Ivor Brown's 'life', is Dowden brought up to date.

In connexion with Stauffer's volume should be noted Murray

[11] *Shakespeare's World of Images: The Development of His Moral Ideas*, by Donald A. Stauffer. New York: Norton. pp. 393. $5.

Abend's brief note on *'Ingratitude' and the 'Monster' Image* (*N. & Q.*, 10 Dec.), in which attention is drawn to the fact that in the plays the term 'monster' is more persistently applied to ingratitude than to any other vice—a pointer towards Shakespeare's own emotions. Another cognate study is that of Ernst Th. Sehrt, *Der Gedanke der Vergebung bei Shakespeare* (*Die Sammlung*, Mar., April and May), in which the idea of 'pardon' or 'forgiveness' is traced from *Henry VI* to *The Tempest*. Sehrt rightly and acutely stresses the central place this concept takes in Shakespeare's mind.

Hardin Craig, in *An Aspect of Shakespearean Study* (*S.A.B.*, Oct.) stresses the necessity of getting at the centre of Elizabethan feeling and seeing and of thus protecting ourselves from being misled by the modern 'chasm between mythical truth and scientific truth'.

Mary C. Hyde's stress is on the necessity of appreciating Elizabethan concepts of play construction.[18] From a detailed examination of dramas by Shakespeare, Jonson, Marston, Middleton, Dekker, Webster, Chettle, Heywood and Chapman, she seeks to determine what these authors and their audiences sought in structure, theme and characterization. Her work is well done and significant. When, for instance, she remarks that 'our emphasis upon the psychological explanation of action is the basis of most of our lack of understanding of the Elizabethan theatre' she is doing, from her point of view, something which corresponds with, and which supplements, the constant endeavour of Hardin Craig. Shakespeare in his greatness may at times defy the rules of the game, but we cannot fully appreciate his greatness unless these rules are known to us. Warren Smith's articles on *Artful Brevity in Shakespeare's Monologs* (*S.A.B.*, Oct.) and *The Third Type of Aside in Shakespeare* (*M.L.N.*, Dec.) also deal with the poet's craftsmanship.

Our approach towards the tragedies must, of course, be determined by our attitude towards Bradley. Lily B. Campbell, in *Concerning Bradley's Shakespearean Tragedy* (*H.L.Q.*, Nov.), while acknowledging this critic's brilliance, objects to his treatment of the dramatic characters as though they were real, to his

[18] *Playwriting for Elizabethans, 1600–1605*, by Mary Crapo Hyde. New York: Columbia U.P. and O.U.P. pp. xxii+258. 25*s*.

failure to differentiate the tragic heroes from the hero-villains and to his analysis of character 'on a foundation of a morality without morals and a psychology that could exist only in Wonderland'.

In view of such a judgment there is interest in observing here J. I. M. Stewart's considered opinion, that 'it is the critics' psychology that is superficial, and Shakespeare's intuitions here are altogether deeper than we might think'.[13] Stewart starts by noting that 'the poetry enters into and transforms the fable' and that the rhythm has 'power to induce special emotional states rapidly'. Then, evoking the latest psychological studies, he argues that Shakespeare's intuitions, within their framework, were true to essential human nature. Old conventional stories, 'which realist critics . . . have regarded as an arbitrary and primitive device', turn out 'to follow a psychological pattern which is "real" enough'. Not only is Stewart's destructive review of 'historical' criticism carried out wittily and with acumen, there are also to be found in his own assessments judgments of basic importance. 'What I have tried to urge is simply this,' he says, 'that in the interpretation of Shakespeare a study of the psychology of poetic drama . . . is at least as important as a study of the contemporary climate of opinion.'

Studies of separate plays have been numerous and varied during the year. *The Thematic Framework of 'Romeo and Juliet'* (*P.M.L.A.* March) is found by L. E. Bowling to rest on a concept of the wholeness and complexity of things in contrast with a partial and simple view: the many puns in the play Bowling sees as contributing towards this end. Raymond Chapman, in *Double Time in 'Romeo and Juliet'* (*M.L.R.*, July) suggests that the chorus is designed to suggest a slow passage of time although all the other stress is upon speed. Richard Flatter's *Hamlet's Father*[14] presents yet another general interpretation of Shakespeare's most debated tragedy. His emphasis is not so much on the Prince as upon the Ghost—a figure which, in his view, both originates the action and imposes on his son an impossible task. In 1910 Ernest Jones published a psycho-analytic study of Hamlet's character: this now has been

[13] *Character and Motive in Shakespeare: Some Recent Appraisals Examined*, by J. I. M. Stewart. Longmans. pp. viii+147. 10*s.* 6*d.*

[14] *Hamlet's Father*, by Richard Flatter. Heinemann. pp. viii+207. 15*s.*

extended and reissued as *Hamlet and Oedipus*.[15] His basic thesis is now well known, and it is interesting to see how, from his special point of view, he explains the strange enduring spell Hamlet has upon us:

> I would suggest that in this Shakespeare's extraordinary powers of observation and penetration granted him a degree of insight that it has taken the world three subsequent centuries to reach. Until our generation . . . a dividing line separated the sane and responsible from the irresponsible insane. It is now becoming more and more widely recognized that much of mankind lives in an intermediate and unhappy state charged with what Dover Wilson well calls 'that sense of frustration, futility and human inadequacy which is the burden of the whole symphony' and of which Hamlet is the supreme example in literature.

Luiz Cardim has written an interesting book on the problems of *Hamlet* considered as a stage play.[16] This work springs from contemplation of Sir Laurence Olivier's film and discusses the drama with reference to the Elizabethan stage. Pearl Hogrefe, in *Artistic Unity in 'Hamlet'* (*S. in Ph.*, April), writes particularly about the significance of the closet scene; *Hamlet's 'All but blunted purpose'* (*S.A.B.*, Jan.) is seen by George Detmold to rest in the hero's self-dedication to 'moral beauty'; in *Horatio's Hamlet* (*S.A.B.*, Jan.) J. D. Spaeth argues that Hamlet is reflected in the other characters of the play and that it is particularly important to see his reflection in Horatio. Another essay in the same journal, Perry H. Houston's *'There's nothing either good or bad but thinking makes it so'* (*S.A.B.*, Jan.) chides the historical critics for their failure to deal with the problem of Shakespeare's greatness, while one of the principal among them, Elmer E. Stoll, in *A Spanish Hamlet* (*Mod. Phil.*, Aug.), takes sharp issue with Madariaga's interpretation of Hamlet's character.

A challenging paper has been contributed by Georges Bonnard to *Eng. Stud.* (Oct.). *Are Othello and Desdemona Innocent or Guilty?* he inquires, and, from a comparison between the drama and Cinthio's tale, argues persuasively that Shakespeare deliberately pictured the hero and heroine as responsible for their own disaster. John Wilcox, in *Othello's Crucial Moment* (*S.A.B.*, July),

[15] *Hamlet and Oedipus*, by Ernest Jones. Gollancz. pp. 166. 10*s.* 6*d.*

[16] *Os Problemas do Hamlet e as suas dificuldades cénicas*, by Luiz Cardim. Lisbon. pp. 125.

declares that the poet wished to suggest that, off-stage, Iago had implanted suspicion in Othello's mind before his famous 'I like not that': in the theatre a hint in this direction would have been sufficient to set the audience's imagination at work. Analysis of Iago's conversation with Desdemona, with reference to Elizabethan literature on women, is given by Carroll Camden in *Iago on Women*, (*J.E.G.P.*, Jan.).

In *The Time is Free*[17] Roy Walker provides us with a study of *Macbeth*, a companion to his *Hamlet* study of last year (see *Y.W.*, xxix, 137). Full of subtle comments, this book is a notable contribution to the literature on the Scottish tragedy, although, as in *The Time is Out of Joint*, the author may well be thought to carry his speculations at times too far. There is likely to be fairly wide agreement, for example, concerning his able defence of the authenticity of I. i and I. iii, but few will be prepared to see the witches' reference to a pilot's thumb as anticipating the fact that 'the great pilot Duncan will be wrecked as he comes homeward', or that the Third Murderer 'is the dramatic personification of Macbeth's guilt'. What we get in this book is a strange amalgam of keen judgment on dramatic values and of suggestions which carry us far beyond the play as play into a realm of personal speculation.

More orthodox is J. M. Lothian's *King Lear*,[18] a sympathetic series of essay-lectures. A discussion of the changes made by Shakespeare in the old fairy-tale-like legend is followed by an assessment of the play's tragic purpose and by studies of the Fool and Edgar; the book is closed by a sensitively penned chapter on the drama's structure and meaning. With this work may be taken J. F. Danby's investigation.[19] For him, as for Lothian, '*King Lear* is a drama of ideas—such a drama of ideas not as the Morality play had been, a drama of abstractions, nor such a drama of amusing talk about theses as Bernard Shaw's is; a drama of ideas, however, none the less, and Shakespeare's own creation: the real *Novum Organum* of Elizabethan thought.' In the tragedy, accord-

[17] *The Time is Free: A Study of 'Macbeth'*, by Roy Walker. Dakers. pp. xvii+234. 8*s*. 6*d*.

[18] *King Lear: A Tragic Reading of Life*, by John M. Lothian. Toronto: Clarke, Irwin; London: Bell. 7*s*. 6*d*.

[19] *Shakespeare's Doctrine of Nature: A Study of 'King Lear'*, by John F. Danby. Faber. pp. 234. 16*s*.

ing to Danby, the force of Bacon and Hooker clashes with the force of Hobbes. Lothian sees *Lear* as a play revealing the way in which 'man braces himself to walk precariously . . . to the edge of the universe and hurl his reiterated questions into the void': for Danby the title of the play might have been *The Good Man in the Bad Society*, a theatrical parable springing from the poet's own innermost thoughts. Attention may here be drawn to an article by W. R. Keast, *Imagery and Meaning in the Interpretation of 'King Lear'* (*Mod. Phil.*, Aug.), which violently attacks the analysis of the play made by R. B. Heilman (see *Y.W.*, xxix, 133). Keast points out the dangers inherent in the 'symbolic' approach and, by concrete examples, demonstrates that the 'industry and ingenuity displayed in the analysis' frequently lead to judgments ill warranted by the text of the drama.

Danby has also written an important article on *The Shakespearean Dialectic: An Aspect of 'Antony and Cleopatra'* (*Scrutiny*, Sept.). The 'cinematic' treatment of the action, the constant flux of Egypt and Rome, the 'swinging ambivalences', all are, in his view, deliberate: 'in *Antony and Cleopatra* Shakespeare needs the opposites that merge, unite and fall apart', producing the effect of a 'delinquescent reality that expresses itself through the contraries'. Further comment, together with approval of Danby's main thesis, comes from L. C. Knights, *On the Tragedy of 'Antony and Cleopatra'* (*Scrutiny*, winter). Wallace A. Bacon, writing on *The Suicide of Antony in 'Antony and Cleopatra', Act IV, Scene xiv* (*S.A.B.*, July), suggests that Antony should not half draw his sword and thus indicate cowardice: his lines are spoken merely in self-reproach that he has lived so long. A. Jorgensen's essay on *Shakespeare's Coriolanus: Elizabethan Soldier* (*P.M.L.A.*, March) stresses the poet's indebtedness to Elizabethan military life in his reshaping of Plutarch's story.

Brents Stirling's *The Populace in Shakespeare*[10] examines crowd scenes both in the Roman plays and in the early histories. He, too is convinced that Shakespeare was a 'dramatist of ideas', and part of this book is occupied with a demonstration of the ways in which such ideas are stressed either by repetition or by choral lines.

[10] *The Populace in Shakespeare*, by Brents Stirling. New York: Columbia U.P. and O.U.P. 24*s*.

With great care, Stirling seeks to avoid the pitfalls lying in front of those who seek to divine Shakespeare's ideas from his dramatic scenes, and constantly he checks his findings by reference to the works of other playwrights. The result is that his judgments have an objectivity in sharp contrast with the subjective 'intuitions' so common in recent critical studies. Shakespeare, he finds, was peculiarly impressed by the more disagreeable aspects of the mob: 'when Shakespeare's commoners gather, something occurs which with slight whimsicality could be called a collective halitosis of democracy in action'. Most of the other playwrights were prepared to be more 'favourable to the populace as a political force'; the extraordinary thing, indeed, is that, if we are to seek in this age for a play which treats a popular revolt with real sympathy, we must turn to two authors 'of deserved reactionary repute' and read their collaborative *Philaster*. Not least important in Stirling's study is his analysis of the 'Shakespeare' scenes in *Sir Thomas More:* he finds these completely at variance in concept with anything in the dramatist's acknowledged work.

A. D. Atkinson, in *Notes on 'Richard II'* (*N. & Q.*, 30 April and 14 May) suggests (1) that *2 Henry VI*, III, i, was revised by Shakespeare with *Richard II* in mind, and (2) that the 'blood' emphasis in the latter play is deliberate. All the references to *Falstaff's Bardolph* (*Neophil.*, Oct.) are examined by Charles L. Draper: the conclusion is that this is a realistically drawn character, representing 'the rag, tag and bobtail of an outmoded feudalism that Cromwell's New Model army would soon extinguish'.

On the comedies we welcome T. M. Parrott's *Shakespearean Comedy*[21] and E. C. Pettet's *Shakespeare and the Romance Tradition*.[22] The former is a comprehensive volume, tracing the rise of the new comedy out of the medieval farce and demonstrating how Shakespeare moulded these new forms to his own image. Not only are all the comedies surveyed here but also all the comic scenes in other dramas: *Titus Andronicus*, even, brings its bloody banquet into this hall of laughter.

[21] *Shakespearean Comedy*, by Thomas Marc Parrott. New York and London: O.U.P. pp. xiv+417. 38*s*.

[22] *Shakespeare and the Romance Tradition*, by E. C. Pettet. Staples Press. pp. 208. 12*s*. 6*d*.

Parrott's chapters deal with the plays one by one in chronological order: Pettet's aim is rather to pursue the romance theme throughout Shakespeare's work as a whole. His clear exposition of the romance tradition and his appreciative examination of its dramatic treatment in the plays of Lyly and Greene are followed by an informative and often penetrating commentary on its impact upon Shakespeare. He shows clearly that, so long as the poet was prepared to write in lyrical vein, the tradition was thoroughly adequate to his purposes, but 'for the sensibility, thought and vision that were soon to be expressed in the great tragedies romance was, in its general run, an inadequate and unsuitable mode'. The failure of the dark comedies was due, in Pettet's opinion, to a discrepancy between unsuitable romance material and radically changed 'dynamic poetic impulses'. Of particular interest, in this connexion, is his assessment of the last 'romances', with its endeavour to determine the essential distinctions between these plays and their earlier counterparts.

E. J. West, in *Bradleyan Reprise: On the Fool in 'Twelfth Night'* (*S.A.B.*, Oct.) provides us with an interesting essay on Feste's role. The symbolic connotations of Ariel's magical power are examined by Juliusz Krzyżanowski in *Arielowe u' pienie* (*Obdicie ze Sprawozdań Polskiej Akademii Umiej*, vol. 1, no. 8). J. R. Moore explores the influence of the *commedia dell'arte* in *Pantaloon as Shylock* (*Boston Public Library Quarterly*, July). L. J. C. Maxwell's *Creon and Angelo: A Parallel Study* (*Greece and Rome*, Jan.) is a valuable comparison of *Antigone* and *Measure for Measure*, in which note is taken of the surprisingly similar treatment of the 'legalists': in a sense the Greek play is the tragedy of Creon and Angelo is the central figure of Shakespeare's drama. The kinship of Duke Vincentio and Prospero is noted by Derek Traversi in an article on *The Tempest* (*Scrutiny*, June)—a play he treats symbolically, with the formal long exposition interpreted as Miranda's awakening 'to moral issues'. The force of this and the other romances is well outlined by Horst Oppel,[28] who is certain that 'der späte Shakespeare hat in Prospero ein gewähltes Gleichnis seiner selbst gefunden'. In these dramas the sharp distinctions between tragedy and comedy

[28] *Der späte Shakespeare*, by Horst Oppel. Hamburg: Verlag H. Ellermann. pp. 43.

have vanished and the poet, after the storm and stress, is contemplating the world with eyes of wisdom.

The usual crop of emendations and single-line comments has produced some interesting material as well as suggestions of less value. A general article on Shakespeare's word-play, *Shakespeare som skämtare* (*Ord och Bild*, Nov.) is contributed by Helge Kökeritz. According to Thomas Pyles, *Ophelia's 'Nothing'* (*M.L.N.*, May) is indecent 'yonic symbolism'; J. E. Hankins, discussing *Hamlet's 'god kissing carrion': A Theory of the Generation of Life* (*P.M.L.A.*, June), finds authority both for 'good' (i.e. 'good for receiving the sun's kiss') and for Warburton's emendation to 'god'; further comment on this is provided by E. K. Gibson (*'Conception is a Blessing'*, *P.M.L.A.*, Dec.); *Hamlet's Mousetrap* (*T.L.S.*, 8 July) may, in the opinion of E. P. Kuhl, contain a topical reference, the 'Guyana' of Q1 possibly pointing to Raleigh; J. C. Maxwell, in *Claudius and the Curse of Cain* (*N. & Q.*, 2 April) finds a reference to Abel in 'the first corse' of I, ii, 105; a defence of 'pollax' in *Hamlet*, I, i, 60–3 (*N. & Q.*, 10 Dec.) is put forward by H. W. Jones; referring to the suggestion that 'noble' means 'nobleman' (see *Y.W.*, xxix, 140) John Buxton notes that the singular form is used four times in a letter of 1611 (*T.L.S.*, 9 Dec.); an actor's objections to the 'suicide' interpretation of Hamlet's most famous soliloquy are put forward by Gerald Lawrence (*T.L.S.*, 12 Aug.), but Cathrine D. Omand (*id.*, 26 Aug.) emphasizes that this reading cannot be justified from the lines themselves.

H. W. Donner defends the Folio reading of *'Rebellious Dead'* (*T.L.S.*, 23 Sept.) in *Macbeth*—a suggestion endorsed by J. D. Wilson (*id.*, 30 Sept.); a fuller statement of his argument is given by Donner in *De Dödas Uppror: ett Omtvistat Textställe i Macbeth* (*IV, i, 97*) (*Acta Acad. Aboensis Humaniora*, xviii); R. C. Bald is sure that *Macbeth's 'Baby of a Girl'* (*S.A.B.*, July) means a 'doll'. In *King Lear, IV, i, 10* (*T.L.S.* 3 June) Kenneth Muir would emend 'poorely led' to 'poorely 'rayd', finding support in Sidney's 'poorely arayed' in reference to the Paphlagonian king and his son; William Bliss (*id.*, 24 June) agrees in general with Muir but wonders if perhaps Shakespeare may not have written 'parelled', while Richard Flatter thinks that 'poorely led' should stand (in the sense of 'led like a beggar'); W. J. B. Owen deems that *'A dogge, so bade in office'* (*N. & Q.*, 2 April) is a misreading, not a mishearing, of

the Folio's 'a Dogg's obey'd in Office'; G. W. Williams discusses the punctuation of *King Lear, III, ii, 1–3* (*Papers of the Bibliog. Soc. of the Univ. of Virginia*, vol. ii); Leo Kirschbaum, *A Detail in 'King Lear'* (*R.E.S.*, April 1948) thinks that the reference to a button at the end of the play refers back to 'Come, unbutton here' in Act III; that stocks were kept ready for unruly servants is demonstrated by G. M. Young (*T.L.S.*, 30 Sept.) from a document recorded in a *H.M.C.* report.

Viola H. Anderson, in *Othello and Peregrina, 'Richer than all his Tribe'* (*M.L.N.*, June), suggests that Shakespeare may have had in mind an actual jewel, Peregrina, given by Philip II of Spain to Mary Tudor in 1554 and originally acquired by Balboa from an Indian; if so, then 'his tribe' means 'its tribe'.

R. C. Simonini, Jr., writing on *The Pedant and Church in 'Twelfth Night', III, ii, 80* (*M.L.N.*, Dec.) suggests that the reference is to some schoolmaster, probably a refugee, who met his pupils in St. Paul's churchyard. In *The Wooing of Nerissa* (*T.L.S.*, 9 Dec.) Richard Flatter would defend the 'rough' of *The Merchant of Venice*, III, ii, 198 as meaning 'ruff': this J. L. Nevinson rebuts (*id.*, 30 Dec.) by pointing out that 'ruff' will not fit the context and that 'rough' was pronounced like 'roof'. Howard Parsons, *Shakespeare's 'Tempest': An Emendation.* (*N. & Q.*, 19 March) proposes to change I, ii, 100 from 'who having into truth, by telling of it' to 'who, having acted truth by telling oft': another emendation for III, i, 9 is presented by the same writer (*id.*, 1 Oct.). *Shakespeare's Word-Play on Tombe* (*M.L.N.*, April) in sonnet 83 is discussed by T. W. Herbert. A. P. Rossiter, *A Passage in Henry VIII* (*T.L.S.*, 15 July) interprets 'he papers' in I, i, 72 as 'he sends out papers to summon the peers'.

Herbert Farjeon's *The Shakespearean Scene*[24] is a lively record of Shakespeare on the stage from the second to the fourth decades of the present century. All his reviews are dominated by steadily held critical principles—chief among which is that Shakespeare's greatness depends fundamentally upon the word and that anything which takes away from the interpretation of the word in the theatre must be anathema. He is contemptuous of such ballet-

[24] *The Shakespearean Scene: Dramatic Criticisms*, by Herbert Farjeon. Hutchinson. pp. 195. 12*s.* 6*d.*

like productions as Komisarjevsky's *Merry Wives* at Stratford. 'One day,' he says,

> someone will buy a field in Stratford. In this field he will construct an Elizabethan playhouse. In this playhouse, with no support and probably much opposition from local authorities, he will run a season (followed by another season) of Shakespearean Shakespeare. What a shock! Then Shakespeare in Stratford will stand for something individual. Then he will breathe his native air. Then poor old new Memorial Theatre! Speed the day!

That was written fifteen years ago. Gifted with a keenly observant eye and an incisive pen, Farjeon's criticisms make excellent and suggestive reading, but, after perusing his many condemnatory pages in which he makes clear the crimes against the playwright by producers and actors, it is rather astonishing to find him declaring that he 'would rather leave the preparation of an Authorized Version of Shakespeare's Plays to playwrights and actors' than to the usual editors. The stage history of the dramas hardly leaves one any other conclusion save that playwrights and actors would hardly have been the proper authorities to whom to leave his task.

That Shakespeare knew his dramatic business is justified by G. F. Reynolds in *Staging Elizabethan Plays* (*S.A.B.*, Oct.), Leo Kirschbaum discusses *Shakespeare's Stage Blood and its Critical Significance* (*P.M.L.A.*, June), Lee Mitchell analyses *Shakespeare's Legerdemain* (*Speech Monographs*, XVI, 1), and H. S. Bennett contributes a stimulating and informative essay on *Shakespeare's Stage and Audience* (*Neophil.*, Jan.). John Ward's *Othello*, presented on 9 September 1746, was *The First Recorded Production of a Shakespearean Play in Stratford-upon-Avon* (*S.A.B.*, July): relevant documents are examined by Isabel R. Mann. Donald J. Rulfs describes the *Reception of the Elizabethan Playwrights on the London Stage, 1776–1833* (*S. in Ph.*, Jan.). A short essay is contributed by Clive Sansom *On the Speaking of Shakespeare* (*L.A.M.D.A.*): a much more significant and suggestive study of the same subject is G. R. Kernodle's *Basic Problems in Reading Shakespeare* (*Quarterly Journal of Speech*, Feb.).

W. R. Keast presents *Some Seventeenth-century Allusions to Shakespeare and Jonson* (*N. & Q.*, 29 Oct.), and *Two Early Shakespeare Allusions* (*id.*, 25 June) are added by G. Blakemore Evans. Evans also has an important article on *The Text of Johnson's Shakespeare* (*P.Q.*, July), in which he notes the significance of Theobald's hitherto neglected edition of 1757.

In *Wordsworth and Prospero* (*N. & Q.*, 29 Oct.), J. C. Maxwell observes that the 'Ye elves' speech seems constantly to have run in Wordsworth's mind: he suggests that the romantic author regarded Prospero as a symbol of the Poet. Subtly, Beach Langston examines *Shelley's Use of Shakespeare* (*H.L.Q.*, Feb.), and Arthur Heine gives a long list of references in *Shakespeare in James Joyce* (*S.A.B.*, Jan.).

Goethe und Shakespeare is appreciatively dealt with by R. A. Schröder,[25] and Horst Oppel similarly deals with *Das Shakespeare-Bild Goethes*.[26] Both of these are sensitively written studies, and the latter in particular is valuable for its broad survey of Shakespeare's influence on the German poet.

Sir Henry Thomas examines the subject of *Shakespeare in Spain*,[27] by far the best account of the English poet's fortunes in the country, which, during his lifetime, threatened the very existence of England. I. Moutaftchiev writes enthusiastically on *Shakespeare and Bulgaria* (*T.L.S.*, 18 Nov.), but a cooling card is administered to him by Peter Alexander and Norman Davis (*id.*, 16 Dec.).

Hilda Dolittle, in *By Avon River*[28] presents a series of poems under the general title of 'Good Friend', together with a work called 'The Guest' which in prose and verse gives a part-historical, part-imaginary picture of Shakespeare and his contemporary poets.

English Institute Essays 1948[29] contains an interesting series of lectures on myth in Shakespeare's work. Robert B. Heilman discusses *The Lear World*; Northrop Frye gives his attention to *The Argument of Comedy*, writing entertainingly on what he calls the 'drama of the green world'; a *Defense of the Illusion and the Creation of Myth* is presented by Leslie A. Fiedler; and Edward Hubler examines *Three Shakespearean Myths. Mutability, Plenitude, and Reputation*, emphasizing particularly the living reality which the poet gives to the concept of reputation.

[25] *Goethe und Shakespeare*, by Rudolf Alexander Schroder. Bochum: Schürmann & Klagges. pp. 28.

[26] *Das Shakespeare-Bild Goethes*, by von Horst Oppel. Mainz: Kircheim. pp. 118.

[27] *Shakespeare in Spain*, by Sir Henry Thomas. Annual Shakespeare Lecture of the British Academy. O.U.P. pp. 24. 3*s.* 6*d.*

[28] New York: Macmillan. pp. 98. 10*s.* 6*d.*

[29] *English Institute Essays 1948*, ed. by D. A. Robertson, Ju. New York: Columbia, U.P.

SHAKESPEARE SURVEY II

By FREDERICK S. BOAS

Shakespeare Survey II[1] fully maintains the standard set by the initial volume. It opens with a survey by M. St. Clare Byrne of *Fifty Years of Shakespearian Production, 1898–1948*. This starts with Beerbohm Tree's elaborately staged *Julius Caesar* in 1898 in which and its successors the text was often subordinated to scenic effects. On the other hand William Poel was reverting in his productions to the Elizabethan stage conditions, and influencing those of Granville-Barker and F. R. Benson. This movement was carried on by the Old Vic and Birmingham Repertory Companies, and it took a fresh form in Sir Barry Jackson's modern dress revivals. Under the influence of recent scholarship it has been increasingly realized that the play itself, not its scenic trimmings, is the thing. Miss Byrne's article is attractively and informatively illustrated.

I. A. Shapiro in *An Original Drawing of the Globe Theatre* finds confirmatory proof from two drawings of Southwark by Hollar of his view (*see Y.W.*, xxix, 143) that Hollar's 'Long View' of the Bankside Theatres, though he has interchanged the names of the Globe and the Beargarden, is trustworthy. Shapiro notes some differences in detail between the etched 'Long View' and the drawings here reproduced.

Leslie Hotson gives a fuller account than has hitherto been available of the remarkable story of *The Projected Amphitheatre* for which James I granted a licence, 30 July 1620, to three sergeants at arms, and in amended form, 10 February 1620–1. The licensees' flamboyant prospectus is reproduced. But the plan came to nothing. The grant did not pass the great seal, and petitions to Charles I for its renewal proved fruitless.

J. Dover Wilson in *Ben Jonson and 'Julius Caesar'* points to the two palpable hits in *Every Man out of his Humour* at passages in

[1] *Shakespeare Survey* 2, ed. by Allardyce Nicoll. C.U.P., pp. viii and 164. 12*s*. 6*d*.

Shakespeare's play. He also discusses Ben's ridicule in *Discoveries* (1640) of 'Caesar did never wrong, but with just cause', though the Folio reads:

> *Know Caesar doth not wrong, nor without cause*
> *Will he be satisfied.*

Wilson argues that Jonson cannot have been wilfully distorting Shakespeare's text, and that it was due to his criticism that it was changed to the Folio version.

R. C. Bald discusses '*The Booke of Sir Thomas More*' *and its Problems*, especially Shakespeare's authorship of the leaves in hand D. He concludes that the essential case for Shakespeare's share 'remains substantially intact', and that the 'argument by elimination' has become stronger. The volume contains other articles of interest, especially by Hardin Craig and Henri Fluchère, and the valuable record of the year's contributions to Shakespearean study.

VIII

ELIZABETHAN DRAMA

By FREDERICK S. BOAS

THERE were comparatively few publications in 1949 dealing with the general aspects of Elizabethan Drama. Among individual dramatists Marlowe held the chief place.

Harry R. Hoppé makes an important contribution on *English Actors at Ghent in the Seventeenth Century* to *R.E.S.* (Oct.). His sources are the Municipal Archives of Ghent and the General Archives of Brussels, with P. Clacys's *Histoire du théatre à Gand* (1892). In 1598 a special chamber in the Ghent Town Hall (*Comediantecaemer*) was fitted up for dramatic performances, where visiting entertainers gave an initial performance before the city councillors (*échevins*), for which a payment was made from the city treasury and recorded in the accounts. The first mention of an unnamed English company of actors is in 1604 when they acted a comedy in the week of mid-Lent and were paid £2. There was another visit by English actors in 1611 who had performed in Louvain, and brought a letter of commendation from the Duke of Aremberg to the *échevins* who allowed them to perform in Lent in spite of a protest by the Bishop.

In the next few years the visiting English entertainers were fencers or animal-wards, and in 1616–17 a company including 'Robert Hartsius' (i.e. Archer) and Henry Griffin were paid for 'their sport and horse-jumping'. In April 1624 the extensively travelling actor, John Green, with his company, was paid the usual £2 and in May 1625 an unidentified Thomas Rogers and his troupe received the unusually large sum of £4. Between 1630 and 1647 the nationality of visiting companies is not mentioned, but the culmination during Lent 1649 of what Hoppé calls 'the tug of war between ecclesiastical and municipal authorities' is highly interesting.

In 1935 the Rev. W. S. Cooper, then Vicar of St. Peter's, Dursit-wich, pointed out that his parish register contained a baptismal

entry relating to John Hemminge. That this was the player is supported by a confirmation of arms to John Hemings 'of long tyme Servant' to three sovereigns, 'Sonne and Heire of George Hemyngs of Droytwiche'. J. M. Nosworthy (*Library*, March) reproduces from the St. Peter's register the entry under the year 1566, 'Iohn Hemynge sonne of George Hemynge was baptized the 28th daie of November'. He was thus only forty-seven when described as 'old stuttering Heminges', and fifty as 'old Master Heminges'. Nosworthy suggests he may have played old men's parts.

Under the heading *The Very Pompes of the Divell*, quoted from Prynne, Douglas Hewitt discusses (*R.E.S.*, Jan.) 'Popular and Folk Elements in Elizabethan and Jacobean Drama'. These elements, in the May games, the Morris dances, the Mummers' play of St. George, and the Robin Hood play, were part of the worship of the god of fertility, whose fate was associated with the cycle of the seasons, and their effects in an England still mainly agricultural. Hence the Puritans attacked them as idolatrous.

Hewitt claims that they entered into and influenced Elizabethan and Stuart drama in two chief ways. They provided themes and characters, as in the Robin Hood plays of Munday and Chettle, or in such a primitive folk-tale as that from which *King Lear* was was finally developed. They also surround the tragic hero with an additional atmosphere of awe and dignity in that his death preserved for an Elizabethan audience something of the folk belief that it was not merely a personal event but a sacrifice on behalf of the community.

The Paradoxical Encomium in Elizabeth Drama is illustrated by Alexander H. Sackton in *Texas Studies in English*, vol. xxviii. He traces back the formal treatment of a trivial subject to Greece, and thereafter to its revival by Renaissance Latin authors, especially Erasmus in his *Encomium Moriae*. Thence it was taken over into drama, but with a difference. In Elizabethan plays 'although a broom, a rush, a hat and baldness are among the trivial things which are made the subjects of encomiums, larger subjects are given a prominent place. Usury, bawdry, prostitution, thievery and parasitism are subjects of praise.'

In Dekker's *Old Fortunatus* and *Satiromastic* some of the speeches are explicitly termed Paradoxes. Chapman has ironical

encomia of the cuckold's horn in *All Fools* and of tobacco in *Monsieur D'Olive*. It is uncertain whether he or Marston can claim the speech extolling usury in *Eastward Ho*. The richest examples of the paradoxical encomium are furnished by Ben Jonson, especially in *Volpone*, where the miser's opening speech on the virtues of gold introduces the audience to the ironical tone of the entire play. With Shakespeare 'the formality of the tradition . . . becomes submerged in the dialogue of the play', though one or two set speeches are quoted from *Timon of Athens* and *All's Well that Ends Well*.

In *T.L.S.* (16 Sept.), in an article headed *Informer Against Marlowe*, the present writer, starting from information by Dr. L. Antheunis of Louvain in a Flemish periodical, suggested a possible new identification of the Richard Baines of the Note. A man of that name entered the English seminary at Rheims, and between March and September 1581 went through the stages from subdeacon to priest. He formed the plan of revealing Roman Catholic plots against Elizabeth and obtaining a reward from the Queen's Secretary, and also of poisoning the members of the seminary. But a confederate disclosed the design, and on 29 May 1582 he was confined in the town gaol for ten months during which he made a confession of his misdemeanours. He was afterwards moved back to the seminary where he signed a fuller confession on 13 May 1583. This is the last we hear of him, but if he got back later to England, he was the type of man who might well have become the informer against Marlowe, and, in any case, the coincidence of the names is remarkable.

Lynette and Eveline Feasey discuss *The Validity of the Baines Document* (*N. & Q.*, 26 Nov.). They agree with P. H. Kocher that the statements by Baines are largely identical with those attributed to Marlowe in the atheist book which Beard, Vaughan and Oxinden ascribed to him, and that they are merely quotations from it. There is further a similarity between it and the anonymous *De Tribus Impostoribus Mundi* dated 1598, but existing earlier in print or manuscript. Gabriel Harvey in two of his 1593 works attacks it violently as a composition by Aretino, and the Misses Feasey argue from the context that by Aretino Harvey means Marlowe. They had previously argued that when Nashe in *The Unfortunate*

Traveller (1593) defended Aretino as 'one of the wittiest knaves that God ever made' he had Marlowe in mind (see *Y.W.*, xxix, 178). They now point out that Nashe repudiated the suggestion that 'Aretine' was the author of *De Tribus Impostoribus*. They side preferably with Nashe, and they come to the highly doubtful conclusions that *De Tribus Impostoribus* was the book spoken of by Beard and others, that Baines was quoting from it, and that therefore his Note was not valid.

Leslie Hotson's discovery of the report on the inquest on Marlowe has aroused many questions and attempted solutions. But there has been nothing so far-fetched and unconvincing as the suggestion by Roderick L. Eagle in *The Mystery of Marlowe's Death* (*The Adelphi*, Jan.–March). In his view the so-called 'murder' was 'a fake: a plant: in modern terms a frame-up.' Eagle is justified in showing that the relative positions of the parties in the affray raise difficulties, and that by present-day procedure Elinor Bull would have been called as a witness. But it is a far cry from all this to the supposition that Marlowe may have been 'entrusted with a secret mission abroad, and that it was prudent to throw counter-spies off the scent: what more effective device could there be than to give out that he was dead, with a coroner's verdict to support it. So the body of an unknown man, who had died by violence, was shown to the jury and buried, while Marlowe in the darkness boarded a ship waiting for him in the river.' And do the last enigmatic sentences of the article suggest that Marlowe was resurrected under Shakespeare's name?

A. D. Atkinson in *A Possible Schoolfellow of Marlowe* (*N. & Q.*, 3 Sept.) notes that in the list of King's School, Canterbury scholars, 1578–9, which includes Marlowe, there is a Henry Jacob. He suggests that this may well have been the son, so named, of John Jacob, yeoman, of Cheriton, Kent, who was left property near Canterbury. He went to Oxford, afterwards joined the Brownists, went for a time to Holland, and was a religious controversialist.

Atkinson has also two articles on *Marlowe and the Voyagers* (*N. & Q.*, 11 and 25 June). By quotations from the plays compared with passages in contemporary adventurers' accounts of their travels he aims at showing that Marlowe was acquainted with these, and may even in some cases have known the voyagers themselves.

Among the parallels cited by Atkinson are those between lines in *Edward II* and Sir John Hawkins's *Second Voyages*, in I and II *Tamburlaine* and John Eldred's journey from Babylon to Aleppo; and in several of the plays and narratives by Anthony Jenkinson. After giving a number of other likely references Atkinson concludes: 'It is a far cry from Canterbury to Cathay: who knows what whispers from the sea and the old caravan-routes found their way into his verse from the pages of gossip of the voyagers?'

Hugh G. Dick, in '*Tamburlaine*' *Sources Once More* (*S. in Ph.*, April) begins by claiming that Marlowe in depicting Bajazet in the most unfavourable light was influenced by Jean Bodin in his *Six Livres de la république*, Bodin represented Tamburlaine as a deliverer of Bajazet's subjects from his cruel tyranny, of which little is otherwise heard.

Bodin's work was translated by Richard Knolles, whose extensive *Generall Historie of the Turkes* was not published till 1604. Owing to its date it has been assumed that Marlowe could not have made use of the vivid account of Tamburlaine which Knolles introduces into his narrative of the reigns of Bajazet and his two successors. But Dick quotes statements by Knolles, who was Headmaster of Sandwich School founded by Sir Roger Marwood, showing that he was engaged upon his *Historie* for very many years, and that during one of the long intervals 'the part brought to some good perfection' rested in safety in the keeping of Sir Roger's son, Sir Peter. As Marlowe is now known to have written a laudatory epitaph on Sir Roger, he was on good terms with the family, and he might have been given access to the MS. by Sir Peter. But it must be pointed out to Dick that this could only have been during Kit's absences from Cambridge, of which only one is known to have brought him back to the Canterbury district. Dick's article is interesting, but Whetstone's *English Myrror*, to which he briefly refers, has the closest correspondence with Part I of the play.

Arthur Sherbo points out (*N. & Q.*, 5 March) what seem to be some echoes of *Tamburlaine*, Part I, III, iii, in *Bonduca* Act II but they scarcely justify the heading *Fletcher in* '*Flagrante Delicto*'.

J. C. Maxwell in *Two Notes on Marlowe's* '*Faustus*' (*N. & Q.*, 6 Aug.) queries, 'Faustus an Averroist?'. He points out that the Doctor's cry (I iii, 63), 'My ghost be with the old philosophers', is

a translation of the saying attributed to Averroes, 'Sit anima mea cum philosophis', which would be comforting to Faustus as a denial of immortality. In the second Note, 'A Virgilian Fusion', Maxwell suggests that in I, i, 115–17,

> *And made the flowering pride of Wittenberg*
> *Swarm to my problems, as the infernal spirits*
> *On sweet Musaeus when he came to hell,*

there is a reminiscence not only of *Aeneid* vi, 666–7, but of *Georgic* iv, 471–3, with the spirits gathering like bees on the flowers round Orpheus.

A German translation of the 1604 quarto of *Doctor Faustus* with a 'Nachwort' and notes appeared in 1949.[1] An undated translation of the same quarto in Portuguese,[2] with the English text facing, and with a preface and notes, has also been published. Both are welcome evidences of the appreciation of Marlowe on the Continent.

Dr. Faustus is also one of the plays translated into Italian in *Teatro Elizabethano*[3] including dramas by eight playwrights from Kyd to Ford. The translation is in verse by N. d'Agostino. The general editor, M. Praz, who has given a rendering of *Volpone*, has also contributed a preface dealing with the growing recognition of Elizabethan dramatists, apart from Shakespeare, in Italy.

F. N. Lees points out (*N. & Q.*, 10 Dec.) that the ballad *The Judgment of God shewed upon one John Faustus* in the Roxburghe and Bagford Collections, and entered in the Stationers' Register, 1 March 1675, is identical, except for trivial variants, with one in the MS. volume of ballads in the Earl of Macclesfield's library edited by Andrew Clark as 'the Shirburn Ballads' (1907). It there comes between two ballads dated 1616.

J. George contributes *Four Notes on the Text of Dekker's 'Shoemaker's Holiday'* to *N. & Q.* (30 April). He suggests amended readings in passages from Acts I, ii, IV, i and ii.

[1] *Christopher Marlowe. Die Tragische Historie vom Doktor Faustus*, von Adolf Seebass. Insel-Verlag, pp. 127.

[2] *O 'Fausto' de Marlowe, de* A de Oliveira Cabral. Lisboa: Fernandes. Colecçao Bilingue, pp. 139.

[3] *Teatro Elizabethano*, ed. by M. Praz (1948). Florence: Sansoni, pp. xxviii + 1274. *L.*3500.

Fredson Bowers in *Thomas Dekker, Robert Wilson and 'The Shoemaker's Holiday'* (*M.L.N.*, Dec.) disposes of one of J. P. Collier's forgeries. Signing himself 'Dramaticus' he had described in the Shakespeare Society's Papers (1849) a 1600 quarto of the play, with 'T. Dekker and R. Wilson' in an alleged contemporary hand written after the printed address to the reader, and the name of the actor similarly added in the margin opposite the first entrance of each character. This quarto has now been discovered in the Houghton Library of Harvard University, with Collier's autograph on the title-page, and with the attribution to Wilson, and the names of the actors evidently in his hand.

In *An Echo from 'The Spanish Tragedy'* (*M.L.N.*, May) Harry Levin finds a parody of the painter's scene in the dialogue between Antonio and a painter in Marston's *Antonio and Mellida*, I, ii, 29 ff.; and also between Antonio and his page, IV, i, 134 ff. He is less persuasive in claiming that there is a further reverberation in the lament of Aspatia in *The Maid's Tragedy*, II, ii, 63 ff. And why does he prefer 'Jeronimo' to 'Hieronimo'?

In the Malone edition of the MS. *John of Bordeaux*, a sequel to *Friar Bacon and Friar Bungay* (see *Y.W.*, xvii, 152), it was stated that 'Greene's authorship is found to be on the whole probable'. In *P.M.L.A.* (Sept.) Waldo F. McNeir in an exhaustive analysis of the play may be said to turn probability into certainty. He instances a number of points between the two plays which suggest a common authorship, and points out that they had a common source in *The Famous Historie*, though not in the same degree. McNeir also notes parallels in certain devices, themes and interests between *John of Bordeaux* and Greene's other plays and novels. Further evidence of Greene's authorship is found in features of vocabulary style, plot-construction and character-drawing, all broadly distinctive of his work.

Maxwell in Greene's *'Ridstall Man'* (*M.L.R.*, Jan.) supports the explanation given by W. L. Renwick and H. G. Wright of this S.D. in *James the Fourth* (see *Y.W.*, xvi, 208) as Redesdale Man. He quotes from T. Wilson's *Arte of Rhetorique*, 'His soyle also . . giueth him to be an euill man, considering he was bredde and brought vp among a denne of theeues among the men of Tinsdale

and Riddesdale.' The S.D. would therefore suggest a wild and ferocious appearance.

Mary G. M. Adkins sets forth *A Theory about 'The Life and Death of Jack Straw'* (*Texas Stud. in Eng.*, vol. xxviii). She notes that there is a more favourable representation of Richard II in this piece than in the two others in which he appears, Shakespeare's play and *Woodstock*. The rebels from Kent and Essex who rise with Jack Straw, Wat Tyler and John Ball as their leaders, are incensed against the oppressive nobility rather than the young king. And Richard has a measure of sympathy with them and is on the side of mercy after their defeat.

For Miss Shackleton's 'theory' any date for the play between 1585 and 1593 would suit. She suggests that its author's handling of the rising in 1381 reflects the situation in the later years of Elizabeth's reign, when the poorer classes had many grievances, and her throne was threatened both at home and from abroad. The lenient attitude of Richard towards the rebels, as portrayed by the playwright, could be interpreted by his audience as corresponding to that of the Queen

Under the title *'A Cruell Murder Donne in Kent' and its Literary Manifestations* (*S. in Ph.*, April) J. H. Marshburn discusses the outcome in Chronicles, official records, pamphlets, ballads, and the play *A Warning for Fair Women*, of the murder near Shooters Hill, on 25 March 1573, of George Saunders by George Brown, who, with Saunders's wife Anne, an accomplice Mrs. Anne Drewry and her servant Roger Clement, was executed for the crime. In addition to the usually recognized sources of the play Marshburn quotes further details about Saunders and the persons connected with the murder from the State Papers, Acts of the Privy Council, and Middlesex County Records. He notes some curious variants in the names. In the Middlesex record the servant is not Clement but Symes. In the Acts of the Privy Council the accomplice is called Anne Calfield instead of Anne Drewry. As she was a widow Marshburn suggests that this may have been her name by a previous marriage or her maiden name. The good social position of the chief persons involved, of which Marshburn gives details, aroused the wide interest in the murder, culminating in one of the most tragic domestic plays.

Rudolph Fieler seeks to explain (*M.L.Q.*, Sept.) the phrase 'I serve the good Duke of Norfolk', repeatedly used by Blague, the merry host, in *The Merry Devil of Edmonton*. In John Weever's poem, *The Mirror of Martyrs* (1601) Oldcastle says that he was page to Thomas Mowbray [Duke of Norfolk]. His name was first used by Shakespeare for his fat knight, and though it was changed to Falstaff, it retained comic associations and was connected with cowardice, poaching and thievery. Hence Fieler suggests, Blague's phrase would raise laughter from the groundlings.

Peter Ure has a detailed reconsideration of *Marston's 'Sophonisba'* in *D.U.J.* (June). In view of the very divergent estimates of the tragedy by the critics he asks three questions: (1) What relation does *Sophonisba* bear to Marston's earlier plays? (2) What kind of 'Roman tragedy' is it? (3) What is the 'world' of the play? In answering the first question Ure states, with extensive illustration, that three main ingredients of the tragedy are the pre-occupation with Stoicism, the discussion of policy and the study of lust-in-action, and that in these Marston carries to completion themes which he had already less successfully attempted in previous plays. Ure's answer to his second question is that Marston was emulating the unity of tone in the plays of Daniel and Greville, but not producing a closet-drama, with poetic choruses. He was using his mastery of stage-technique to produce an effective theatrical play. To the third question Ure replies that the action of the play takes place against a background of sin and moral chaos, and that Sophonisba's final sacrifice is not a conventional touch but 'the last demonstration of the fundamental dichotomy of the play world and of the real world . . . which is the justification of the Stoic theme'.

Lord David Cecil's book of Critical Essays[4] includes a striking study of *John Webster*. He protests against the view that Webster's dramatic work was essentially melodramatic and sensational. He claims that Webster, while accepting the dramatic conventions of his time, turns them to a different and higher purpose.

> 'His vision is a moral one. Webster sees life as a struggle between right and wrong, or rather between good and evil . . . he conceived morality in

[4] *Poets and Story-Tellers*. See above, p. 13.

religious terms. An act to him was wrong, not because it interfered with the happiness of man in this world, but because it was a sin. Possessed of free will his villains sin deliberately. These evil voluntary acts are the cause of human tragedy. . . . Each play presents us with the picture of an act of sin and its consequences.'

Lord David proceeds to illustrate this thesis in detail from *The White Devil* and *The Duchess of Malfi*. It is regrettable that in his masterly analysis he omits all reference to *The Devil's Law-case*.

A view poles asunder from that of Lord David is set forth by Ian Jack in *The Case of John Webster* (*Scrutiny*, March). He admits that his plays contain brilliant passages of poetry, but denies that they have any coherent moral unity. 'There is no correspondence between the axioms and the life represented in the drama. This dissociation is the fundamental flaw in Webster.' Jack contends that for Webster the doctrines of Machiavelli supplanted the normal Elizabethan conception of order and degree as the basis alike of the universe and of human society.

In his 'debunking' attitude Jack even goes so far as to assert that in Webster there is no deeper purpose than to make our flesh creep, and that 'there is in fact something a trifle ridiculous about him'. Jack is not likely to win many adherents but his article may serve as a 'cooling card' for unbridled enthusiasts.

E. M. Waith discloses (*M.L.N.*, Dec.) *The Sources of 'The Double Marriage' by Fletcher and Masseinger*. In Lazarus Pyott's *The Orator* (1596), a translation from the French of A. van de Busche's *Epitomes de Cent Histories Tragiques*, there is a story of 'a husband that did put away his wife, who, being tortured, did yet save his life in not confessing that he pretended to murther the Tyrant'. There is also the story of a man who married the daughter of a pirate captain, when she released him from her father's prison. These two stories summarized by de Busche, as Waith points out, to lead up to the 'declamations' or debates, which are their climax, were combined by the dramatists in their presentation of Virolet torn between his duty to his wife Juliana and his saviour Martia to whom he gives preference in spite of his father's anger. The historical background of the play is furnished, as verbal similarity proves, by a passage from Thomas Danett's translation, *The Historie of Philip de Commines* (1596).

A new edition of Daniel's *Philotas*[5] has been brought out by L. Michel who dates its first performance by the Children of the Queen's Revels on 3 January 1605. The play was first printed in that year. Two different editions appeared in 1607, followed by one in 1611 and another in 1623 which Michel has taken as his copy-text, though he has embodied variants from earlier editions. He has discussed fully the bibliographical problems involved.

Philotas belongs to the neo-Senecan group of tragedies influenced by the French dramatist Robert Garnier. Its central figure was the general and friend of Alexander the Great, as described by Quintus Curtius. Daniel appears to have begun the play in 1600, when according to his own statement he wrote the first three Acts, and then laid it aside.

Before he took it up again the trial of Essex had taken place, and in a valuable section of his Introduction Michel shows that there are striking parallels between passages in the later Acts and points in the trial which justified the Privy Council in summoning Daniel to give an explanation. More discussion of the metrical and linguistic aspects of the play would have added to the value of this scholarly volume.

William G. McCollom discusses *The Tragic Hero and Chapman's 'Bussy D'Ambois'* (*U.T.Q.*, April). He describes Bussy as 'in part the Marlovian superman transferred from the battlefield to the Court'. There is in him a combination never complete of Machiavellism and Neo-Platonism. He is so convinced of his superiority to other men that he will never admit that he is blameworthy. When the King rebukes him he retorts that he is law to himself and thus is a King indeed. It is this insensibility, in McCollom's view, that prevents Bussy from learning what the tragic hero should learn, that he is capable of guilt, and that prevents the play from being a tragedy of the first rank.

J. W. Wieler's study of the influence of Stoicism upon Chapman's tragedies[6] is so broad in its sweep, and brings in so much of

[5] *Samuel Daniel 'The Tragedy of Philotas'*, ed. by Laurence Michel. Yale Univ. Press and O.U.P., pp. x + 183. 21*s*.

[6] *George Chapman. The Effect of Stoicism upon his Tragedies*, by John William Wieler. King's Crown Press, Columbia Univ. and O.U.P., pp. xi + 218. 22*s*.

incidental interest, that it is difficult to do justice to it in the limits of a *Y.W.* notice. Wieler stresses the view that the Stoical attitude is inconsistent with tragical effect because the death of the hero does not call for pity. Hence his first tragedy, *Bussy d'Ambois*, was the most successful, for Bussy was a typical Renaissance figure, guided not by Reason but by Passion. The influence of Stoicism is however seen in the play in 'the difference between events motivated by fickle Fortune and those necessitated by the dictates of unrelenting Destiny'. Byron, in the two plays named after him, is akin to Bussy in being a law to himself but differs in maintaining, in Stoic fashion, that it is 'a law rational'. But he falls because he rejects the moral obligation of the subject to his King, 'an obligation that Chapman concludes must remain inviolate if social chaos is to be averted'.

Clermont in *The Revenge of Bussy d'Ambois* is the ideal Stoical man, with the maxims of Epictetus constantly in his mouth. The dramatic possibilities of the tragedy are thus lost in moralizing. From a theatrical point of view Wieler gives a preference over Clermont to Chabot in the play named after him, because though also a Stoical figure, he 'strikes a better balance between word and deed'. The problem of king versus subject reappears when Chabot refuses to sacrifice justice under pressure. Finally Chapman's Roman tragedy presents in contrast with Caesar two Stoical figures, Pompey and Cato, of whom the latter combines with his philosophy a Christian view of immortality.

Henry H. Adams in *Cyril Tourneur on Revenge* (*J.E.G.P.*, Jan.) supports the claim for Tourneur to be the author of *The Revengers Tragoedie* by arguing that it and *The Atheist's Revenge* 'possess a common approach to the problem of revenge'. He suggests that the title of the former play should be modernized as *The Revengers' Tragedy* instead of *The Revenger's Tragedy* and distinguishes nine cases in which the characters plan, or have cause for, revenge. In only one of these, that of Antonio for his ravished wife, does Tourneur leave the punishment of the wrongdoer to Providence, with the words, 'Trust in the Lawe above'.

In *The Atheist's Tragedy* Charlemont is warned by Montferrers's ghost to 'leave revenge unto the King of Kings', and, as with Tourneur, Providence intervenes on his behalf. It was not till after Chapman in *The Revenge of Bussy d'Ambois* (1616) had presented

a model in Clermont of a static avenger that Tourneur, according to Adams, felt impelled to develop a similar type in Charlemont.

J. C. Maxwell has two notes (*M.L.R.*, Oct.) on *The Revenger's Tragedy*, III, iv, 69 and U.1. 53.

Edward M. Wilson and Olga Turner make a specially valuable contribution to political stage-history in *The Spanish Protest against 'A Game at Chesse'*. (*M.L.R.*, Oct.). In the Spanish State Archives at Simanças are preserved the dispatch of the Ambassador, Don Carlos Coloma, to Count Duke of Olivares giving the story of his protest to James I concerning the performance of Middleton's play, and a letter of Coloma containing a Spanish translation of Secretary Conway's reply to the protest. Both have been transcribed by Don Ricardo Magdaleno for the writers of the article, who print them in full with an English translation.

Coloma's dispatch brings home more vividly than has hitherto been fully realized his furious indignation at the insults in the play to his King, his nation, and his religion. He confirms in general the usual interpretation of the Black and White pieces, with some minor discrepancies. He indicates that the great bag into which the chief Spaniards were thrown at the end of the play was a Hell-mouth containing 'hideous figures'.

R. H. Bowers prints (*S. in Ph.*, April) from B. M. Add. MS. 22583 ff. 31–4 the short Latin play *Oedipus* by William Gager of Christ Church, Oxford. It was probably an early effort, about 1580 or soon after. Bowers divides it into five scenes, and claims that, though short, it is not a fragment. He adds useful notes, especially those indicating where Gager has borrowed phrases from Seneca.

The most important of all academic plays, the Cambridge *Parnassus* trilogy[7] has been re-edited by J. B. Leishman. This will take the place of the hitherto sole edition (1886) of the three plays by W. D. Macray, who discovered the MS. of the two first of them in the Bodleian. With the equipment of recent scholarship Leishman deals with the many problems which the trilogy raises. These include bibliography, dates of composition and performance, single or double authorship, where Leishman favours the latter,

[7] *The Three Parnassus Plays* 1598–1601, ed. by J. B. Leishman. Nicholson and Watson, pp. viii + 398. 42*s*.

and identification of some of the personalities in the plays. For Leishman's cautious and learned handling of these questions students must be referred to his commentary and notes. For their extent he explains that he has borne in mind not only persons primarily interested in Elizabethan drama but specialists in many fields, including among others, literary, social, academic and ecclesiastical historians, antiquaries and philologists.

Another welcome reprinted Cambridge play is Peter Hausted's 'Senile Odium',[8] published in 1633. Laurence Mills has edited the play with an introduction and notes, and has also translated it. The scene is laid in Frankfort-on-the-Main, and the play gets its name from the hatred between two old Senators, Theophilus and Leonhardus. The former's daughter is beloved by the latter's son. After a series of complications, some serious and others amusing, the lovers are united and their parents reconciled. Among the subsidiary characters the most notable is an Englishman, Euphues, who true to his name, reproduces in Latin the peculiarities of speech of the hero of Lyly's novel. Indeed, as Mills shows, Hausted translates into Latin actual passages from Lyly's text. Mills's spirited version of the comedy is somewhat marred for English readers by bits of colloquial American vernacular.

In *Senile Odium* the scenes had been enacted in front of five 'houses'. In *Theatre-Notebook* (April–June) Richard Southern, in a well-illustrated article, discusses the history and function of *The 'Houses' of the Westminster Play*. In 1565 a painter was paid for drawing Jerusalem and painting towers which Southern holds to be the predecessors of the houses mentioned in 1567–8 in connexion with a Westminster play performed at Court. Canvas for a house was paid for in 1569, and there was a charge for houses in two plays in 1580. The plays usually performed by the Westminster boys were by Plautus or Terence, and an illustration from the Venice edition of Plautus in 1518, reproduced by Southern, shows at the side of the stage a house with a door and above it a window from which a woman leans. It was on a similar model that the Westminster houses were planned, and continued in use for a long period. With the transference of the plays early in the eigh-

[8] Peter Hausted's '*Senile Odium*', ed. and translated by Laurence Mills. Bloomington. Indiana Univ. Press, pp. 202. $3.50.

teenth century from the school hall to the new dormitory there is a gap in the evidence. But pictorial evidence from 1839 onwards proves the persistence or the revival of the traditional setting. Southern also discusses the influence of houses on the general English stage development.

R. H. Bowers prints (*M.P.*, Nov.) *An Anonymous Renaissance Pygmalion Playlet*. It forms ff. 190–5 of the Bodleian MS. D 317, and is a short Latin dramatization of the story of Pygmalion as related by Ovid in Book X of the *Metamorphoses*. Bowers gives reasons for dating the MS. between 1630–50, and suggests rightly that it is probably an academic product. It may be added that the invitation in the epilogue to the audience to imitate the vivified statue by moving their hands, in applause, is a sign that it was intended for performance.

Pygmalion enters declaming against the feminine race. 'Vel nomen odi': He is followed by two girls, Priscilla and Moria, who declare they would sooner marry him than lead apes in hell, but he cries 'Valete monstra!' Venus in her temple urges Cupid to use all his weapons against Pygmalion who lavishes all his affection and treasure, to the surprise of his servants, on the statue that he has created, and which his servants carry into the temple of Venus, where in answer to his prayers she becomes alive, and is welcomed as his bride.

IX

THE ELIZABETHAN PERIOD: POETRY AND PROSE

I. THE LATER TUDOR PERIOD

By ARNOLD DAVENPORT

ONE of the topics to which attention has been noticeably directed this year is that of the conflict between faith and reason. We shall have to notice one book dealing with one aspect of this, and another dealing with the conflict as it affected Fulke Greville; there are several articles analysing other aspects; and there are three books devoted to Bacon as a forerunner of the modern spirit of rationalism. No attempt is made to group the following notices in such a way as to emphasize the theme. Notices are arranged as before: articles on general topics are surveyed first, and the rest follow in roughly chronological order of the writers studied.

Alfredo Obertello's long and thorough study of Elizabethan versions or imitations of Italian madrigals[1] is of importance in several ways. A short chapter on Italian lyrical music in the Renaissance introduces a survey of Italian influence on the musical life of Elizabethan London, of pre-Elizabethan English manuscripts of Italian madrigals, and of the long series of music books containing translations of Italian madrigals, from Nicholas Yonge's *Musica Transalpina* (1588) to John Hilton's *Triumphes of Oriana* (1627). This is not merely a bibliography but a critical study of the literary texts. A final chapter discusses the nature of the translations with special attention to the success with which the English reproduced the rhythms and the intonations of the Italian verses, and to the influence of the Italian poems on Elizabethan erotic and pastoral song generally. More than half the volume consists of an edition of the Englished madrigals. Here is the text (not the music) of nine madrigal books, together with a collection of single English-Italian madrigals from various sources.

[1] *Madrigali Italiani in Inghilterra*, by Alfredo Obertello. Bompiani, Milan. pp. 548.

The Italian original, where this is traceable, is throughout printed beneath the English text, and a full *apparatus criticus* is provided for both the Italian and the English. The notes give ample information about sources, manuscript copies, other English translations of the Italian, comparable passages in the works of English poets, and detailed references to modern reprints of the texts. The bibliography is very comprehensive.

E. D. Mackerness complains that literary appreciation of the 'quaintness' of Thomas Morley's *Plaine and Easie Introduction to Practical Musick* has been allowed to obscure its value as a revelation of *Morley's Musical Sensibility* (*Cambridge Journal*, Feb.) which can be regarded as representative of a general Elizabethan feeling about music. This is significantly different from the modern attitude in that it regards music, quite simply, as a natural part of the cultured life, and in no way an isolated and specialized activity. In connexion with this we may welcome the appearance of a second edition, revised and corrected in some details, of E. H. Fellowes's *English Madrigal Composers*.[2]

D. C. Allen's book on the legend of Noah[3] is a contribution to that increasingly cultivated field of investigation, the history of ideas. It analyses at length and with much erudition the expansions and interpretations of the biblical account of the Flood and proceeds to a consideration of the conflict between faith and reason in which the legend of Noah was a topic. This conflict produced an uncertainty which had, according to Allen, 'its will with writers like Sidney, Spenser, and Shakespeare'. As a study of the intellectual background of the literature dealt with in this chapter, and also for its discussion of Drayton's *Noah's Flood*, the book is noticed here as well as elsewhere. (See also p. 161.)

William Addison's study of social life in seventeenth-century Essex[4] is noticed for its sketches of the environment of such persons as Nicholas Breton, the Harveys, Purchas, Penelope Rich,

[2] *The English Madrigal Composers*, by E. H. Fellowes, O.U.P., 1948. pp. 364. 21*s*.

[3] *The Legend of Noah: Renaissance Rationalism in Art, Science, and Letters*, by Don Cameron Allen, Univ. of Illinois Press, Urbana. pp. vii + 221. $2.50.

[4] *Essex Heydey*, by William Addison. Dent. pp. xii + 339. 16*s*.

Francis Quarles and others who were connected with the county.

Also relevant in this section of *Y.W.* are two chapters in *The Story of the Prayer Book.*[5] One is a description, in narrative form, of a typical Sunday's worship in 1570. The other deals with the 'Years of Conflict, 1600–60'.

The *Selected Writings of William Clowes*[6] edited by F. N. L. Poynter, printed late in 1948, was overlooked last year. The aim of the selection is to correct the impression left by Elizabethan drama and popular literature that Elizabethan medical men were unscrupulous quacks. Clowes (1544–1604) is exhibited as a conscientious and skilful surgeon with a fine flow of racy invective when he speaks of contemporary charlatans; and from what he reports it is clear that the dramatists and satirists had plenty of models for their quacksalvers. This volume is important, not so much for Clowes himself, as for the way his writings, with their vivid details of medical practice and malpractice, throw light on many facets of Elizabethan life and literature. There are also many interesting anecdotes, including one in which Clowes gives his personal testimony of a case of the King's Evil cured by Queen Elizabeth. Clowes's style is rather shapeless, but never dull; and it deserves the attention of students interested in English proverbs, of which he uses a large number.

The editor has provided an informative introduction and a few notes. His explanation of 'stones of St. Vincent his Rocks' (note 24) is wrong. The reference is to the 'Bristol Diamonds' found in St. Vincent's cliff near Clifton. They were often referred to as examples of worthless but deceptive brilliance. Note 29 deriving 'Mannist' (not in *O.E.D.*) from 'manny', a tamed hawk, is unconvincing. From the context it seems to mean 'manna-ist', one dealing with the drugs called manna. See also an article on Clowes by F. S. Boas in *Spectator* (19 Aug.).

In an essay on *The Patronage of Letters under Elizabeth and James I* (*English*, Autumn) P. Thomson notes the frequent complaints by writers that the age lacked Maecenases, but comments

[5] *The Story of the Prayer Book in England and America*, by Verney Johnstone. Morehouse-Gorham, New York. pp. vii+117. $2.50.

[6] *Selected Writings of William Clowes*, ed. F. N. L. Poynter. Harvey & Blythe. pp. 179.

that the financial situation of the patron himself was often insecure—he instances the difficulties of the families of Rutland and Bedford after the Essex affair. Patronage, however, did not mean only financial help: 'the stock dedication of the time contains . . . besides thanks for past bounty and a hint for further favours, very often a request for protection against envy, calumny, and backbiting.' In return the poets offered the patron an eternity of fame in the annals of poetry. In fact, the system was in process of change, and writers were beginning, tentatively, to look to the general reading public as well as to private patrons, but were not as yet able to dispense with patrons.

The Poets on Fortune's Hill (*Cambridge Journal*, Jan.) by John F. Danby is a discussion of the relations between poets and the society to which they belonged, and suggests how these relations may have affected the poetry. The first type of poet is Sidney, above the need for patronage, ambitious to achieve greatness as a poet, but not anxious about anything else, and therefore writing for pure poetic motives. A second type is Spenser, who, with a good education, a knowledge of languages and history, and having an interest in current affairs, was a 'sixteenth-century "foreign office type" ', and wrote with at least some consciousness of the prestige his work might bring him in the circles of those who had benefits to bestow. Hence his poetry is a professional exhibition: 'he is the poet poeticizing in public.' A third type—Donne is the example here—is the gentleman-poet who feels himself a misfit in society; and his adulatory verse turns frequently to the contrast between 'the hydroptically learned poet who is poor', a 'nothing', and the kind great persons and patrons who are 'everything'. With the fourth type—Jonson—patronage is taken for granted, and 'the poet and patron—in all but the inessentials—confront each other as equals'. But Jonson could take this attitude because he had already attained as a dramatist the means of making a livelihood. The fifth type—Shakespeare—is the poet who relied on a steady job in the public theatres. The paper makes some suggestive points about the individual poets discussed, but one queries the validity of treating them as types.

The paper on *Elizabethan Quantitative Hexameters* (*P.Q.*, April) by G. L. Hendrickson is an attempt to decide how these verses

were constructed and how they were meant to be read. They have usually been ridiculed, and that rather unjustly in the light of this paper. Hendrickson states and brings some persuasive evidence that the Elizabethans read Latin verse, not as schoolboys,

árma virúmque canó Troiaé qui primus ab oris . . .

but with attention to the stress—

inténdunt scándit fatális máchina muros

with which he compares Sidney's

in sórrowes tórment than tíed to the pompes of a pallace

and notes that Sidney is trying to imitate the dynamic stress patterns of Virgil and intended his verses to be read aloud with attention to the stress, not to the quantity. The quantities were worked out consciously and painfully and were probably not heard as metre: the English ear does not possess the awareness of quantity which the educated Roman's acquired almost at his mother's breast. Hence the sound of Elizabethan hexameters to English ears was not much unlike the sound of Latin hexameters on English lips. There are several other interesting observations including a defence of Richard Stanihurst, some of whose lines are 'ludicrous if scanned but sometimes vigorous and impressive when pronounced naturally'.

Irving Ribner in *The Significance of Gentillet's 'Contre-Machiavel'* (*M.L.Q.*, June) rebuts the traditional view that Gentillet is the chief source of the 'Machiavel' of Elizabethan literature. He points out that *The Prince* and the *Discourses* were available in manuscript translations, and there is no need to suppose that the Elizabethans had only Gentillet as a source of information about Machiavelli's doctrines. Machiavelli's treatment of politics as an empirical science divorced from morals or spiritual sanctions was sufficient to make him a suitable focus for three traditions: misunderstanding of his purpose caused him to appear as a representative of the amoral power-seeker against whom the Church thundered; he provided a name for the Senecan villain-hero and for the depravity of Renaissance Italy; and he served as an up-to-date version of the incarnate devil of the Morality Plays.

It is of course well known that serious political thinkers in the Elizabethan age did not regard Machiavelli as a wicked bogey-

man, and Ribner, concerned to deny that Machiavelli's thought was alien to Elizabethan assumptions, shows that there is close consonance between the basic principles of *Machiavelli and Sidney's 'Discourse to the Queenes Majesty'* (*Italica*, No. 3). The argument of *The Prince* and of the *Discourse* is empirical, utilitarian, making no appeal to abstract ethics, and deals, not with what should be, but with what is, and with what is expedient.

Two items which mainly belong to *Bibliographica* are of interest in this chapter. The valuable paper by Percy Simpson on *Literary Piracy in the Elizabethan Age* (*Oxford Bibl. Soc. Publ., New Series*, vol. i, fasc. i) comments on the reasons why some authors viewed with acquiescence or even complacency the unauthorized printing of their work. To appeal to the Privy Council for redress was troublesome; and in some cases the unauthorized printing was evidently a convenient way of circumventing the snobbish convention that gentlemen did not publish their writings.

Leslie Hotson prints (*Papers of the Bibl. Soc. of the Univ. of Virginia*, ii) and invites comments on an inventory made in 1597 of *The Library of Elizabeth's Embezzling Teller*, one Richard Stonley. A point to be noticed is that if the 'Arnold and Lucinda' listed on page 60 is the same as *A small Treatise betwixt Arnalte and Lucenda* there must have been an earlier edition than that of 1639, which is the only one recorded by the *Short-Title Catalogue* (778).

Thomas M. Cranfill adds a detail in *Thomas North at Chester* (*H.L.Q.*, Nov.) to the biography of Sir Thomas. From Barnaby Rich's *True Report of a Late Practice* (1582, sigs. A3 sqq.) we learn that North was with Rich when he heard, in Chester Cathedral on 4 March 1582, a public confession of fraud by a pretended visionary, one Elizabeth Orton, whose 'revelations' had caused the Privy Council to take action.

Harold H. Davies contributes notes (*H.L.Q.*, May) on *The Military Career of Thomas North* in the Irish wars during the last twenty years of his life.

In *Barnaby Rich and King James* (*E.L.H.*, March) T. M. Cranfill has an amusing and instructive story to tell. The Conclusion of *Riche His Farewell to Militarie Profession* contained, in the early

editions, the following story. A devil who had disguised himself so as to marry an Englishwoman behaved as an exemplary husband until, worn out by her importunities for new clothes, he fled from her and possessed the King of Scotland, with whose peace he merrily played the devil. But one day he heard the bells of the city ringing, and on asking the reason he was told that they welcomed the arrival of his English wife to Court, whereon he ejaculated, 'Farewell, Scotland; for I had rather goe to hell', and therewith departed. In 1581, when the book was first printed, this was, no doubt, a story pleasing to Englishmen for several reasons. By 1595 the impending shadow of James has changed the complexion of things. It is reported from Edinburgh that James is 'not well pleased' and 'saies litle but thinkes more'. James had not hesitated to make his displeasure with disrespectful writers known to the English authorities on several occasions, and he took the subject of demoniacal possession with the greatest seriousness. By the 1606 edition Rich had substituted Constantinople for Scotland and the Grand Turk for the Scottish King; and after 1603 he was notably effusive towards the Royal Family. The story is a useful reminder of the possible influence of James on English writers before his accession.

In *Barnaby Rich: An Elizabethan Reviser at Work* (*S. in Ph.*, July) Cranfill shows that in the third edition (1594) of *Riche His Farewell* the text had been carefully revised by someone who regularized the grammar, formalized the colloquialisms and in general 'corrected' the style. He thinks the reviser was not Rich himself, but possibly some over-zealous proof-corrector who took seriously Rich's apologies for his deficiencies as a writer.

Continuing his studies of Raleigh's Italian sources, Vincent Luciani writes this year on *Ralegh's 'Cabinet-Council' and Guicciardini's Aphorisms* (*S. in Ph.*, Jan.). He shows that in his chapter xxv Raleigh uses not only passages from Guicciardini's *Avertimenti* but also—which was not recognized before—twelve passages from his *Storia D'Italia*. Raleigh seems to have derived them indirectly through Sansovino's *Concetti*; and since all the passages borrowed occur in only one edition of the *Concetti*, that of 1578, Raleigh must have used either that edition, or the English translation of it by Robert Hitchcock which was printed in 1590 under the title *The Quintessence of Wit*.

Raleigh and Holinshed (*M.L.R.*, Oct.) by John H. Stibbs shows that Raleigh drew from Holinshed's *Chronicles* materials for his *Prerogative of Parliaments*.

In a paper on *Sir Walter Raleigh's Guiana Finances* (*H.L.Q.*, Nov.) John W. Shirley discusses a series of lawsuit documents in the Public Record Office and, while prudently leaving the reader to judge for himself, makes it plain that there is a disconcerting possibility that Raleigh stooped to downright dishonesty, and even, it may be, to forgery, in the financial arrangements for the Guiana expedition.

A. C. Judson's pamphlet[7] of notes and photographs is the fruit of a Spenserian tour of England and Ireland in 1947 and is offered as a collection of footnotes (including two small corrections) to his Variorum *Life* of Spenser.

The majestic Johns Hopkins Variorum Spenser just referred to completes this year its edition of the text with a volume[8] containing the Prose Works. These include Spenser's Letters, the translation of the *Axiochus*, *A View of the Present State of Ireland* and *A Brief Note of Ireland*. In Appendix I are reprinted Gabriel Harvey's portions of the *Three Proper and Wittie, Familiar Letters*. Spenser's prose has not attracted as much attention from scholars as his other works, and the editor has not had to sift such an enormous mass of material as the editors of the earlier volumes of this edition. His own contributions to the Commentary make this volume an original piece of research rather than a compilation. Criticism or even cursory survey of the volume is impossible here. It must suffice to say that it maintains the scholarly standards of its predecessors.

A miscellany of studies by Ruth Mohl[9] contains an essay on *The Glosses concerning Spenser's Rosalinde* in which Mary Sidney is shown to be, on general grounds, a possible original for Rosalinde, and it is urged that 'Rosalinde' conceals 'Sidne' and 'Lora' (Laura).

[7] *Notes on the Life of Edmund Spenser*, by Alexander Corbin Judson, Indiana Univ. Publ. pp. 30. 50 *cents*.

[8] *Prose Works of Edmund Spenser*, ed. Rudolf B. Gottfried. Johns Hopkins Press. pp. xv+570. $8.00 (O.U.P., 63*s*.).

[9] *Studies in Spenser, Milton and the Theory of Monarchy*, by Ruth Mohl. King's Crown Press, Columbia Univ., and O.U.P. pp. ix+144. 20*s*.

The second essay identifies *Spenser's Diggon Davie* as Sir Philip Sidney, pointing out the weaknesses of rival identifications, but providing little positive evidence in favour of Sidney. The third, on *Melancthon, Stigel and Henry VIII*, notes that whereas on the Continent the Divine Right of Kings was usually interpreted as absolute, in England emphasis was laid on the King's subordination to natural and positive law, and on his moral responsibility to his subjects. The fourth is a reprint of a *P.M.L.A.* article of 1944. For the remaining articles on Milton, see below.

N. S. Brooke's paper on *C. S. Lewis and Spenser: Nature, Art and the Bower of Bliss* (*Cambridge Journal*, April) compresses a wide-ranging argument. It asserts that Lewis was wrong in his interpretation of the Bower of Bliss and the Garden of Venus, and misleading on the subject of Spenser's doctrine of Nature and Art. Brooke argues that for Spenser, in the passages under discussion, Nature is the power that produces *things* from 'base substance' but does not necessarily perfect the things; and it is the function of Art to 'play second Nature's part' and continue the perfecting process. Hence, in the Garden of Venus both Nature and Art are performing their proper tasks and are not evil. In Acrasia's Bower of Bliss Nature and Art are at war, and the general allegory is not of excessive natural sex but of disorder in the hierarchy of human activities: the arbour symbolizes the gluttonous liver, the fountain is the heart, and represents sensuality, and the Bower of Bliss itelf is the brain which has voluntarily abdicated its function of ruling the passions and has surrendered to them.

Closely complementary to Brooke's paper is one on *Nature and Grace in 'The Faerie Queene'* (*E.L.H.*, Sept.) by A. S. P. Woodhouse. This points to the universal acceptance of two orders: the order of nature, which includes not only the physical world but also man with his ethics and even his religion in so far as he is a denizen of the physical world, and the order of grace to which belongs what pertains to the salvation of man as a supernatural being capable of religious experience. By some groups these two orders were conceived of as widely divergent—by the ascetics to exalt grace at the expense of nature, by the rationalist to exalt nature, and by the scientist in order to achieve untrammelled inquiry into nature. But other groups conceived the order of grace

as a superstructure erected on and perfecting the order of nature and, though distinct, yet not separated by any gap from it. It is suggested that Spenser belonged on the whole to the second class. For him the true Christian was not only a *microcosmus*, an epitome of the order of nature, but also *microchristus*, 'an epitome of Christ mystical'. From this point of view the parallels between the adventures of Redcross and Guyon are seen to be also contrasts. Book I remains consistently on the level of grace, Book II on the level of nature. Redcross (Holiness) is led by his failures to the point at which he realizes his total dependence upon the grace of God—he conquers natural pride (Lucifera) but has to be rescued from spiritual pride (Orgoglio) by grace (Arthur)—and realizing this dependency he is fit for his task. Guyon acquires by practice the habit of temperance—a natural virtue—and comes to the House of Alma to be confirmed in this virtue, not to receive a spiritual revelation.

Book II deals also with the right and the wrong conception of the order of nature. 'Acrasia's Bower of Bliss represents nature falsely conceived. For there nature's provision for the replenishment of life is prostituted to sensual pleasure and is without issue. The Genius of the Bower is a lord of misrule. . . . Whatever part nature really has in the Bower of Bliss is rescued and rehabilitated in Book III, in Spenser's account of the Garden of Adonis.' But Spenser shows traces of the tradition that depreciated the order of nature. Although Britomart, for example, represents the perfection of love in the natural order—a harmonious union in wedded love of sex and chastity—there are episodes that imply that the natural order is incapable of achieving perfection by itself even on its own level. Grace not only crowns and consummates the natural order but (in such episodes as that of Maleger (II, xi), of mercy tempering justice (V, x, 1) and elsewhere) must intervene to help the natural order to achieve its own perfection. Woodhouse suggests that the function of the twelfth book of the poem would have been to reach a synthesis of these various apparent contrasts.

Relevant to Woodhouse's article is E. Sirluck's *Note on the Rhetoric of Spenser's 'Despair'* (*Mod. Phil.*, Aug.) in which it is shown that the specious argument by which Redcross is persuaded to kill himself is based on the fallacy of suppressing entirely one main fact. No man can live without sin; divine justice rightly exacts for sin the penalty of death; the longer the life, the more the

sin; therefore suicide is the only possibility. This stresses the Covenant of the Law, but carefully omits the Covenant of Grace, which Una recalls to Redcross when she asks, 'In heavenly mercies hast thou not a part?' and so rescues him.

In '*The Faerie Queene*': *A Reply* (*M.L.R.*, Jan.) Janet Spens does not accept Owen's theory (see *Y.W.*, xxix, 171) about the Prefatory Letter. She holds that the letter was not intended to explain a revised plan for the structure of the poem but to stress the connexion between the poem and Queen Elizabeth. To make this connexion, it is suggested, was an idea that first occurred to Spenser when Books I to IV were for the most part already written. Books II and III are inconsistent with, and Book IV quite outside the plot as outlined in the letter; and Belphoebe is 'almost certainly a late addition'. The Faerie Queene's commission to her knights at her Twelve Days Feast is a new feature first introduced in the letter. The letter, or at least the end of it, was written at the last moment as the poem was going through the press.

There are a number of minor contributions to Spenser studies. Paul E. McLane adds a footnote on *Spenser's Thomalin* (*P.M.L.A.*, June) to his article in *P.M.L.A.*, Dec. 1947, noting that the name is Thom-a-lin, i.e. *Thom*as (Cooper, bishop) *of Lin*coln.

W. J. B. Owen notes (*N. & Q.*, 23 July) several parallels between *Spenser and Ariosto* which he presents as possible addenda to those collected in the Variorum edition of *The Faerie Queene*.

Ernest S. Gohn in *A Note on Spenser's Use of Trope* (*M.L.N.*, Jan.) defends the tree passage (*F.Q.*, I, i, 8–9) as functional, not decorative: the list of trees tropically indicates the allurements of the sense of sight which cause Redcross and Una to lose themselves in the wood of Error.

Thomas P. Harrison, Jr. in *Two of Spenser's Birds: Nightraven and Tedula* (*M.L.R.*, April) shows that Aristotle's *nycticorax* was at various times and places identified as owl, nightjar, night-heron, bittern and possibly cormorant. For which, if any, of these Spenser used the name he cannot show. *Tedula* (*Visions of the Worlds Vanity*, iii) which is Spenser's name for the crocodile bird, *trochilus*, is regarded, for no very convincing reason, as a 'modification of' *monedula*, jackdaw.

Alliteration as a Means of Stanza Connection in 'The Faerie

Queene' (*M.L.N.*, Feb.) by R. J. Schoeck classifies and lists the types of alliteration that Spenser uses for this purpose.

D. C. Allen *On the Closing Lines of 'The Faerie Queene'* (*M.L.N.*, Feb.) remarks that if the spelling in the last line of *F.Q.* ('O! that great Sabbaoth God, grant me that Sabaoths sight') is deliberate and not a printer's whim, the sense might be: may the God of ultimate repose (Sabbath) grant me to see the Hosts (Sabaoth) of creation as He sees them from His immoveable centre.

Richard H. Perkinson in *The Body as a Triangular Structure in Spenser and Chapman* (*M.L.N.*, Dec.) cites a passage from Chapman's *The Shadow of Night* to support the view that the triangle and circle in *F.Q.*, II, ix, 22 symbolize body and intellect respectively, not, as is often held, trunk and head.

A copy of Michel Poirier's *Sir Philip Sidney* was not received till the summer of 1951. It will be noticed in the next volume of *Y.W.*

Paul N. Siegel as *A Suggested Emendation for one of Sidney's Sonnets* (*N. & Q.*, 19 Feb.) would read 'Petrarch's apes' instead of 'Pindar's apes' in *Astrophel and Stella*, iii, 3, the argument being that Pindar was not much imitated by the Elizabethans, but Petrarch was. A. G. Shirreff, however, rejects the proposed emendation (*N. & Q.*, 19 March) pointing out that Sidney has in mind Horace, *Odes*, IV, ii, 1: Pindarum quisquis studet aemulari. . . .

Lisle C. John discusses *The First Edition of the Letters of Hubert Languet to Sir Philip Sidney* (*J.E.G.P.*, No. 3) and points out that this was the edition printed by William Fitzer at Frankfort in 1633, not the Elzevir edition (Leyden 1646) which is often spoken of as the first.

A study of Fulke Greville's attitude to learning and religion by H. W. Utz[10] printed in 1948 was not available for notice in *Y.W.*, xxix. It was apparently written before the end of the war and has to rely heavily on secondary sources. The introductory chapter sketches the outlines of Greville's life. A second chapter discusses Greville's views about science and learning and these are shown to be at the same time an echo of and a reply to Bacon's views. Like Bacon, Greville regards science as justified only by its usefulness; but he insists that it cannot answer any of the really important

[10] *Die Anschauungen über Wissenschaft und Religion im Werke Fulke Grevilles*, by Hans Werner Utz. Franke, Bern. pp. 119. Swiss *fr.* 9.60.

questions of human life. In the third chapter Greville is shown to take a 'sound Protestant' view of religion; and he ends his *Treatise of Religion* with the recommendation that faith should

> *Find peace in endless, boundless, heavenly things;*
> *Place it elsewhere, it desolation brings.*

But the tension between the world of science and the world of religion remained with him, and in his concluding chapter Utz remarks that the lifelong struggle of these two worlds in Greville's thought, feeling and will is indicated by two lines from his *Treatie of Warres*:

> *Thus waue we Christians still betwixt two aires;*
> *Nor leaue the world for God, nor God for it.*

F. J. Shirley's study of Hooker's *Ecclesiastical Polity*[11] is designed for the theologian and political philosopher, but it will be welcome to those students of literature who are interested in the intellectual background of the Elizabethan age and the seventeenth century. It begins with a useful sketch of the English Reformation and of the objections of those who were hostile to the Elizabethan religious settlement. The second chapter deals with Hooker's life and, using Professor Sisson's discoveries, corrects Walton's account. There is a discussion of the reasons for the delay in publication of the sixth and eighth books of the *Polity* and of the authenticity of the seventh book. Shirley decides that there is some internal evidence that John Gauden altered and interpolated Hooker's manuscript before printing the seventh book in 1662, and that Gauden's character was not such as to make suspicion of his honesty implausible.

After a brief statement of Hooker's fundamental position and his aim in writing *Ecclesiastical Polity* there is a close commentary on the argument of Book I. This provides a lucid exposition of Hooker's philosophy of law, an exposition which will be useful to those interested in the Elizabethan concept of 'order'. The chapter on Hooker's influence on Milton, Marvell, Harrington, Hobbes, Locke and others is also relevant to English studies.

Studying *Arthur Dent's 'Plaine Mans Path-way to Heaven'*

[11] *Richard Hooker and Contemporary Political Ideas*, by F. J. Shirley. S.P.C.K. pp. viii+274. 14*s*. 6*d*.

(*M.L.R.*, Jan.) Maurice Hussey summarizes the book and adds critical comments to enforce the judgment that Dent presents 'a picture of the life and attitudes of the earlier Puritans, which is at least the equal of any similar document more frequently read and quoted'. It is stressed that Dent, besides being interesting historically, has marked literary gifts, among them a command of lively dialogue, dramatic vividness and racy prose. His book, though for the most part medieval in essence, is also ancestral to Bunyan's *Mr. Badman*.

P. M. Schuhl's book on Bacon's philosophy[12] is an exposition of the basic ideas by virtue of which Bacon deflected the current of thought. The first chapter sketches Bacon's life and personality. Schuhl finds that the dominant characteristics of Bacon were his delight as much in the quest as in the achievement and his unscrupulous careerism (which places the *Essays* in the amoral and cynical tradition that reappears in the political cynicism of Hobbes and even in the pessimism of La Rochefoucauld). But above all stands his exalted ambition to be one of the great benefactors of mankind in opening up a whole new world of power over nature. The following chapters expound Bacon's attack on traditional philosophy and science, his classification of intellectual disciplines and activities, his own philosophy of science, and his practical proposals as suggested in the *New Atlantis*. As an introduction to Bacon studies this seems an excellent sketch. Schuhl concludes that although Bacon may not be one of the great philosophers, he has been one of the most influential.

F. H. Anderson's study of Bacon[13] is much more detailed and extensive. It was undertaken, we are told, as a result of the surprising discovery that there existed no adequate exegesis of what Bacon actually taught. Of those who have dealt with Bacon's philosophy—the 'literary' persons, the scholars of philosophical theory, the biographers, and the compilers of histories of philosophy —it is, in Anderson's view, the literary persons who have done least injustice to Bacon. Most of the book belongs to the study of philosophy rather than to English studies; but the student of the

[12] *La Pensée de Bacon*, by Pierre-Maxime Schuhl. Bordas, Paris. pp. 110.

[13] *The Philosophy of Francis Bacon*, by F. H. Anderson. Univ. of Chicago Press, 1948 (C.U.P., 1949). pp. vii+312. $4.00 (30*s.*).

literature and the thought of the seventeenth century may well be grateful for this guidance by a professional philosopher through the difficulties of Bacon's philosophical work. Of more direct concern to us are the first two chapters. The first discusses Bacon's career and reaches the same conclusion as Schuhl: that behind Bacon's worldly ambition and political intriguing was the desire to achieve a position of wealth and influence from which to direct a reorganization of science and philosophy to the end that they might more efficiently ameliorate the human condition and improve man's control over his environment. The second chapter describes Bacon's projects and his efforts to enlist the support of the state authorities.

No attempt can be made here to trace even the main outlines of the detailed exposition of Bacon's philosophy, but Anderson's conclusion is worth quoting:

> Our author set much of human knowledge on a new way by (1) freeing science from learning and the practices and privileges of the learned; (2) separating completely truth which is humanly discoverable from the dogmas of revealed theology; and (3) propounding a philosophy which is to be achieved by (*a*) a new sort of scientific organon, (*b*) a 'modern' interpretation of nature, and (*c*) the identification of metaphysics with a generalized natural science based on natural history.

For explanations of the precise meaning and wider implications of these statements, reference must be made to Anderson's book.

The third book on Bacon, by Benjamin Farrington,[14] agrees with Anderson's that Bacon has been seriously misinterpreted: 'The eclipse of Bacon, the reformer of the material conditions of human life, under the academic figure of Bacon, the reformer of the rules of induction, has ruined Baconian scholarship in England.' It also agrees with Schuhl's and Anderson's that Bacon's real devotion was to his new philosophy and that his career should be judged in the light of that fact. Farrington presents a portrait of Bacon as a man with a lifelong passion of pity for the sufferings of mankind who felt himself born to be the herald of a new age of hope and improvement. His attack on traditional philosophy was prompted by the conviction that it was guilty of intellectual pride in erecting its own fantasies as the laws of God's creations, and

[14] *Francis Bacon, Philosopher of Industrial Science*, by Benjamin Farrington. Henry Schuman, New York. pp. ix+202. $3.50.

of cruelty in leading men to despair of ever improving their condition. Bacon's deep devotion is, however, obscured by his reticence and reserve about his own feelings. It is suggested in passing that this reserve is one reason why posterity has not much liked Bacon the man. Although Farrington does not gloss over the indefensible acceptance of gifts from litigants, his portrait of Bacon is perhaps somewhat idealized in its minimizing of Bacon's worldly ambition; but it is a useful counterbalance to the common image of Bacon as 'the wisest, brightest, meanest of mankind'.

Farrington argues effectively against the criticisms that Bacon naively and optimistically assumed that mechanical progress is in itself good and that he thought his method would work automatically to produce profitable discoveries. Where Bacon did go wrong was in vastly underestimating the extent and complexity of the universe. But it is not, Farrington concludes, by his scientific achievements that Bacon heralded a new mental climate, but by his 'confidence that the life of man can be transformed by science' and that 'the change is not something that is just going to happen, but something that is to be brought about. Men must do it or it will not be done.' His book will probably be the most useful of the three here noticed to the reader who is neither a philosopher nor a specialist on Bacon.

Jewel Wurtzbaugh has a note (*N. & Q.*, 20 Aug.), supplementing the *O.E.D.*, on *Bacon's Use of 'Toy'*.

Johnstone Parr discusses the *Sources of the Astrological Prefaces in Robert Greene's 'Planetomachia'* (*S. in Ph.*, July). He shows that the first preface is really a translation of Lucian's *De Astrologia*; the second, a dialogue in Latin, is transcribed from J. J. Pontanus's *Aegidius Dialogus*, but probably from a corrupt reprint rather than from a well-edited edition of Pontanus. The quotations from Ptolemy's *Tetrabiblos* and from Manilius's *Astronomicon* appear to have been drawn not from any reputable edition of those works but from corrupt texts, possibly from some current encyclopaedia.

I. A. Shapiro records the discovery of evidence of the presence of *Drayton at Polesworth* (*N. & Q.*, 12 Nov.) on 3 Dec. 1613. The evidence is Drayton's signature as a witness to an indenture of that date by which Sir Henry Goodere of Polesworth granted a lease to one of his tenants. The indenture is now in the Birmingham Reference Library.

In *Thomas Nashe and William Cotton* (*R.E.S.*, Oct.) E. D. Mackerness seeks to identify the Cotton to whom Nashe wrote a letter which is still extant. (See *Works*, ed. McKerrow, V, App. D.) Of three William Cottons traceable as in any way connected with Nashe, the most likely, it is decided, is the one described as a 'gent wholly depending on' Sir George Carey, who was a patron of Nashe. If the identification is correct, it is significant, Mackerness suggests, to find Nashe in 1596 'making overtures to a man of rather lower social standing than some of his previous patrons'.

The Andreas Loeæcheus whose Latin poem ends Middleton's *Sir Robert Sherley's 'Encomium'* was also, as J. Krzyzanowski points out (*T.L.S.*, 12 Aug.), the writer of Latin poems which, translated into English, form the speeches in Middleton's pamphlet.

In *A Note on William Rankins* (*N. & Q.*, 1 Oct.) J. George collects what is known about that playwright and satirist and uses it to support the conjecture that Rankins was that 'Bard' in Hemminge's 'Elegy on Randolph's Finger' whom Moore Smith in his edition of the Elegy (1923) was unable to identify.

George also pointed out in *John Weever and 'England's Parnassus'* (*N. & Q.*, 6 Aug.) that Weever's *Faunus and Melliflora* (1600) was the source of thirteen extracts ascribed to Weever in Robert Allott's *England's Parnassus* (1600), but hitherto not traced. He suggested that the variant readings pointed to a manuscript authority distinct from that used for the printed text of *Faunus*. This suggestion the present writer did not accept in *Weever, Ovid and Shakespeare* (*N. & Q.*, 26 Nov.) on grounds of Allott's notorious inaccuracy. He added the information that Ovid, *Met.*, xiv, 320 sqq. was an important source used by Weever in his poem.

J. D. Aylward gives (*N. & Q.*, 2 April) some biographical details about *George Silver*, the author of the earliest printed English treatise on fencing, the *Paradoxes of Defence*, 1599.

Writing a short essay on *William Browne as a Satirist* (*Papers of the Michigan Acad. of Science Art and Letters 1947*, publ. 1949) Joshua McClennen shows that in Browne's Spenserian pastorals are passages of satire attacking contemporary abuses. It is suggested that Browne may have had specific cases or personalities in mind, but what is quoted seems to be merely the stock complaints of the Elizabethan satirists and moral writers.

The 'Imitation' in English Poetry, Especially in Formal Satire,

before the Age of Pope (*R.E.S.*, April) by Harold F. Brooks includes some comment on the incidental use of such imitation by the Elizabethan satirists. (See also p. 178.)

Revised and enlarged editions of two well-known books have been received: M. St. Clare Byrne's *The Elizabethan Home*[15] and S. Morison's *English Prayer Books*.[16]

[15] *The Elizabethan Home*, ed. by M. St. Clare Byrne. Methuen. pp. xxiii + 91. 6*s*.

[16] *English Prayer Books*, by Stanley Morison, C.U.P. pp. x + 239. 12*s*. 6*d*.

X

THE ELIZABETHAN PERIOD: POETRY AND PROSE

(II) THE EARLIER STUART AGE AND THE COMMONWEALTH

By L. C. MARTIN

IN this chapter work on the poets and prose-writers other than Milton, is noticed first, and the account of the material on Milton generally follows the chronological order of his writings. Fifteen articles are included in the number of *P.Q.* (Oct.) devoted to *Studies in Milton: Essays in Memory of Elbert N. S. Thompson.*

Evelyn M. Simpson's study of Donne's prose works, first published in 1924, has been widely appreciated for the light it throws on the poet's personality and writings; and now its value is enhanced by a second edition[1] which throughout takes account of the great accretions to knowledge and understanding made in the intervening years, partly by Mrs. Simpson herself.

Much of the books has been rewritten. The original arrangement of the chapters has been kept, but five of them have been considerably expanded. Thus Chapter VI adds a great deal on the manuscripts of the *Juvenilia* and contains a new section devoted to *Catalogus Librorum Aulicorum*, edited by Mrs. Simpson in 1930 after its eclipse for two hundred years; and Chapter IX dwells freshly on the importance of the *Essays in Divinity* in the development of Donne's thought. Now, as before, Mrs. Simpson's book helps the student towards a more intelligent reading not only of Donne's prose-works but of his poems as well.

The writings of Paracelsus are not often studied thoroughly by students of English poetry but W. A. Murray, who writes in *R.E.S.* (April) under heading *Donne and Paracelsus: An Essay in Interpretation*, shows that a knowledge of Paracelsus's ideas and terms can throw light on some difficult passages of Donne's poetry, and assist the understanding of the emotional implications which some

[1] *A Study of the Prose Works of John Donne*, by Evelyn M. Simpson. O.U.P. (1948). pp. viii+371. 21*s*.

Paracelsian concepts might have for Donne and his readers. The two poems here chosen for illustration of this influence on Donne are 'Love's Alchymie' and 'A nocturnall upon S. Lucies day'.

A Crux in Donne, i.e. the meaning of 'Farewell to Love', ll. 21–30, is discussed in *T.L.S.* (16 April, 6 May, 10 June) by Leslie Hotson, J. C. Maxwell and Helen Gardner.

In *The Explicator* (June) Hanford Henderson comments on *Donne's 'The Will'*, l. 15, explaining the reference to the Capuchins. E. D. Cleveland (ibid., Oct.) examines the mathematical imagery in *Donne's The Primrose*.

Under heading *Two Epitaphs by Donne* in *T.L.S.* (26 March) J. Sparrow gives the text of the Latin lines inscribed on the monuments of Elizabeth Drury and her father, Sir Robert Drury, in the church of Hawstead, Suffolk. These lines have not been printed since 1818 and Donne scholars have taken little notice of them. Sparrow collects the evidence that Donne was their author; he also points out that the 'First Anniversary' must have been composed in 1611, not 1610, as Elizabeth Drury did not die until December 1610. In this connexion I. A. Shapiro (ibid., 9 April) observes that the 'First Anniversary' is falsely so called, because Elizabeth Drury had been dead only 'some months' when Donne wrote it.

In *N. & Q.* (29 Oct.) Shapiro gives his reasons for thinking that *The Date of Donne's Poem 'To Mr. George Herbert'* was not at the end of Donne's life but when he had just taken orders, viz. about January, 1615.

Under heading *John Donne and the Tower of Babel* D. C. Allen in *M.L.N.* (Nov.) refers to ll. 417–22 of the 'Second Anniversary' and from a brief survey of observations by Biblical commentators concludes that the ideas expressed by Donne at this point may have been his own.

In *P.Q.* (Oct.) P. N. Siegel discusses *Donne's Paradoxes and Problems*, with a view to showing that Donne's intention here was, while arguing from commonly accepted premises, to suggest startling reversals of orthodox moral ideas.

P. Thomson in *M.L.R.* (July) considers the social, economic, and religious factors which governed the poet-patron relationship between *John Donne and the Countess of Bedford*. Thomson goes

very thoroughly into the reasons why the Countess should have done less for Donne than he had expected; the reasons including competition and criticism from Dr. John Burges, her spiritual adviser, and the financial difficulties in which, after much lavish expenditure, she found herself.

In *T.L.S.* (13 May), under heading *Donne's Activities* R. C. Bald questions the statements by Augustus Jessopp (a) that Donne helped Thomas Morton in controversy against the Catholics and (b) that Donne was on intimate terms with Bacon and appears to have served as his literary assistant. Bald points out how Jessop could have thought these statements warrantable.

J. H. P. Pafford in *T.L.S.* (2 Sept.) adds to the books known to have been in *John Donne's Library* a volume containing two works, Crecellius, *Collectiones* (1614), and Pareus, *Irenicum* (1614). The title-page of the former has Donne's motto and signature.

In *N. & Q.* (23 July) under heading *Dr. Donne's Art Gallery* W. Milgate adds to and comments upon what is known about the pictures which Donne possessed.

In *M.L.Q.* (March) Allan G. Chester describes *Richard Johnson's Golden Garland* (1620), listing the fifteen ballads (for most of which no earlier versions are known) and the fourteen songs which it contains.

To *English Studies* (*Essays and Studies*, new series, Vol. II) L. J. Potts contributes a paper on *Ben Jonson and the Seventeenth Century*, commenting on some of Jonson's habits of thought, his doctrine of Nature, and his conception of poetry.

Under heading *An Unknown Poem of George Herbert* in *T.L.S.* (30 Dec.) J. Gibbs prints a set of Latin verses inscribed, in what appears to be Herbert's autograph, in a copy of the 1620 edition of the *Works* of James I, and signed 'G. Herbert Orator'. The two first lines of the poem, all that were known before, are given on p. 459 of Herbert's *Works*, ed. F. E. Hutchinson.

The tercentenary of Richard Crashaw's death was appropriately marked at Peterhouse, Cambridge, in July, when a memorial lecture[2] was given by Basil Willey, describing the poet's career and work, and suggesting why he has not found more admirers.

[2] *Richard Crashaw*, by Basil Willey. C.U.P. pp. 26. 1*s.* 6*d.*

In *Papers of the Bibliographical Society, Univ. of Virginia* (Vol. I), George W. Williams examines *Textual Revision in Crashaw's 'Upon the Bleeding Crucifix'*, with a view to showing how by rearranging the features of the description Crashaw improved the structure of his poem.

In *T.L.S.* (21 Oct.) Mario Praz supplies the long-sought original of lines translated by both *Drummond and Crashaw* ('Love naked'). The lines are derived from a sextet by Valerio Marcellini which is given in Obertello's *Madrigali italiani in Inghilterra* (1949).

A Vaughan Emendation ('atones' for 'at once' in 'Palm-Sunday', st. 3) is offered in *N. & Q.* (14 May) by H. M. Margoliouth.

The writings of Thomas Carew, now included in the Oxford English Texts,[3] have been well edited by Rhodes Dunlap, who in his Introduction adds to what was already known about the poet's life and circumstances and discusses freshly the quality and value of his works. The Commentary provides a wealth of information, biographical, explanatory, and illustrative, including the specially interesting evidence that Marino and other continental writers influenced Carew more than has been generally realized.

The text gives a faithful account of the most reliable early editions, departing from them rarely and not without record in the *apparatus*. The volume altogether is a worthy addition to the series.

In *The Explicator* (June) N. H. Pearson considers the argument of *Lovelace's To Lucasta, Going to the Warres.*

The Clarendon English Series now includes Abraham Cowley,[4] and in the prefatory matter to the new volume nearly the whole of Thomas Sprat's Life is given, together with observations by Dryden, Addison, Johnson and others.

The Date of Cowley's 'Davideis' is discussed in *R.E.S.* (April) by F. Kermode, who questions the statement cited by Sprat that most of the poem had been written while Cowley was at Cambridge, and suggests that none of it was written until after his return to England under the Commonwealth. It is certain that parts of it are considerably later than appears from Sprat's remarks.

[3] *The Poems of Thomas Carew with his Masque 'Coelum Britannicum'*, ed. by Rhodes Dunlap. O.U.P. pp. lxxx+297. 25s.

[4] *Abraham Cowley, Poetry and Prose*, ed. by L. C. Martin. O.U.P. pp. xlvii+128 5*s*.

In *T.L.S.* (2 Dec.) E. E. Duncan-Jones confirms from a British Museum MS. the supposition of P. Legouis that *Marvell in 1656* continued to act as tutor to William Dutton, the boy to whom Cromwell intended to marry his daughter Frances.

Students of neo-stoical thought and of the Senecan strain in prose-writing of the seventeenth century will be grateful for the useful edition of two works by Joseph Hall[5] provided by Rudolf Kirk. The texts (first published in 1606 and 1608 respectively) are preceded by an excellent Introduction, explaining how the two works are related, the one representing Hall's philosophy and the other its illustration by sketches of allegorical and human types. The editor indicates how far Hall was indebted to Theophrastus for the form and to Seneca for the style of his *Characters*; he also describes helpfully the steps by which ancient stoicism was introduced into England and the strong infusion of Christian faith which it received from Hall, so that in him pagan tranquillity became the peace which passeth all understanding. The Introduction further shows how widely these two works came to be known on the continent through translation, how well the title of the 'English Seneca' was earned by Hall, and how the editor has dealt with his textual problems.

Another book of characters made more easily available this year is *A Strange Metamorphosis of Man*[6] (1634), in which the portraits are of animals and plants, attractively humanized. The volume has often been attributed to Richard Brathwaite, but D. C. Allen, the editor, thinks it too witty and gracious for that ascription to hold. The anonymous author is himself conjecturally characterized in Allen's Introduction. The editing has been carefully done and there are informative notes.

In *R.E.S.* (July) *Bishop Hall's Meditations*, their qualities and influence, are interestingly discussed by H. Fisch. The variety of theme and flexibility of treatment favoured by Hall are here shown to be compatible with much consistency of procedure, the most characteristic examples having the three elements of subject, moral,

[5] *'Heaven upon Earth' and 'Characters of Virtues and Vices', by Joseph Hall*, ed. by Rudolf Kirk. New Brunswick: Rutgers Univ. Press (1948). pp. xiii + 214. $5.

[6] *A Strange Metamorphosis of Man, Transformed into a Wildernesse*, ed. by Don Cameron Allen. Baltimore: Johns Hopkins Press. pp. xvii + 64. 27*s.*

and confession or resolve, as their ruling structural features. The affinities with the emblem and with various other contemporary forms of writing are pointed out and the article ends with an account of later exploitations, by Boyle and in the *Spectator*.

In addition to the above prose works of Hall there was an edition by A. Davenport of his poems[7] in the series of English Texts and Studies of which L. C. Martin is the general editor. The volume collects for the first time all the poems known to be by Hall or with high probability ascribed to him. The early editions have been collated, and in his introduction and commentary Davenport throws fresh light upon Hall's position in Elizabethan literature and upon many of the obscurities in his verse. For this students will be grateful, even if they do not concur fully with Davenport's defence of Hall in his 'detachment from current fashions and judgments', and his attack upon contemporary drama. Other matters of interest treated in this scholarly study are Hall's quarrel with Marston, his relations with Nashe, Greene and Harvey, and the striking similarity between passages in his satires and the Cambridge *Parnassus* trilogy.

In *S. in Ph.* (April) J. L. Lievsay describes *Daniel Tuvill's 'Resolves'* i.e. *Christian Purposes and Resolutions* (1622), and relates this work (of which the Huntington Library possesses the single known copy) to other works representing or influenced by the 'resolve' *genre*.

Arthur Dent's *The Plaine Mans Path-way to Heaven* (1610) is epitomized in *M.L.R.* (Jan.) by M. Hussey, who adds comments on its intrinsic value, its literary affinities, and its place in the history of religious thought.

R. Ellrodt in *English* (VII, no. 41) introduces *An Earlier Version (1619) of Drummond's 'Cypresse Grove'*. This has been missed because it has a different title: *A Midnights Trance*. Ellrodt, who believes this was written in 1613 or 1614, shows how the variant versions throw light on the development of Drummond's thought and style. It is clearly disproved that the work arose out of the poet's illness of 1620.

[7] *The Poems of Joseph Hall: Bishop of Exeter and Norwich*, ed. by A. Davenport. Liverpool Univ. Press. pp. lxxxii + 309 £1. (This notice is by F. S. Boas.)

In *M.L.R.* (Jan.) M. P. McDiarmid describes *The Spanish Plunder of William Drummond*, illustrating his indebtedness not only to Spanish writers already known to have influenced him, but to other poets such as Castillejo and Cetina; and notably to Fray Luis de Granada for some passages in *A Cypresse Grove*. McDiarmid also discusses the indirect influence of books known to have been in Drummond's possession.

Under heading *J. Mabbe and La Española Inglesa* in *Rev. de Litt. Comp.* (pp. 80–5) F. Pierce writes on Mabbe's garbling of Cervantes' tale in *Exemplarie Novells* (1640). For political reasons Mabbe omits all reference to 'England, her Queen, to Essex and London, and most sedulously avoids all mention or hint of Catholicism and Catholics'.

In *H.L.Q.* (Aug.) Linda Van Norden gives an account of *Peiresc and the English Scholars*, such as Camden, Cotton, Selden, and Spelman. With these Peiresc was very ready to share his interests in science, history, and antiquities and Miss Van Norden indicates how Peiresc fostered relations between English and continental scholars generally.

In *T.L.S.* (5 Feb.) I. A. Shapiro gives his reasons for thinking that *The Mirrour of Maiestie*, by 'H.G.' (1618), was not written by Sir Henry Goodere, as it is sometimes supposed to have been.

Robert Burton's Frontispiece, embellishing the 1628 and later editions of the *Anatomy*, is examined by William R. Mueller in *P.M.L.A.* (Dec.) with a view to explaining the exact significance of each plate in its relation to melancholy and to Burton's text. The article also demonstrates from other Renaissance writers that the symbolical use of natural history here was true to convention.

In a brief but well-informed discussion[8] E. S. Merton asks how far and in what ways Sir T. Browne's imaginative writings were affected by his study of science—by no means a hackneyed inquiry. It was in science that Browne, a born artist, consciously desired to excel, and the conflict in him thus occasioned is well described: 'his ambition was to be thorough and professional, his gift to be discursive and lyrical.' But although his powers of induction and synthesis were inferior to his poetic imagination and his sense of

[8] *Science and Imagination in Sir Thomas Browne*, by Egon Stephen Merton. New York: King's Crown Press and O.U.P. pp. ix + 156. 14*s*.

style, he acquired a number of facts and scientific or quasi-scientific conceptions which could aid and invigorate the imaginative process.

This work is divided into three sections, 'the science, the philosophy, the art'; and it is to the writer's credit that he can order his material and say illuminating things in all three connexions. His combination of sympathy and critical acumen will make for better understanding of Browne's mind and a nicer appreciation of his works.

In the *Church Quarterly Rev.* (July-Sept.) M. Hussey introduces and edits the anonymous tract, *The Arminian Nunnery* (1641); and does a similar service (ibid., April-June) for *The Character of an Old English Puritane* (1646) by John Geree.

A study of the 'ever-memorable' John Hales[9] by J. H. Elson shows the bearings of Hales's writings on the development of tolerance and latitudinarian thought in the seventeenth and eighteenth centuries, and crystallizes, in connexion with him, some of the basic controversy of his day. A brief account of his life, personality, and repute precedes a review of his more significant observations. The distinctive features of his thought, humanism, moderation, tolerance, his willingness to compromise in the interests of Christian charity and peace, are well brought out, and it is an additional advantage that Hales's thought is discerningly compared with that of such as Falkland, Chillingworth, Herbert of Cherbury, Milton, the eighteenth-century deists, and others who after the Restoration may have drawn conclusions from his work which, as a true believer in revealed religion, he would hardly have wished to recommend.

No strong claims are made for Hales's prose but it is pointed out that his 'plain', unrhetorical style 'was an effective and appropriate medium for the expression of his moderate rationalism'.

D. C. Allen's history of the Noah legend (noticed above, p 137) culminates in the seventeenth century, when reason and science finally released the poets and artists from dependence upon the

[9] *John Hales of Eton*, by James Hinsdale Elson. New York: King's Crown Press and O.U.P. pp. 199. $2.50. 16*s*.

original story or upon the opinions of the commentators, with the effect of a temporary stimulus to the imagination. A defence of this freedom in poetry is set forth, for instance, by Cowley in the Preface to his *Poems* in 1656, and the practice well illustrated in Ecclestone's *Noah's flood* (c. 1679). The further result, however, of the rational attitude was that the story of Noah, after its long and exciting career, soon began to fade out as an important literary theme. Allen goes into the considerations which may have led Milton to give so full and orthodox an account of the Flood as appears in *Par. Lost*, xi.

In a note on *Milton and the Marchioness of Winchester* (*M.L.R.*, Oct.) W. R. Parker shows by the 'Epitaph' how well informed Milton was about the Marchioness's life and how the version of the poem in MS. Sloane 1446 adds yet another accurate detail.

The two final lines of *Milton's On his having reached the age of twenty-three* are interpreted in three different ways (of which one is preferred) by K. Svendsen in *The Explicator* (May). D. C. Dorian (ibid., Nov.) adds a fourth.

To recommend the view of *Milton's 'Comus' as a Failure in Artistic Compromise* D. C. Allen in *P.M.L.A.* (June) makes up a list of incongruities, inconsistencies, and loose ends, considered offensive because the 'masque' is dramatic enough to arouse expectations of verisimilitude and logical procedure. *Comus* is found unsatisfactory also because its tensions are ill-managed. The conflicts do not, as in the *Nativity Ode* they do, 'eventuate in higher compromises', but 'continue to struggle for an equation that cannot be written'. Allen incidentally touches upon the subject of a note on *Geoffrey of Monmouth and Milton's 'Comus'* in *M.L.N.* (May) by R. Blenner-Hassett. It is observed that there is some incongruity in the choice of Sabrina as a representative of chastity, since in Geoffrey's account, although innocent herself, she was the offspring of an irregular union; and attention is drawn to the deftness with which Milton adapts the original story of Sabrina to suit his immediate purpose.

D. C. Allen also contributes to *M.L.N.* (March) *A Note on 'Comus'*, ll. 731–5, where the tempter suggests that a sparing use of Nature's resources might lead, among other things, to a superfluity of diamonds. Allen refers to the belief of seventeenth-century

mineralogists that diamonds grow in a short time where others have been found.

The Archetypal Pattern of Death and Rebirth in Milton's 'Lycidas' is examined in *P.M.L.A.* (March) by R. P. Adams, who shows how Milton here combined 'elements from the fertility cults, the tradition of pastoral elegy, the Christian religion, and his own past' in such ways as greatly to enhance the poetic value of the whole piece.

In the same number of *P.M.L.A.* Caroline W. Mayerson gives special attention to *The Orpheus Image in 'Lycidas'*, a subject treated more briefly in the article by Adams noticed above. Miss Mayerson finds the poem to be permeated with ideas associated with Orpheus; she notes, for instance, the identification of Orpheus with Lycidas, who thus gains importance as the poet-prophet, the bringer of order into the world; and the symbolical connexion made between Orpheus and Christ, with further strengthening to the poetry. We are helped 'to understand the extent to which Milton wove the meanings of the myth into the texture of the poem'.

It is suggested in *N. & Q.* (6 Aug.) by E. S. de Beer that *Milton's Old Damaetas* (*Lycidas*, l. 36) stands not for any particular person but, with reference to the character in Sidney's *Arcadia*, for the class of ignorant and untutored old people who could enjoy the immature poems of Milton and King.

Lowell W. Coolidge (ibid., 10 Dec.) quotes Milton's statement that students might learn *'At Any Odd Hour the Italian Tongue'* and mentions a work of Giovanni Diodati, published in translation in 1643, with a Preface suggesting that the book provides an easy method of learning Italian.

In *H.L.Q.* (Feb.) W. Haller notes *Two Early Allusions to Milton's Areopagitica*, one in John Hall's *An Humble Motion* (1649) and one in *The Panegyrike and the Storme, Two Poetic Libels by Ed. Waller Answered* (1659) (? Richard Watson).

W. R. Parker in *The Explicator* (Oct.) throws light on the allusion to Latona's twins in *Milton's Sonnet: 'I did but prompt'*, observing that *Tetrachordon* and *Colasterion* were also twins, having been published on the same day in 1645.

In *N. & Q.* (6 Aug.) G. F. Sensabaugh comments on the fact that

in a Sutro Library copy of *The King's Cabinet opened* (1645) the 'Annotations' are, in an anonymous hand, attributed to Milton.

M. Y. Hughes in *P.M.L.A.* (Dec.) examines very thoroughly *The Historical Setting of Milton's Observations on the Articles of Peace, 1649*, weighing the skill with which Milton handled the issues raised by Ormond's Proclamation and explaining Milton's attitude towards the Ulster Presbyterians.

In *T.L.S.* (17 June) M. Kelley describes the discovery at Oldenburg of new documents pertaining to *Milton and Mylius* in the period 1651–2. Two of the documents have Milton's signature.

J. M. French in *The Library* (June) supplies, from *Nouvelles Ordinaires de Londres, The Date of Milton's First Defense* (24 Feb. 1651), and shows also that the French translation of *Eikonoklastes* was published within a few days of 25 Nov. 1652.

N. H. Henry in *T.L.S.* (14 Oct.) under heading *Milton and Overton* (i.e. Robert Overton) contests some statements by Masson and Gardiner concerning Overton and suggests the possibility that he was 'R.O.', the author of the mortalist pamphlet *Man's Mortalitie* (1643), attributed to *Richard* Overton. This view is questioned by E. A. Payne (ibid., 28 Oct.).

The meaning of ll. 13–14 of *Milton's Sonnet xx* is discussed in *P.M.L.A.* (June) by F. Neiman, who gives reasons (partly from *O.E.D.*) for thinking that 'spare' here has the sense 'spare time' or 'afford', and thus for the view that Milton is recommending frequent social meetings and not deprecating them.

Milton's Sonnet on his 'Late Espoused Saint' is considered by F. Pyle in *R.E.S.* (Jan.) with reference to the view of W. R. Parker (see *Y.W.*, xxvi, 148–9) that the sonnet speaks of Mary Powell and not of Katherine Woodcock. Pyle assembles arguments in favour of the traditional view. Further comment on Parker's theory is provided in *N. & Q.* (23 July) by R. M. Frye and C. R. Dahlberg.

In *M.L.N.* (May) W. A. Turner provides evidence of *Milton's Aid to the Polyglott Bible* (1657). It is shown that in 1653 on the basis of a letter from Milton the Council of State was considering the facilitation of this project by authorizing the importation of duty-free paper.

Turner also writes in *P.Q.* (April) on *Milton, Marvell, and 'Dradon' at Cromwell's Funeral.* The proof is in Brit. Mus. MS.

Lansdowne 95, which in a list of those in the funeral procession gives these names, and also Sterry and 'Hartleb senr.', under the headings of 'Secretarys of ye ffrench & Latin Tongs'. Turner thinks it very likely that 'Dradon' is John Dryden.

Examining in *P.Q.* (Oct.) *Recent Criticism of Par. Lost* (i.e. publications 1940–8) D. Bush concentrates upon 'general interpretations of Milton's main theme' and, especially, particular interpretations of Satan's character as Milton represents it. On this issue Bush tries to mediate between the contending parties, while not concealing his agreement with those who are unwilling in any way to admire 'the Apostate Angel'. Yet even Bush admits in passing that Satan has 'grandeur', and whether we think of Milton first as poet or as moralist we may surely commend him for making the forces of evil as imposing and persuasive as they often seem to be in common experience. In *A Postscript to 'Give the Devil his Due'* (ibid.) E. E. Stoll continues (see *Y.W.*, xxv, 142) to emphasize the artistic reasons why Milton should attribute to Satan not merely moral obliquity but courage, resource, fortitude, and perseverance.

A learned volume by George N. Conklin[10] presents the view 'that Milton's doctrinal heresies may have derived largely from his method of Biblical criticism rather than from patristic, Renaissance, or rabbinical sources'. Milton's own assertions that his theology was based on the Scriptures alone are quoted in support of this. Two heterodox notions fostered by him concerning (a) the creation ('ex materia quacumque' and 'non solum a Deo sed ex Deo') and (b) the mortality of the soul, are closely examined with a view to showing that Milton was not necessarily indebted to the sources indicated by certain critics of to-day. In particular it is questioned whether he had any specialized acquaintance with rabbinical Hebrew.

One of the two subjects thus discussed by Conklin is also examined in *Notes on Milton's Views on the Creation: the Initial Phases*, contributed to *P.Q.* (Oct.) by A. S. P. Woodhouse, who shows how far these views agree with and deviate from orthodox Christian doctrine. Comments are added on 'some implications of

[10] *Biblical Criticism and Heresy in Milton*, by George Newton Conklin. New York: King's Crown Press and O.U.P. pp. xiv + 137. 14*s*.

Milton's position'. The chief matter scrutinized is Milton's rejection both of creation *ex nihilo* and of creation from an independently pre-existent substance in favour of the Stoic theory of creation *de Deo*. This rules out the Christian solution of the problem of evil on the cosmological level but it also enables Milton to avoid the idea that a tendency to evil is basic in human nature or that an ascetic view of life is inevitable. The relations of Milton's thought on these and other relevant points with that of preceding theorists are here very thoroughly considered and clearly set forth.

Also in *P.Q.* (Oct.), under heading *Milton and Michael Psellus*, R. H West considers how far the account of angels in *Par. Lost* is indebted to Psellus's demonology. From this source Milton appears to derive a number of details which could serve to make the marvellous credible. He modifies, however, what he takes and in all that he says about the history or moral nature of the angels keeps close to the Bible and its commentators.

In *The Explicator* (April and Nov.) F. M. Krouse and Kester Svendsen offer different interpretations of *Par. Lost*, iv, 347–350.

W. B. Hunter, Jr., has *Two Milton Notes* in *M.L.R.* (Jan.), one relating the passage about the sun in *Par. Lost*, viii, 94–7, to neo-Platonic doctrines; and the other citing patristic and seventeenth-century parallels for the circumstances described in *Par. Lost*, xii, 632–44, including the 'dreadful Faces' and 'fierie Armes'.

In *T.L.S.* (1 July) E. M. W. Tillyard associates *Milton and Statius* with reference to *Par. Lost*, ix, 886–93, and the *Thebaid*, vii, 148–50.

In *College English* (April) K. Svendsen writes on *Adam's Soliloquy in Book x of 'Par. Lost'*, considering its significance in the development of Adam's character and its place in the structure of the whole poem.

G. W. Whiting under heading *Before the Flood: 'Paradise Lost' and the Geneva Bible* in *N. & Q.* (19 Feb.) suggests that Milton may have been indebted to the annotations in the Geneva Bible for the thought in some passages in *Par. Lost*, xi.

The question *Did Milton Read Robert Crofts' 'A Paradise Within Us Or The Happie Minde'?* is put in *P.Q.* (Oct.) by G. C. Taylor, who is inclined to answer it affirmatively, not only because the phrase 'A Paradise within thee' occurs in *Par. Lost*, xii, 587, but because the arguments of Michael preceding this line resemble

those employed by Crofts in his book (1640), and because of some verbal similarities.

J. S. Diekhoff (ibid.) associates *The Trinity Manuscript and the Dictation of Par. Lost* with a view to getting more light on the processes by which Milton's epic became what it is. The effect of the investigation is to suggest that the work of revision and re-copying was more complicated and exacting than is commonly supposed.

Arthur Barker's examination (ibid.) of *Structural Pattern in Par. Lost* yields new and far-reaching significances to the re-casting which in 1674 gave the poem twelve books instead of the ten in 1667. It is argued that Milton's desire in making this change was not simply to get a superficial conformity with ancient precedent but rather 'to reduce the structural emphasis on the Fall of man and to increase the emphasis on his restoration'. *Par. Lost* in ten books is a five-act epic with the chief weight upon Satan's success in 'Act iv'; the revised structure gives more prominence to the final overcoming of evil through the working of God's mercy and love. Barker's argument is closely and resourcefully presented and deserves attention in all its details.

K. Svendsen (ibid.) writes on *Epic Address and Reference and the Principle of Decorum in 'Par. Lost'*. The decorum appears in the great aptness of the epithets or descriptive phrases applied to the major characters of the poem; and this is shown in a full and discerning analysis. It is made clear, moreover, that the epithets are not mere elegant variations but essentially functional not only in their immediate relevance but in their reflection of the ideas in the poem and the progress of its action.

Svendsen also comments in *M.L.N.* (Dec.) on *Milton's 'Aerie Microscope'* (*Par. Regained*, iv, 40–2 and 55–60). An illuminating passage is quoted from Leonard and Thomas Digges's *Pantometria* (1591), indicating how televisionary effects of the kind described by Milton can be obtained.

The process of relating Milton's poems to the traditions of Christian thought, already applied successfully to *Par. Lost* and *Par. Regained*, has now been brought to bear on *Samson Agonistes*. F. M. Krouse,[11] after surveying the history of *Samson* criticism,

[11] *Milton's Samson and the Christian Tradition*, by F. Michael Krouse. Princeton Univ. Press and O.U.P. pp. xi+159. $3.75. 21*s*.

gives an account of the patristic, scholastic, and Renaissance lore which had slowly gathered round the biblical story, and of the various kinds of interpretation which the story had received according as the interpreter might favour a literal, rational, allegorical, moral, or mystical significance. We learn how far the different meanings are made plain, or disregarded, or implied, in Milton's drama, and the demonstration is very useful.

The general effect of such studies is to show that Milton's imagination worked within the framework of ideas and doctrines which had long been generally available, and to make more apparent what the work in question may have meant to Milton and to his more intelligent contemporaries. In the present instance the publisher rightly claims that the modern reader 'returning to Milton's tragedy will find old questions resolved and old meanings illuminated and enriched'.

In *P.Q.* (Oct.) A. H. Gilbert asks the question *Is Samson Agonistes Unfinished?* and collects evidence to support an affirmative answer. This is found partly in discrepancies between the 'Argument' and the play, and partly in unrhetorical and unintegrated repetitions of word and idea which Gilbert thinks might have been expunged if the play had been thoroughly revised.

The article points to the conclusion that the play as it stands is 'essentially an early work'; and in this opinion Gilbert is at one with W. R. Parker who, also in *P.Q.* (Oct.), suggests that *The Date of 'Samson Agonistes'* ought to be reconsidered. Doubts are reasonably thrown upon the traditional supposition that *Samson* is altogether a work of Milton's last years and upon the autobiographical interpretation which has been generally favoured. Milton, nevertheless, like other poets, would inevitably draw upon his own experiences and Parker believes that the story of Samson had a peculiar relevance to Milton's plight in the early 1650's, when also the prophetic spirit manifest in the play was strongest in him. Parker is inclined to think that *Samson* was begun in 1646 or 1647 and discontinued several times before it was completed, perhaps in 1664–5.

In *M.P.* (Nov.) J. Milton French writes on *Milton, Ramus, and Edward Phillips*, referring to Phillips's *Mysteries of love and eloquence* (1658), which contains a section on logic lifted from a translation of Ramus by 'R.F.' (1632). French explains the rela-

tions between Phillips's text and Milton's account of Ramus's logic, and clears Milton of any charge of plagiarism which might be based on similarities between the two.

Milton on Learning and Wisdom is thoughtfully considered in *P.M.L.A.* (Sept.) by Irene Samuel, who maintains that the poet's views on these matters were consistently held. The chief point made is that the speeches attributed by him to Raphael, Michael, and Jesus in which learning seems to be disparaged do not condemn it as a source of wisdom but only as it is pursued for unworthy ends, or for itself without regard to its uses, or when unilluminated by 'Light from above'. The discussion here of the relevant passages and of their interpretation by earlier critics is discerning and helpful.

Two of the Studies by Ruth Mohl noticed above (p. 143) are concerned with Milton: one argues that *The Theme of 'Par. Lost'* is 'the making of the greater man'; the other discusses *Milton and the Idea of Perfection*, observing that Milton used the term in various senses, partly classical in origin and partly representing the traditions of Jewish and Christian religious thought.

Merritt Y. Hughes, observing that Milton finds no place in Herbert Read's book on *The Sense of Glory*, maintains in *P.Q.* (Oct.) that *Milton and the Sense of Glory* are not rightly to be dissociated, since glory in one or other of its aspects may be regarded as Milton's theme in every one of his major poems.

Remarking on Milton's style Dr. Johnson observed that 'one source of his peculiarity was his familiarity with the Tuscan poets: the disposition of his words is, I believe, frequently Italian'; and this suggestion is examined in *R.E.S.* (July) by F. T. Prince, who there considers *The Influence of Tasso and della Casa on Milton's Diction*, and gives his reasons for thinking that Tasso's criticism (*Del Poema Eroico*, v), Tasso's verse (chiefly *Le Sette Giornate del Mondo Creato*), and della Casa's verse, were the chief Italian sources of Milton's distinctive usages.

W. B. Hunter, Jr., in *P.Q.* (Oct.) discusses *The Sources of Milton's Prosody*. Accepting Bridges's view that the prosodic basis of *Par. Lost*, *Par. Regained*, and *Samson* is syllabic rather than accentual, Hunter suggests that Milton could have been influenced in this syllabic procedure and in his management of elision.

contraction &c., by the example of Dubartas and by the Puritan translations of the Psalms.

In *J.H.I.* (April) H. V. S. Ogden writes on *Variety and Contrast in 17th Century Aesthetics and Milton's Poetry*, showing how each of the two principles was represented in classical and Christian literature, how widely they were later accepted by aesthetic theorists, and how they affect Milton's poetry and some of the graphic art of Milton's time.

Under heading *Milton and Metaphysical Art: An Exploration* in *E.L.H.* (June) A. Stein examines *Par. Lost*, I, 544 sqq., as an example of great poetry, in which the invention is not simply and superficially ingenious but related and adapted to a situation both human and deeply affective. Towards the end of his article Stein employs terms which appropriately recall the Coleridgian distinction of Fancy and Imagination.

F. E. Ekfelt in *P.Q.* (Oct.) writes perceptively on *Latinate Diction in Milton's Prose*, a subject less considered hitherto than the same phenomenon in the verse. Ekfelt raises and comments upon such questions as the extent of Milton's individual appropriations of Latin words and the degree in which his Latinate diction may have seemed exotic to his contemporaries. The sense is frequently one which was dominant in his lifetime but which the modern reader has to recover. It is usefully observed that the general effect of the Latinisms, properly taken, is to make Milton's prose style more, and not less, graphic and concrete, since they were not brought in with any euphemistic intention; they were neither calculated nor precious and they have a stamp of naturalness and freedom which is less salient in the more deliberate phrasing of Milton's verse.

D. C. Allen (ibid.) examines *Some Theories of the Growth and Origin of Language in Milton's Age*, and remarks that Milton himself, in spite of his wide linguistic knowledge, is noticeably reticent on such topics as linguistic origins and the relations between one language and another. The orthodox belief that Hebrew was the original language was Milton's too, but as languages were 'divinely given' he was unwilling in this respect as in some others to pry into the mysteries of divine disposition, the more because 'exer-

cises of this sort often produced results that were antithetical to revelation itself'.

When Milton's Commonplace Book was found in 1874 among the papers of Lord Preston (1648–95), the finder suggested that it might have reached Lord Preston through the Daniel Skinner with whom Milton, during his last years, was acquainted. The evidence that Skinner was also acquainted with Lord Preston consists of two letters written by Skinner in 1682, which have hitherto been only summarized but are now given in full in *M.L.N.* (Dec.) by M. Kelley under heading *Daniel Skinner, Lord Preston, and Milton's Commonplace Book.*

Under heading *Milton's Private Library—an Additional Title* in *P.Q.* (Oct.) Harris Fletcher gives his reasons for supposing that Milton must have owned a copy of Davanzati's *Scisma d'Inghilterra con altre Operette* (the edition of 1638), a work from which he quotes in *Areopagitica.*

'A concise survey of the known facts' about *Milton's Homes and Investments* is provided (ibid.) by J. Milton French, who remarks that the available information on these classes of property has not hitherto been wholly collected in one place. It is given here in the chronological order of the various items.

In *N. & Q.* (2 April) J. P. E. Falconer describes and reproduces *A Portrait-Miniature of John Milton* made in 1667 by Thomas Flatman.

M. Kelley contributes to *M.L.R.* (Oct.) a note on *'J' and 'I' in Milton's Script*, questioning the opinion expressed by E. K. Rand thirty years ago, and still accepted, that Milton wrote in two distinctly different scripts, an 'English' and a 'Latin'.

Milton and the Doctrine of Passive Obedience is the subject of a substantial article in *H.L.Q.* (Nov.) by G. F. Sensabaugh. The doctrine, to the effect that the authority of kings is independent of their behaviour and beliefs, was for obvious reasons a live issue towards the end of the seventeenth century, and Sensabaugh points out that those who sought to refute it, notably Thomas Hunt and Samuel Johnson, adopted ideas put forward by Milton in his *Defensio.* In that way Milton can be seen to have had some posthumous influence upon the events which made for the Whig rise to power.

XI

THE RESTORATION

By V. DE SOLA PINTO

THIS chapter begins with notices of publications relating to the Restoration drama in roughly chronological order. These are followed by sections dealing respectively with works concerned with the verse and prose of the later seventeenth century. The notice of the monograph on Andrew Bradford should, perhaps, logically appear in the following chapter, but, as the early part of the book deals with events which took place before 1700 it has been thought permissible to include it in this chapter.

A gap in our knowledge of the career of Thomas Killigrew has been filled by J. W. Stoye in a note entitled 'The Whereabouts of Thomas Killigrew 1639–41' published in *R.E.S.* July. Stoye shows that much interesting information about Killigrew's activities during this period is contained in the Lesmore Papers published by Grosart in two series in 1886–8. The papers are those of Richard Boyle the 'great' Earl of Cork and include correspondence between the Earl and his two sons Francis and Robert, who were travelling on the continent at the time, and the French tutor M. Marcombes who accompanied them. Francis, the elder of the two young Boyles, was married to Elizabeth Killigrew, Thomas's sister. The correspondence shows that Killigrew was in Paris in November 1639 and in Geneva in March 1640, leaving soon for Basle apparently with the intention of going to Italy. This information throws some interesting light on his play *The Parson's Wedding*, which we know was written at this time, and which is described in the folio edition of 1664 as 'written in Basil in Switzerland'. One of the themes of the play is the return to England of 'two young gentlemen Mr. Careless and Mr. Wild' after a tour on the continent. Records of the English Jesuits in Rome show that Killigrew visited their college in March 1641. When Marcombes was with his pupils in Italy in December 1641, he was agitated by the suggestion that Killigrew and his sister might join the party and wrote a scathing description of Killigrew to the Earl. Stoye's discoveries show that

besides his travels on the continent in 1635–6 and during the Civil War, Killigrew spent another long period there in 1639–41.

The Hon. Edward Howard's play, *The Change of Crownes*, was produced at the King's House, Drury Lane, on 15 April 1667, and was seen by Pepys on that date; from the entry in his diary for the 16 April we learn that Charles II who had been present at the production on the previous day was extremely angry with the actors on account of this performance and actually commanded them 'to act no more', though afterwards he relented and gave them leave to act again 'but not this play'. Since then no more was heard about *The Change of Crownes*, which was assumed to have been lost, till an MS. prompt copy of it belonging to Mr. R. A. Austen-Leigh was examined by F. S. Boas who contributed an article on it to *T.L.S.*, 28 Sept. 1946 (see *Y.W.*, xxvii, 186–7). The play has now been edited from the MS. by Boas and printed for the Royal Society of Literature.[1]

Boas's Introduction contains an interesting account of Howard and his writings together with a description of the MS. of *The Change of Crownes* to which valuable notes are contributed by T. C. Skeat of the British Museum. Certain passages in the MS. which appear to be those that offended Charles II are encircled by lines in pencil and folios 8–10 are shown to be a later insertion, replacing two leaves which have been excised. The obvious inference is that an attempt had been made to revise the MS. in order to meet the king's criticisms and that the revision was never completed. A photograph of one of the leaves is reproduced as an illustration.

Boas retains the original spelling of the text in his edition but adds scene divisions and lineation. The MS contains stage directions in the hand of the scribe (printed by Boas) as well as marginalia in five other hands, one of which is that of the book-keeper of the theatre. Boas has printed all the book-keeper's directions except for his entries of the roles of the actors as cues 'some dozen or twenty lines before they were due to appear'. These are omitted as they duplicate the original stage directions in the MS. The present writer has not seen the MS., but to judge

[1] *The Change of Crownes: A Tragi-Comedy by the Honourable Edward Howard, ed. from the Manuscript Prompt Copy*, by Frederick S. Boas. O.U.P. pp. xi+51. 7*s.* 6*d.* net.

from Boas's edition the marginalia must be very similar to those in the prompt copy of Shirley's play *The Sisters* in Sion House Library. A comparison between these two prompt copies would be of great interest and should certainly be made.

In his account of the contemporary criticisms of Howard's *The Six Days' Adventures or the New Utopia*, Boas quotes from B.M. Add. MSS. 4455, 'A Prologue to Edw. Howard's Utopia made by Mr. Balkherst'. 'Mr. Balkherst' is certainly Charles Sackville, Lord Buckhurst, afterwards Earl of Dorset, and the passage quoted from the MS. was printed in Dorset's Works (*Works of the Most Celebrated Minor Poets*, 1749, vol. I, pp. 125, 126) as part of the well-known satiric address *To Mr. Edward Howard on his Incomparable Incomprehensible Poem called the British Princes.*

Although some doubt may be expressed with regard to Boas's contention that the recovery of *The Change of Crownes* 'will assuredly raise his (i.e. Howard's) reputation as a dramatist', the play is unquestionably a most interesting historical curiosity and Boas's edition is a very useful contribution to our knowledge of the dramatic literature of the reign of Charles II.

Arthur Sherbo contributed a long but rather unconvincing article to *N. & Q.* (9 July) on *Sir Fopling Flutter and Beau Hewitt.* He stated that his purpose was 'to attack the theory that Restoration drama is the very faithful transcript of life that some critics have thought it'. The 'critics' in question are not named and seem to be merely ninepins for Sherbo to knock down. The gist of the article is that the old tradition, preserved by Oldys, that 'Beau Hewitt' was the 'original' of Etherege's Sir Fopling Flutter is to be discredited on the grounds that Bowman, the actor, from whom Oldys apparently derived the information, is not a reliable witness, and that since the available records of Sir George Hewitt's career show that he was a quarrelsome person 'ready to resolve any question with his sword', Etherege would have 'given some of Hewitt's immediately recognizable mannerisms to Sir Fopling Flutter'. Sherbo seems to the present writer to fail to establish his case. Because Bowman may have made a mistake about the amount of money that Etherege is supposed to have settled on an illegitimate daughter, there is no reason why he should have been wrong with regard to an entirely different matter. Moreover the interesting scraps of information which Sherbo has dug out concerning Sir

George Hewitt by no means rule out the possibility that he may have possessed characteristics which are not alluded to in any of the scanty extant records of his career, and these may have been the very characteristics which Etherege used as the basis of Sir Fopling Flutter. In any case the argument seems futile because we know far too little about Hewitt to check by external evidence the 'intelligence' alleged to have been received by Oldys from Bowman. Sherbo blames the present writer rather surprisingly for not mentioning Hewitt in his *Rochester, Portrait of a Restoration Poet*, a book, which as its title shows, was not intended to be a collection of every scrap of extant information about the poet, and more justly for making two mistakes about Sir George Hewitt in his *Sir Charles Sedley: A Study of the Life and Literature of the Restoration.*

Montague Summers in his edition of Wycherley's works conjectured that the Ranger-Valentine plot in *Love in a Wood* was derived from a Spanish source. This source has been located by James U. Rundle who, in a short article in *P.M.L.A.A.* (Sept.) entitled *Wycherley and Calderón: a Source for 'Love in a Wood'*, shows convincingly that the Spanish play from which Wycherley derived the *Ranger-Valentine* plot was Calderón's *Mañanas de abril y mayo* (1632). Rundle gives a brief summary of the plot of the Spanish play and quotes parallel passages of the two comedies, showing how Wycherley handled his material. This discovery, as Rundle acutely points out, throws light on the curiously inconsistent character of Dapperivet, who is the typical fop of Restoration comedy in the English part of the plot, but a reproduction of Calderón's shrewd character Don Luis in the 'Spanish' intrigue.

John C. Hodges contributed to *T.L.S.* (12 Aug.) an interesting letter on Congreve's library. He points out that this collection, described by Jacob Tonson as 'genteel and well chosen' was willed by Congreve to Henrietta, the young Duchess of Marlborough and bequeathed by her to her daughter who married the fourth Duke of Leeds. It appears to have remained in the possession of the Leeds family till their library was sold in 1930. Hodges stated that he was examining eight manuscript catalogues (now preserved in the British Museum and other depositories) of books formerly in the

possession of the Leeds family and expressed the belief that he will be able to identify the entries referring to books that made up Congreve's library. He promised after further study 'to discuss these entries in detail giving reasons for associating them with Congreve'. In the meanwhile he asked for information about books known (by the signature on the title-page or by any other means) to have been once in Congreve's Library. J. Isaacs replied in a letter in *T.L.S.* (2 Sept.), in which he stated that 'not more than about twenty items' among the books sold at the sale of the Duke of Leeds's library in 1930 bore Congreve's undoubted signature, and suggested various other means of identifying the books which belonged to Congreve. His letter included an account of a number of books which Congreve undoubtedly possessed including Voltaire's *Henriade*, the First Folio of Shakespeare and *Robinson Crusoe*.

Willard Connely, the biographer of Wycherley, Chesterfield and Steele, has published the first full length study of George Farquhar,[2] that brilliant Irishman, who, in his brief career, produced the last really memorable examples of the 'Restoration' Comedy of Manners and seemed to be on the point of transmuting it into a new kind of comedy with a wider scope and fresh themes. Connely's book contains a full account of Farquhar's life and works written in an entertaining style and set against the background of contemporary England and Ireland. Good use is made of contemporary pamplet literature, broadsides, letters, the Portland papers and other relevant sources of information. The work incorporates the important additions to our knowledge of Farquhar made by J. R. Sutherland in 1937 when he discovered various papers relating to Farquhar and his wife in the Portland collection. Connely quotes felicitously from Farquhar's plays and his indication of the sources of certain passages of *The Beaux Stratagem* in Milton's *The Doctrine and Discipline of Divorce* is particularly useful. The book is well illustrated with contemporary portraits, reproductions of some extremely interesting pictures by Eloas Knight from the 1711 edition of Farquhar's works, including an allegorical frontispiece containing the only known portrait of Farquhar and a number of scenes from the plays. Following a bad modern custom no page

[2] *Young George Farquhar: The Restoration Drama at Twilight*, by Willard Connely. Cassell. pp. 349. 21*s*.

references are given in the notes which are at the end of the book arranged under the heading of chapter numbers. There is, however, a good index. The book should at once take its place as the standard biography of Farquhar.

A reprint of the William Archer's edition of four plays of Farquhar in the Mermaid series appeared[3] opportunely at the same time as Connely's study of the dramatist. Archer's edition is certainly one of the best volumes in the Mermaid series and it is strange that Connely never mentions it in his book, though he gives well-deserved praise to Strauss's edition in the Belles-Lettres Series. Nevertheless, Archer's selection is out of date and it is unfortunate that the publishers should have been content to issue an exact reprint instead of commissioning a revised edition. The biographical section of the introduction should have been rewritten in the light of the information used by Connely. Much of Archer's critical essay is still worth reading, though it represents a view of the ethics of Restoration comedy that belongs to a past age. The best way of dealing with it would probably have been to quote a few passages to illustrate a new critical introduction. It is remarkable that Archer, though he stresses the significance of the introduction of the theme of divorce into *The Beaux Stratagem*, does not seem to have noticed Farquhar's indebtedness to Milton.

The writer of this chapter contributed to the *Transactions of the Thoroton Society of Nottinghamshire*, vol. liii, an article on *Thomas Shipman: A Forgotten Nottinghamshire Poet.*[4] Pinto, in this informative essay makes good the claim that Shipman (1632–80) was a gentleman poet, a regional poet, and 'a very interesting articulate piece of local antiquity'. His chief publication was a posthumous volume of verse (1683) *Carolina or Loyal Poems*, edited by his friend, the painter Thomas Flatman. There is a racy prose preface in which Shipman makes a spirited defence of poetry against those who maintain that it 'softens our Minds, making them unable for more Masculine Operations'. From the poems themselves attractive quotations are given, illustrating Shipman's power of being 'witty' and sensuous and imaginative at the same time. Links are pointed out between him and Dryden.

[3] *George Farquhar*, ed. by William Archer. Ernest Benn. 1949. pp. 455. 8*s.* 6*d.*

[4] This notice has been written by F. S. Boas.

A number of poems in *Carolina* refer to the theatre and show that the drama was alive in his time north of the Trent. Shipman himself wrote two plays of which one, *Henry the Third of France*, has survived. It was acted at Drury Lane and printed in 1678. It was in the heroic style and was dedicated to the Duke of Monmouth, favourite of the Protestants, who is represented by Henry of Navarre in the play. From Pinto's account of Shipman, it is clear that he should no longer be 'forgotten'.

Harold Brooks contributed to *R.E.S.* (April) an important and fully documented article on *The Imitation in English Poetry, especially in Formal Satire*, which can be conveniently noticed here as it deals mainly, though not entirely, with poems written in the Restoration period. Brooks traces the 'imitation' (as opposed to the translation) of classical satire back to the sixteenth century and finds examples of it in the works of Wyatt, Donne and Hall. He points out, however, that though 'imitation' can be found in the works of these authors, before the 1650's there were apparently no satire poems which can be called 'imitations'. He shows that the real pioneers of this kind of poetry in English were Cowley and Sprat and he relates their theories and practice to Italian and French precedents. Their work together with that of Boileau is shown as leading to the important achievements of Rochester and Oldham which are reviewed briefly but with discernment and the article concludes with a short account of the Augustan vogue for the 'imitation' culminating in Pope's *Imitations of Horace* and Johnson's of Juvenal.

Richard C. Boys has published a useful and workmanlike study[5] of the celebrated quarrel between Sir Richard Blackmore and the Wits which made such a noise in London literary circles in 1700. The study includes a long essay on Blackmore and the episode of the *Commendatory* and *Discommendatory Verses* and an edition of the two collections, in which the texts have been combined so that the two prefaces are printed together and each 'Commendatory' poem is followed by the corresponding lines in the 'Discommendatory' collection. There is an appendix containing notes on

[5] ***Sir Richard Blackmore and the Wits: A Study of 'Commendatory Verses on the Author of the Two Arthurs and Satyr against Wit'*** **(1700), by Richard C. Boys. Univ. of Michigan Press and O.U.P. pp. x+152. 14*s.* 6*d.***

all the writers to whom the Discommendatory verses have been ascribed and another consisting of a chronological list of contemporary works related to *Commendatory Verses*. Boys's study includes chapters on the background of the controversy, Blackmore's later reputation, the publication of the two collections, their authorship, contents and texts. To identify the authors of *Commendatory Verses* use has been made of the various editions of Tom Brown's *Works* and the information which can be gleaned from the poems in *Discommendatory Verses*. As the present writer has pointed out in his review of this book, which appeared in *P.Q.* (July 1950), Boys would have been able to add some interesting names to his list of possible authors of some of the poems if he had been able to consult the annotated copy of *Commendatory Verses* in the British Museum (643 1.24 (17)).

Two new editions of Aubrey's *Brief Lives* have appeared in the year under survey. The more satisfactory of these is that edited by Anthony Powell, whose *John Aubrey and his Friends* was noticed in *Y.W.*, xxix, 200. Powell's work[6] is a selection from the whole of Aubrey's writings, intended, as the introduction states, 'to provide a picture' of 'his work and point of view'. It is an excellent selection consisting mainly of Aubrey's little biographies with the addition of passages from his *Natural History of Wiltshire* and other writings. The extracts are arranged under chapter headings such as 'Poetry, Prose and Antiquities', 'Religion and Law', 'Government, War and Travel'. Aubrey's spelling has been retained, but a continuous text has been provided by the suppression of his repetitions, the expansion of his abbreviations, the closing up of his paragraphs and the occasional alteration of their order. There is a valuable and pleasantly written introduction, useful concise notes and a good index. The book can be strongly recommended to the general reader and the student of literature, though it does not pretend to replace Clark's great two-volume edition for the specialist.

O. L. Dick's edition[7] is a less satisfactory one than Powell's, in spite of its being a handsomely produced book with numer-

[6] *'Brief Lives' and other Selected Writings*, ed. by Aubrey Powell. Cresset Press. pp. xxvi—40. 9s. 6d.

[7] *Aubrey's 'Brief Lives' ed. from the Original Manuscripts*, by Oliver Lawson Dick. Secker and Warburg. pp. 408. 30*s*.

ous and excellent illustrations including a reproduction of a page of Aubrey's MS. and some of his paintings. There is a long introduction on 'The Life and Times of John Aubrey', which may be described as florid and enthusiastic, rather than scholarly or informative. Like Powell Dick has attempted to produce a text of the *Brief Lives* which will be easier for the general reader to follow than Clark's careful reproduction of the peculiarities of the MSS. Unlike Powell, however, he not only gets rid of Aubrey's repetition, lacunae, etc., but arbitrarily and without acknowledgment suppresses passages, apparently merely because they appear to him to be unimportant or irrelevant, though he brings an unjustified accusation of 'dishonesty' by Clark in his omissions, and by Powell in following him. Apart from the admirable illustrations, the most satisfactory feature of the book is the very full and useful bibliography.

A. K. Croston has performed a useful service by editing for the excellent University of Liverpool Series two interesting and hitherto little known seventeenth-century prefaces.[8] One of these is Richard Whitlock's *Zootomia* (1654) and the other Nathaniel Fairfax's *Treatise on the Bulk and Selvedge of the World* (1674). Both prefaces are interesting for their comments on prose style. Whitlock is an anti-Ciceronian, an admirer of Montague and Bacon who demands 'Pleasure of variety and more contracted brevity' and 'declines the Nauseating of a continued allegory'. Nevertheless he is not an advocate of excessive terseness and simplicity and it is highly significant that he points to 'the Poets' and among them especially 'the Dramatick, as those who give the best live and particular presentments of mens Principles and actions'. To pass from Whitlock to Fairfax is to exchange the climate of opinion that surrounded Burton, Milton and Browne for that of the scientists of the Restoration and the Royal Society.

H. J. Oliver in an article contributed to *R.E.S.* (Jan., xxv, 97) argues cogently in favour of the attribution to Izaak Walton of the anonymous prose tract *Love and Truth* (1680) and the narrative poem *Thealma and Clearchus* ascribed to 'John Chalkhill: An Acquaintant and Friend of Edmund Spencer' in the first edition

[8] *Two Seventeenth Century Prefaces*, ed. A. K. Croston. Univ. Press of Liverpool. pp. xi + 51. 7*s.* 6*d.*

of 1883. He shows that Archbishop Sancroft believed Walton to be the author of *Love and Truth*, and a careful examination of the language of the tract reveals the fact that it contains a number of Walton's favourite phrases and turns of speech while the opinions expressed in it are very similar to those expressed in various places in Walton's acknowledged writings. As Oliver points out it is hard to believe that Walton did not write the passage in this work referring to 'the holy and happy death of *Mr. George Herbert*, as it is plainly and I hope truly writ by Mr. Isaac Walton'. Doubt as to the genuineness of the ascription of *Thealma and Clearchus* to John Chalkhill was expressed by Samuel Singer as early as 1820. Gosden and Gosse ascribed it to Walton while Nicholas, Lang and Saintsbury defended the traditional ascription to Chalkhill. Oliver bases his argument in favour of Walton's authorship on the style of the short preface, the tone of, and some of the expressions in, the commendatory lines by Flatman and finally the language of the poem itself. Saintsbury believed the poem to have been written by a John Chalkhill who was Walton's second wife's stepmother's father, but Oliver is inclined to think that Walton probably chose the name of this person as a pseudonym 'just as to-day many an author has chosen his mother's maiden name'.

Andrew Bradford (c. 1686–1742) was one of the pioneers of journalism in the American colonies. Born in Philadelphia, the son of an English Quaker printer, who had emigrated to Pennsylvania, he founded and edited the *American Weekly Mercury*, one of the most important early American journals, which was published without a break from 1719 till 1745. His other memorable achievement in journalism was the publication at the end of his life of *The American Magazine*, which, although it only ran for three numbers, was the first magazine to be published in America. Anna J. DeArmond, on the basis of a study made in 1934 when she was a graduate student at Columbia University, has written a full and interesting monograph on Bradford which has been admirably printed by the University of Delaware Press with six excellent illustrations.[9]

The body of the work is divided into four parts: an introduction

[9] *Andrew Bradford Colonial Journalist*, by Anna J. DeArmond, Univ. of Delaware Press, Newark. pp. x+272, $3.

dealing with the early history of the Philadelphia Press, a biographical section on Andrew Bradford, a detailed study of *The American Weekly Mercury* in eight chapters with numerous quotations, and a section dealing with *The American Magazine*. The student of English social history and literature in the early eighteenth century will find interesting and useful reading throughout the book and particularly in the chapters on '*The Mercury* as a Mirror of the Times' and on 'Literature in *The Mercury*'.

XII

THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

THIS has been a comparatively lean year for the publication of new editions of eighteenth-century writers and these are consequently considered together with relevant critical work, instead of separately as has hitherto been the arrangement in this section. The Augustans are taken first, next the other poets, the novelists, Johnson, Boswell and other prose writers, and finally more general works, critical and historical.

In his *New Light on Pope*,[1] Norman Ault embodies the results of twenty years' devotion to the study of the character and achievement of the poet who, more than any other English writer, has aroused the antagonism of critics, both contemporary and in subsequent generations. The wheel has now come full circle, and Ault's defence of his protagonist suffers from his refusal to admit the existence of any blots on the scutcheon. The attempt to whitewash Pope completely does not and cannot succeed, for his stratagems, e.g. about the publication of his letters, cannot entirely be explained away. It would have been better to accept them for what they were, and to have been content with showing how much exaggeration and malice have been directed against him by his traducers who had not his own excuse for their bitterness. Allowance made for this error of judgment, Ault's contribution to the understanding of Pope and his work is of great value. The new biographical material he has unearthed is full of interest and certainly proves that Pope was not unprovoked when he launched his attacks on his enemies. And, like the reproduction of Richardson's portrait which serves as frontispiece to the book, it emphasizes the sensitiveness and unhappiness which are the other side of his malignity. If none of the fresh poems now proved to be his are of great merit, yet they, too, help to fill in gaps in our knowledge of the man and of the place he holds as an exponent of Augustan literature. For the present writer the chapter on 'Mr. Alexander

[1] *New Light on Pope with some Additions to his Poetry, hitherto unknown*, by Norman Ault. Methuen, pp. x + 380. 30*s*.

Pope, Painter', with its analysis of his use of colour-words, and that entitled 'Pope and his Dogs' are the most fascinating and revealing pages in a book that is full of interesting matter.

N. & Q. (10 Dec.) contains a discussion by Mildred Riding of the word *Bibles* in Pope's line, '*Puffs, Powders, Bibles, Billet-Doux*'.

The Essay on Man and the '*Essay on the Origin of Evil*' (*N. & Q.*, 6 Aug.) by Floyd Medford shows the use made by Pope of Archbishop King's work.

Pope and Horace (*N. & Q.*, 2 April), a note by R. Hagedorn, discusses the text of Horace used by Pope.

Pope's Grotto: the Maze of Fancy by Frederick Bracher is the title of an article in *H.L.Q.* (Feb.).

T.L.S. (7 Oct.) contains a letter from G. C. F. Mead about *A Pope Inscription* on a gravestone at Sithney, near Helston, Cornwall.

The volume presented to George Sherburn[2] as a tribute from his admirers rightly makes Pope and his contemporaries its 'central theme', for the professor's own work forms a landmark in the understanding and appreciation of that poet's achievement. There is 'diversity of approach' by the various writers: some of the contributions are 'chiefly critical', others are 'studies in the background of Augustan thought' or 'the first printing of newly discovered documents'. Five papers deal with Pope, five with Swift: Defoe, Steele, Gay and Thomson have one essay each, while the remaining eight are on more general topics.

Not all the studies are of equal value, but this is not surprising when some of the writers produce work so outstanding in quality. Perhaps the most impressive contribution to the volume is that entitled '*Wit and Poetry and Pope: Some Observations on his Imagery*'. It is by Maynard Mack who contends that Pope's imagery succeeds in producing the effect without the actual use of metaphor, so that 'the logical surface of statement' is not disturbed. Pope makes a 'very special kind of reconciliation between qualities of poetry and prose', and Mack's analysis of his imagery from this standpoint should be read in conjunction with Tillotson's examination of his word-order and of the architecture of his poetry in the

[2] *Pope and his Contemporaries: Essays presented to George Sherburn*, ed. James L. Clifford and Louis A. Landa. O.U.P., pp. viii + 278. 30*s*.

Warton Lecture noticed below. Tillotson himself contributes to the volume a detailed critical study of Pope's *Epistle to Harley*, in which he examines the art of its structure as well as of its separate 'clauses and phrases' and diction.

A Master Key to Popery, contributed by John Butt, gives the text of a hitherto unpublished manuscript in the Chatsworth library, which he attributes with convincing reasons to Pope himself. This important addition to the canon of Pope's writings is a satirical defence against the charge that Timon, in the *Epistle to Burlington*, is to be identified with the Duke of Chandos.

Dobrée's essay on *Some Aspects of Defoe's Prose* is among the most interesting of those critical papers which deal with writers other than Pope, while *The Gloom of the Tory Satirists* by Louis Bredvold paints the background of spiritual decline which counterbalanced the commercial ascendancy of the age of Walpole and accounted, at any rate in part, for the depressing views taken by the literary supporters of the Opposition. 'The gloom of these men is . . . the astringent and penetrating observation of the realist.'

In his Warton Lecture,[3] Geoffrey Tillotson devotes attention to the 'details in certain poems', in an attempt to discover 'the quality of the sense of order' shown by a few poets, and how they 'get from one word to the next, and from one larger or smaller group of words to the next'. His main concern is with the verse of Pope and Johnson and with the change from their methods of design to the continuity of the early nineteenth century poets 'effected mainly by Gray'. Tillotson shows in his study that the great masters of the couplet keep most closely to the word-order of prose, avoiding inversions unless to carve 'the sense into expressiveness', and that Pope, especially, also paid great attention to strong and pleasurable transitions from one paragraph to another. 'His poems are designed.'

'Like Pope and Johnson', Gray thinks, 'but unlike them, he thinks as he runs', and 'is as much interested in the occasion and process of arriving at the thought as in the thought itself, and it is this interest that he passes over to Wordsworth and Keats.'

Tillotson's thirty pages are packed with matter and demand

[3] *The Manner of Proceeding in Certain Eighteenth and Early Nineteenth Century Poems*, by Geoffrey Tillotson. O.U.P. for British Academy, pp. 30. 4*s.* 6*d.*

close attention, for they emphasize an aspect of critical history which tends to be overlooked in spite of its importance.

The title of Agnes Sibley's book[4] precisely deseribes its contents. She deals exhaustively with the history of Pope's vogue in America, the editions of his works which appeared there and the varying opinions of his readers concerning his position as moralist, rhetorician, poet and man. 'At the height of his popularity in America . . . Pope was praised for the moral sentiments of his poetry, for his technical skill, his power over the passions, and his ability in satire.' The *Essay on Man* was oftenest printed and quoted. Next in popularity came *The Dying Christian to his Soul.*

Miss Sibley's work was worth while as an illustration of literary taste in her country. In the nature of things it could not be of widespread interest elsewhere, but that fact does not detract from its merits.

John Hayward's *Selected Prose Works of Jonathan Swift*[5] in the Cresset Press is as excellent as his Nonesuch Edition of 1934. (*Y.W.*, xv, pp. 268–9) and what was said of that is equally relevant to the present volume, which is however not identical in contents. The Introduction, though only about ten pages in length, is perhaps the best explanation yet offered of the problems which shroud Swift's personality, and 'the nature of the inner conflict' that produced the acute sense of frustration and 'above all the fear of emotional entanglement' that affected his whole attitude.

The selections include the complete text of *Gulliver* and are otherwise chosen from such of his writings 'as can be enjoyed without a commentary'. It comprises examples of his prose from every period of his career, with the exception of political treatises and private correspondence (including *The Journal to Stella*).'

Evelyn Hardy's *Study in the Relationship of Swift, Stella and Vanessa*[6] seems to be a cross between a scholarly examination, and

[4] *Alexander Pope's Prestige in America,* 1725–1835, by Agnes Sibley. Columbia Univ. New York, King's Crown Press and O.U.P., pp. xii + 158. 14*s.*

[5] *Selected Prose Works of Jonathan Swift,* ed. John Hayward. Cresset Press, pp. xx + 484. 9*s.* 6*d.*

[6] *The Conjured Spirit: Swift. A Study in the Relationship of Swift, Stella and Vanessa,* by Evelyn Hardy. Hogarth Press, pp. xiv + 266. 15*s.*

a modern semi-romantic biography tinctured with psychological talk about 'an emotional disturbance of a severe character' which 'occurred very early in life' and probably accounts for Swift's 'conjured spirit'. Miss Hardy's interpretation is not convincing and her book is difficult to appraise because the reader can never be certain whether she is dealing with ascertained facts, assumptions deduced from false premises (e.g. that Swift was the author of the *Sermon on the Difficulty of Knowing One's Self*) or her own conjectures. Miss Hardy's methods of reaching her conclusions prevent them from serving any useful purpose as a revelation of Swift's personality. Hayward's brief Introduction to his *Selections* (see above) tells us more than her 266 pages of 'imaginative interpretation'.

Monty Jacobs in his biography of Swift[7] caters mainly for German readers and does not attempt to advance any new theories or estimates of the achievement of his protagonist. There is no evidence in the book that Jacobs is acquainted with the work of recent editors and critics such as Harold Williams, Herbert Davis and Nichol Smith, nor does any bibliography throw light on his reading. But he writes a straightforward account of Swift's life and works which will doubtless be useful to his compatriots if not to English scholars.

Swift's 'Little' Harrison, Poet and Continuator of the 'Tatler', by Robert C. Elliott (*S. in Ph.*, Oct.) deals with Harrison's literary work and the personal charm which made him so beloved a figure among the 'Queen Anne wits'. The story of his fate as told in the *Journal to Stella* is not likely to be forgotten by its readers so that the fresh light cast upon his career by this paper is very welcome.

In *S. in Ph.* (Jan.) Lillian D. Bloom considers *Addison as Translator: A Problem in Neo-classical Scholarship*. She has no difficulty in proving that he was 'interested in scholarly accuracy' and that his 'reliance upon his text was directed towards . . . the understanding and taste of his contemporary audience'.

The Augustan Reprint Society is doing most valuable work by its inexpensive facsimile reproductions of eighteenth-century texts, with brief scholarly introductions. The two numbers sent from the

[7] *Jonathan Swift*, by Monty Jacobs. Berlin: Wedding-Verlag, 1948, pp. 240. *M.5.*

1949 list of publications are both printed from originals now in the Library of the University of Michigan, *The Busie Body*[8] from the first edition and Theobald's *Preface to the Works of Shakespeare*[9] for the first time from the original unabridged form as it appeared early in 1734 (though dated 1733).

In *P.Q.* (July) John R. Moore writes on *Steele's Unassigned Tract against the Earl of Oxford*, which, he is convinced, dates approximately from 1713. He gives reasons for differing from Rae Blanchard who tentatively ascribed it to 1705–7, and appears to prove the point by his analysis of the contents of the tract.

Behind Steele's Satire on Undertakers, Robert A. Aubin (*P.M.L.A.*, Dec.) discovers a hatred of the gradual, new, commercialization of death and of 'vulgarized funeral pomp' which had developed in the seventeenth century.

John Lifts has a note (*M.L.N.*, Jan.) on *Steele and the Drury Lane Patent* in which he shows that the document preserved at Blenheim (*vide* Aitken's *Life*) must refer to the grant of the patent, not the licence.

Nicholas Joost writes on *Henry Stephens: A Bibliographical and Biographical Note* in *N. & Q.*, 3 Sept, showing *inter alia* his authorship of various essays in the *Free-Thinker* (1718–21).

In *Chinese Fables and Anti-Walpole Journalism* (*R.E.S.*, April) T. C. Fan shows that Leslie Stephen's 'argument from the Chinese' was not confined to religious controversy but was also widely used in social and political criticism in the eighteenth century.

The Genial Berkeley is the title of a middle page leader in *T.L.S.* (8 July) which is in part a review of *The Life of Berkeley* by A. A. Luce and T. E. Jessop and of the first volume of the *Works of Berkeley*, ed. by A. A. Luce. But the article is much more than a review and embodies a description of Berkeley's philosophy.

This edition of *The School for Scandal*[10] is another proof of the successful way in which the Folio Society achieves its aims. The

[8] *The Busie Body*, by Susanna Centlivre, ed. Jess Byrd. Univ. of California, pp. iv + 72.

[9] *Preface to The Works of Shakespeare*, by Lewis Theobald, ed. Hugh Dick. Univ. of California, pp. 6 + lxviii. Annual subscription $2.75.

[10] *The School for Scandal*, by R. Brinsley Sheridan. Introduction by Laurence Olivier. Cassell, pp. 120. 18*s*.

book is a model of good craftsmanship, the value of which is enhanced by Olivier's description of his experiences as producer and actor in handling the play. Cecil Beaton's illustrations are also delightful.

Sinko's essay on *Sheridan and Kotzebue*[11] is published under the auspices of the Wroclaw Society of Science and Letters, Series A, No. 27. It begins with a general comparison between the two writers and then proceeds to a detailed consideration of Kotzebue's popularity in England and of Sheridan's adaptations of *The Stranger* and of *Pizarro*. Finally Sinko examines Sheridan's influence upon Kotzebue, particularly in *Die Verläumder* and *Die Verwandtschaften*, this being the least-known aspect of the connexion between the two dramatists. The subject-matter of the essay breaks new ground and is of interest, but the English is obviously not the author's mother-tongue, and makes hard reading.

Norman Callan's *Collected Poems of Christopher Smart*[12] at last provides adequate means for the study and appreciation of a poet who has suffered unmerited neglect, partly at least, because of the inaccessibility of much of his work. Now for the first time it is possible to view his achievement as a whole and to get an idea of his poetic stature. His success derives from his delight in sensuous experiences combined with ardent devotion which transforms natural things by his unusual imagery and pictorial power, and by what he himself calls 'the beauty, force and vehemence of Impression'. For Smart the intoxication of the senses passes naturally and directly into the intoxication of the soul and with it the feeling of the unity of the whole Divine creation. For him there is and can be no separation between earth and heaven: both proclaim the glory of God.

Callan includes in his volumes all Smart's poetry except his translations of Horace and Phædrus, his Latin poems and the libretti of *Hannah* and *Abimelech*, but he omits doubtful attributions and 'at least two pieces which may still be shown to be genuine', a *Paraphrase of the Lord's Prayer* and the fable of the *Kite and the Doves*. The text of the edition is necessarily based on

[11] *Sheridan & Kotzebue A Comparative Essay* by Grzegorz Sinko. Wroclaw: Sklad Glowny W. Domu Ksiazki, pp. 32. 100*g*.

[12] *The Collected Poems of Christopher Smart*, ed. Norman Callan. Routledge. Muses' Library. 2 vols., pp. lvi + 1020. 25*s*.

printed copies since no manuscripts are available: whenever possible, a text printed in Smart's lifetime is used, as his editors' 'efforts to improve on him' appear to be 'almost always wrong'. 'No strict chronological order has been possible since we are not sure when most of the poems were written', but Callan groups them in five sections, generally following the order of publication. The Notes are very brief and mainly biographical, and the Introduction includes a Life of Smart, a Select Bibliography and some Critical Comments from the eighteenth century to the present day.

The volumes thus provide everything that can reasonably be required by those who would enjoy and understand the writings of a gifted poet whose message was peculiar to himself and expressed in a manner all his own.

Hugh MacDiarmid's *Selected Poems of Robert Burns*[13] provide an excellent pocket edition for his admirers or introduction to new readers, for examples are selected from the satires as well as from the songs. MacDiarmid's brief account of the life and achievement of Burns lays stress on the important points, calls attention to the more notable recent biographies, and above all emphasizes the poet's wisdom in using 'Scots' rather than standard English, and, in writing for a popular audience on themes which go home to men's 'business and bosoms'.

Franklin Batdorf in *The Background of Crabbe's Village* (*N. & Q.*, 29 Oct.) shows by a reference to Cowper's *Hope* that 'Crabbe's realism in the handling of rural life was part of a movement, not a new departure'.

In his brief Introduction and little volume of selections from the whole range of Blake's writings,[14] Ruthven Todd once again shows his competence as an editor and his knowledge and appreciation of the poet. The Grey Walls extracts will serve not only those who wish to make the acquaintance of Blake for the first time but also all who desire to possess a handy volume of selections of his best poetry.

[13] *Poems* by Robert Burns, selected by Hugh MacDiarmid. Grey Walls Press, pp. 64. 3*s.* 6*d.*

[14] *Poems of William Blake*, ed. Ruthven Todd. Grey Walls Press, pp. 64. 3*s.* 6*d.*

The main theme of Blackstone's book[15] may be summed up in his own words: 'Blake needs to be put in the context of the history of thought, and above all of English thought if he is to be understood.' The attempt to trace the sources of Blake's ideas by a reconstruction of the philosophical and social background of the world in which he lived was well worth while and certainly helps to elucidate what is often mysterious in Blake's meaning. Blackstone nevertheless emphasizes that the 'vast complex of Blake's thought' cannot thus be explained, since he 'will not Reason and Compare: [his] business is to Create'. Blake creates by the medium of his gifts as poet and artist, and by the life he lived and the wholeness of life as he conceived it. His is 'an appeal to return to the source of life and joy and energy in the unity of mankind. For to Blake's vision, Man is all; there is nothing outside the divine humanity.' Though even Blake's most ardent admirers are unlikely to accept all Blackstone's interpretations and assumptions, they will acknowledge the force of much that he has written in a book that breaks new ground as well as re-ploughing old fields.

H. M. Margoliouth has an article (*N. & Q.*, 5 Mar.) on *Blake's Sons of Albion* in which he attempts to identify them with their originals.

Benjamin Boyce does real service to students of literary history by his edition of *The Adventures of Lindamira. A Lady of Quality*,[16] a rare and little-known early English novel, which first appeared in 1702 and was reissued under the title of *The Lover's Secretary or The Adventures of Lindamira* in 1713, 1734, 1745 and 1751. The authorship is uncertain as the book is said to be written by the lady herself and *Corrected by Mr. Tho. Brown* (1663–1704), to whom it has therefore been attributed.

The only known copy of the first edition is in the Library of the University of Minnesota and Boyce uses this as the basis of his text, though with modernization of spelling, punctuation and occasionally of paragraphing. Several copies of later editions survive, one at the British Museum, but no modern reprint has made the work easily accessible before the appearance of the volume under notice.

[15] *English Blake*, ed. Bernard Blackstone. C.U.P., pp. xviii + 456. 25*s*.

[16] *The Adventures of Lindamira*, ed. Benjamin Boyce. Univ. of Minnesota and O.U.P., pp. xviii + 168. 24*s*.

Yet Boyce claims with justification that *Lindamira* 'is one of the earliest novels of English domestic life', that 'decades before *Pamela*', it was written in the form of letters and attempted with considerable success to adapt some of the qualities of the '*démodé* French heroic romance' to middle-class life in this country. But these were combined with a British social attitude, moral tone and realism which transformed romantic plot-material and sentimental analysis, and turned Lindamira's story into what may fairly be called the first example of a new school of fiction—'the tea-table novel' devoted mainly to the portrayal of feminine conduct and feminine feelings.

Boyce is convinced that the original author cannot have been Thomas Brown, who was not capable of writing with such delicacy and decency. He thinks 'the likeliest hypothesis is that an Englishwoman, well-read in Scudéry and familiar with *The Virtuoso* (Shadwell's satiric comedy) wrote the whole story' and that Brown was responsible 'only for surface revisions'. Be this as it may, we must be grateful to the present editor for putting it in our power to read for ourselves a story that can still give pleasure in addition to its historical importance.

Fielding's Epilogue for Theobald by Charles B. Woods is the subject of a paper in *P.Q.* (July).

In *P.Q.* (April) Alan D. McKillop writes on *Wedding Bells for Pamela*, and the anecdote of the blacksmith reading the novel by Richardson.

The Naming of the Characters in Defoe, Richardson and Fielding (*R.E.S.*, Oct.) by J. P. Watt traces the gradual substitution of real names for earlier 'artificial and conventional designations' and shows that the change is parallel to the development of 'real' characters in contrast to the earlier types of romance and pastoral. The differences between the names chosen by Richardson and Fielding are again due to the contrast between the objects and interests of the two writers.

Daniel Defoe und die neuere Forschung by Gerhard Jacob is an essay in *Die Englische Sprache*. Vol. i, Part 2, 1948.

Isaac Bickerstaff's 'Grammar' and its connexion with the early stages of the lending-library are discussed by R. H. Griffith in *N. & Q.* (20 Aug.). He shows the importance of such libraries in the development of the eighteenth-century novel.

The Folio Society edition of *A Sentimental Journey*[17] with a brief Introduction by Oliver Warner and illustrations by Nigel Lambourne fulfils the aims of the Society by its combination of good craftsmanship and 'literary quality'. The book is one for connoisseurs who wish to possess beautiful editions of the classics at reasonable prices.

Hogarth spoke of himself as a 'dramatic writer' and as the 'author' of his *Harlot's Progress* and other narrative pictures. Charles Lamb tells of the gentleman who esteemed Hogarth's 'books' next best to those of Shakespeare, and comments: 'His graphic representations are indeed books; they have the teeming, fruitful, suggestive meaning of *words*. Other pictures we look at—his prints we read.' Robert E. Moore devotes his study of Hogarth[18] to an examination of Hogarth's literary relationships and of the influence he exerted on authors, more particularly on Fielding and Smollett. Admittedly this means that Hogarth, the artist of line and colour, in which he expressed his portrayal of the human comedy, is subjugated to the story-teller. But since he exerted more influence on literature than on painting, it is well that we should be shown in detail how his work illustrates the drama and the novel with which it had so much in common, particularly in its realistic, satirical observation of London life and manners. Like Fielding, who emphasizes the distinction, Hogarth deals with character not with caricature, and he is a master of comedy who portrays the human scene with enjoyment and with truth. "Appreciation of the artist as a satirist is essential to an understanding of eighteenth-century literature', and Moore's study is a valuable contribution to an aspect of Hogarth's achievement hitherto insufficiently examined.

The reprint of Smollett's *Travels*[19] with its Introduction by Sir Osbert Sitwell enables the possessor to read one of the author's best and most attractive works in which his command of English prose and eye for realistic detail are fully displayed. This is no *Sentimental Journey* and Sterne's nickname of Smelfungus is ex-

[17] ***A Sentimental Journey***, by Laurence Sterne, ed. Oliver Warner. Cassell, pp. xii + 162. 15*s*.

[18] ***Hogarth's Literary Relationships***, by Robert Etheridge Moore. Univ. of Minnesota Press and O.U.P., 1948, pp. x + 202. $3.75 or 30*s*.

[19] ***Travels through France and Italy***, by Tobias Smollett, with an Introduction by Osbert Sitwell. Lehmann, pp. 303. 8*s*. 6*d*.

plained and in a sense justified. But Smollett possessed and revealed qualities not perceived by the caricaturist who certainly did not err on the side of blunt honesty and directness of speech in his description of his own wanderings. As Sir Osbert says in his Introduction, when 'we read the *Travels*, we begin to revel in the author's idiosyncrasies. It is a book choked with prejudices, but prejudices never yet spoiled a book, and he marshals them with admirable ease and effrontery . . . its pages abound in vitality . . . they are fascinating' and they are full of sardonic humour, and of lifelike sketches of character.

Knapp's biography of Smollett[20] aims at the accurate presentation of the man and of his life: it is not concerned with literary criticism but strives 'to project a living personality vitalized by facts rather than by specious fictions'. With this as his main purpose, the writer has sought for new material and also 'to rectify factual and interpretative inaccuracies in former accounts of Smollett'. 'The result is . . . a more reliable likeness and a portrait freed from Victorian distortions.' The claim is justified and there is no doubt that this is a reliable biography which differentiates between facts and conjectures and explains much about Smollett's career and character that was hitherto hidden from view. We learn for instance a great deal about his medical practice, his hesitation to trust solely to his literary work as a means of earning a livelihood and, more unexpectedly, of his generosity to those who needed assistance. One is left amazed at Smollett's industry and the amount which he got through in spite of the lack of physical strength.

As a work of reference, this book is of importance though it is not written in a style which does justice to its contents.

The Library Chronicle of the University of Texas, (vol. iii, No. 2, 1948) contains an article by Carmine R. Linsalata on *Tobias Smollett's translation of 'Don Quixote'*, showing its dependence on Jarvis's translations of 1742.

F. Cordasco examines the authority for the account given by *Smollett* of the *Death of King William III* (*M.L.N.*, Jan.) and its subsequent use by Macaulay. See also by the same author, *N. & Q.*

[20] *Tobias Smollett, Doctor of Men and Manners*, by Lewis Mansfield Knapp. Princeton Univ. Press and O.U.P., pp. xiv + 362. $5 or 25*s*.

(24 Dec.), *Two Notes on Smollett*. David B. Green (*N. & Q.*, 24 Dec.) writes on *Keats and Smollett*. In *N. & Q.* (16 April), Cordasco considers '*Smollett's Register of the Weather*'.

The name of Charles Brockden Brown, 'the father of the American novel'[21] is little known to English readers and, judged by Harry Warfel's descriptions, his seven novels compiled between 1798 and 1801 do not merit resuscitation outside his own country, and there only for historical reasons. The plots appear to be absurdly improbable and, as summarized, hopelessly complicated. Their interest derives from the attempt to develop American fiction and to create by patriotic enthusiasm the beginnings of a truly national literature. Yet the stories are obviously modelled on the patterns set by the English Gothic novelists and by Godwin, nor does the American setting conceal this dependence, or the author's lack of skill.

Warfel's is the first full-length biography of Brown since that of Dunlap in 1815 and it contains much new information about the man and his courageous struggle against physical weakness. But this is not presented in a way that is likely to inspire the reader with further interest in a writer who on the showing of the biographer can offer so little to attract him.

The new Everyman edition of *Johnson's Life*[22] is welcome. The first edition in 1906 inaugurated the Library and established its popularity. The present issue is brought up to date by the Introduction of S. C. Roberts who succeeds in giving in no more than nine pages a biographical account of the writer, a description of the recent discoveries of his papers and a Biographical Note on his principal works and on some of the more important books about him. The Index by Alan Dent runs to thirty pages of double-columns and is justly claimed to be 'on a scale of thoroughness unprecedented in cheap editions': e.g. ten columns are devoted to Samuel Johnson and these are sub-divided under no fewer than twelve headings. The text of the *Life* is that of Malone's sixth edition of 1811 which is reproduced in full, while a Chronological

[21] *Charles Brockden Brown: American Gothic Novelist*, by Harry R. Warfel. Univ. of Florida Press, pp. xiv + 256. $4.50.

[22] *The Life of Samuel Johnson*, by James Boswell, ed S. C. Roberts. Index by Alan Dent. Dent, vol. i, pp. xxii + 638. Vol. ii, pp. 646. 4*s.* 6*d.* per vol.

Table of Johnson's Life and Contemporary Events covering the relevant years completes each volume. It is difficult to envisage a more satisfactory handy edition of Boswell's *Life* than this, suitable for use by both scholars and ordinary readers.

G. Blakemore Evans discusses *The Text of Johnson's Shakespeare 1765* (*P.Q.*, July).

John R. Moore writes on *Dr. Johnson and Roman History* (*H.L.Q.*, May).

W. K. Wimstatt[28] in a detailed and enlightened study, examines the growth of scientific or philosophic words from Bacon to Johnson, showing that the *Dictionary* comprises 'specimens taken from the classic scientific sources of the preceding century and from the religious and literary works in which the new scientific diction had been metaphorically assimilated to morals and manners. The discrimination of such metaphoric meanings is one of the basic principles of the *Dictionary*.' Wimstatt's aim, according to his own statement, is to show the effect of 'words upon style' and his specialized study is of profound interest not only because it breaks new ground but also because it casts light upon Johnson himself and upon the history of English language and style 'in which Johnson's *Dictionary* and his prose writings are the classic loci and climactic chapters'. The book by its nature does not lend itself to brief summary, but it constitutes a noteworthy example of the interdependence of literary and linguistic studies—a relationship of which Johnson was demonstrably conscious.

Notes on Johnson's Dictionary (*N. & Q.*, 15 Oct.) by A. W. Atkinson is a tribute to the lexicographer's exactness and force in definition, his choice of illustrations and his humour. *N. & Q.* (16 April) has a note by V.R. on *Johnson and Scaliger on Dictionary-making*.

Johnson's Definition of Network is shown by D. J. Greene (*N. & Q.*, 10 Dec.) to derive from Browne's *Garden of Cyrus*.

In *E.L.H.* (Dec.) Edward A. Bloom writes on *Johnson on a Free Press: A Study in Liberty and Subordination*, concluding that at times he 'appears to be conservative . . . to a point little short of

[28] *Philosophic Words: A Study of Style and Meaning in the 'Rambler' and 'Dictionary' of Samuel Johnson*, by W. K. Wimstatt, Jr. Yale Univ. Press and O.U.P., 1948, pp. xviii + 168. $3.75 or 24*s*.

reaction' while 'at other times he is almost radical in denouncing violations of liberty. . . . Actually he was quite positive in his deference to reasonable authority but as firmly adverse to any acts which . . . constituted oppression by that authority.'

J. H. Hagstrum discusses *Johnson's Conception of the Beautiful the Pathetic and the Sublime* in *P.M.L.A.* (Mar.) showing that Johnson carefully discriminated among the three in his critical writings, keeping the pathetic and the sublime in different categories which did not overlap. He was unable 'to contemplate the sublime without serious disturbance of spirit . . . unlike the equanimity with which he faced the beautiful and the pathetic', but 'his treatment of the sublime is everywhere instinct with the author's rich humanity'.

In *M.L.R*, (April) S. Krishnamurti has a Note on *Dr. Johnson and the Law Lectures of Sir Robert Chambers* which gives fresh evidence confirming the collaboration of the two men in their composition. In the *Journal of the Univ. of Bombay* (Sept.) the same contributor writes on *Sir Robert Chambers: a Johnsonian in India* and, also in that periodical (Sept. 1948) on *Dr. Johnson and India*. Krishnamurti not only proves Johnson's assistance to Chambers but also his lifelong interest in India and one-time wish to visit the country and his various acquaintances there.

R.E.S. (Jan.) contains an article by Cecil S. Emden on *Rhythmical Features in Dr. Johnson's Prose* in which he is shown to employ 'some determinate and recurrent metrical and rhythmical patterns which are significant in the study' of his style. The writer is convinced that Johnson consciously used certain metrical patterns in order to produce particular effects especially at the end of paragraphs, and this opinion is supported by various examples.

A note on *Dr. Johnson on Dr. Hill* (*M.L.N.*, Jan.) by Clark Emery shows Johnson's stricture to be unjustified though quotable. Emery considers that the 'incident puts Dr. Johnson in a rather bad light'.

Aleyn Lyell Reade contributes a long article to *T.L.S.* (17 June) on the *Early Career of Dr. Johnson's Father*. The information it contains is derived from a newly discovered MS. copied from a lost 'small folio volume of draft letters' from Sir William Boothby to

Mr. Johnson of Lichfield, Bookseller. The MS. has been recently acquired by the William Salt Library at Stafford.

The Hyde Collection of Johnsonian Manuscripts is described in *T.L.S.* (23 Sept.).

Karl F. Thompson discusses *An Anonymous Epistle to James Boswell* in *N. & Q.* (16 April) suggesting that the author was Boswell himself.

Bonnell Thornton's Burlesque Ode (cf. Boswell's *Life* 1763) is discussed at length (*N. & Q.*, 23 July) by Alan D. McKillop and there is a supplementary note on the same subject by Percy Scholes on 29 October.

In the Holborn Library volume of selections from Gibbon's *Decline and Fall*[24] the twenty-one extracts are in general 'of considerable length' in order to show the writer's 'power of sustaining his efforts'. Brief notes are supplied at the end of each chapter, and there is a short Introduction, mainly biographical.

Edward Gibbon and the making of his Swiss History by H. S. Offler is the title of a paper in the *D.U.J.* (March).

A small *MS. Fragment of Hume's 'Treatise', 1740*, survives in the collection of the Royal Society of Edinburgh and is described by Ernest Mossner in *N. & Q.* (26 Nov.).

The Age of Johnson[25] consists of thirty-six essays presented to C. B. Tinker on his retirement by some of his former pupils. The book falls into four sections entitled respectively The Club, The Novelists, The Poets, and Other Aspects of the Age, and these deal with most of the outstanding and many of the minor literary figures of the chosen period. Naturally the papers vary in value as contributions to knowledge, but, taken as a whole, they justify their claim to 'enrich our understanding' of the era and to present a considerable body of new and original material. It is possible here to mention only a few of the contributions individually but the whole book merits the attention of students. Katherine C. Balderston's study of *Johnson's Vile Melancholy* provides fresh information about his 'lifelong struggle against deep-rooted psychic maladjust-

[24] *The Decline and Fall of the Roman Empire*. Selections by Edward Gibbon, ed. J. W. Saunders. Harrap, pp. 420. 6*s*.

[25] *The Age of Johnson: Essays Presented to Chauncey Brewster Tinker*. Yale Univ. Press and O.U.P., pp. xii + 426. 30*s*.

ment' and the relations with Mrs. Thrale which she believes to have resulted from it. The essay is one of the most arresting in the volume.

In *Gibbon's Paradise Lost*, Lewis P. Curtis examines the 'positive side' of the historian's teaching and finds 'the real hero' of his *Decline and Fall* in 'the potential character of man' about which Gibbon wrote 'the mightiest epic of the century', 'a study in the degeneration of human character' and the death of the heroic spirit. William Ruff lays stress on an aspect of her novels which is often overlooked in his discussion of *Ann Radcliffe or the Hand of Taste*. In this he finds closer resemblance between her aims and those of Jane Austen than is commonly noted by their critics. Sidney L. Gulick, Jr., suggests a new interpretation of the relations between *Johnson, Chesterfield and Boswell* which certainly clears up some of the difficulties caused by inconsistencies in Boswell's account in the Life. Finally, we must content ourselves by calling attention to Robert E. Moore's contribution on *William Hogarth: the Golden Mean* in which the writer maintains that 'to neglect the literary side of Hogarth is hardly intelligent' since not only was 'his most characteristic work concerned with narrative subjects' but he also exerted strong influence on contemporary literature. (Cf. Moore's book on the same topic, noticed above, p. 193.)

The volume may be described as a successful skirmish in what Professor Tinker is quoted by one of the essayists as calling the 'long warfare with the forces of oblivion' waged by literary scholarship. As such it fittingly sets the seal on his achievement as teacher and scholar.

The Turnstile Press and G. W. Stonier do good service by this reprint of *Nollekens and his Times*[26] by J. T. Smith, the disappointed legatee and former pupil who revenged himself on his miserly friend by writing 'the most candid [not to say spiteful] biography in the English language'. It is also, as Stonier states in his opening words, 'one of the most curious and entertaining' of books, full of out-of-the-way information about London in the Age of Johnson as well as of gossip and anecdotes about the eminent men and women with whom Nollekens was acquainted. Whitten's edition (*Y.W.*, i, pp. 111–12) of 1920 and the *World's Classic* of 1929 (*Y.W.*,

[26] *Nollekens and his Times*, by J. T. Smith, ed. G. W. Stonier. Turnstile Press, pp. xviii + 276. 10*s.* 6*d.*

x, p. 294) are the only other comparatively recent versions of Smith's work, so that the present edition meets the need for an accessible, modern issue of a minor classic.

The *Minor Character in Fanny Burney's Diary Identified* by T. S. Blakeney (*N. & Q.*, 24 Dec.) is the Mr. B . . . y (A. Dobson's edition I, pp. 292–311) who is shown to be Edward Blakeney.

Joanna Richardson describes *The Self-Portrait of Thomas Bewick* (*Eng.*, No. 41) showing, at any rate in his own case, the truth of his saying that 'A good naturalist cannot be a bad man'. She also proves from his writings how deeply he participated in the romanticism of the eighteenth century with its preference for churchyards and ruins, though his sense of humour and knowledge of the countryside saved him from Gothic extravagance.

Graham Reynolds does good service by his inexpensive *Resumé* of Bewick's Life and Work[27] together with a 'representative selection of reproductions of his woodcuts, over a hundred in number. The illustrations include examples from the Figures and Vignettes in the *Select Fables*, 1784, *A General History of Quadrupeds*, 1790, *Poems of Goldsmith & Parnell*, 1795, *Somerville's Chase*, 1796, *A History of British Birds*, 1797 and 1804, and *The Fables of Æsop, 1818*. An opportunity is thus given to trace the development of his art and to see it in its various aspects. The vignettes provide fascinating sidelights on the country life of the period while the delineation of birds and animals is as revealing as close observation and masterly portrayal can secure. The present reproductions are most successful in the bolder pictures, something being lost of the finer, more delicate originals. But, as a whole, the little volume is a welcome tribute to Bewick's achievement and a credit alike to the printers and compiler.

Everyman's Library first included White's *Natural History of Selborne*[28] as long ago as 1906, but this edition by R. M. Lockley is new in every sense. It contains not only the text, but full annotations, translations of Latin passages, an Index, and White's poems. There is besides a long Introduction giving an account of White's

[27] *Thomas Bewick: A Resumé of his Life and Work*, by Graham Reynolds. Art and Technics, pp. 96. 7*s.* 6*d.*

[28] *The Natural History of Selborne*, by Gilbert White, ed. R. M. Lockley. Dent, pp. xxiv + 296. 4*s.* 6*d.*

life and an appraisal of his writings and contributions to zoology, bird-lore and country surroundings. 'Clearly, if unconsciously, White expresses this love of home which satisfies a fundamental and universal feeling in his readers' and will make his work 'immortal as long as the English language survives'.

The reprint of William Hickey's *Memoirs*,[29] which first appeared in 1913, is welcome, for the writer ranks among the best of English diarists and ought to be well known to all students of his period. Unfortunately readers may be afraid to tackle the four mighty tomes here presented to them and one could wish for a manageable selection from the material, the value of which is unquestionable. The *Memoirs* comprise a full account of the life and adventures of the writer, together with a gallery of portraits of the men and women with whom he came in contact in every rank of society and all over the world. Here is all the stuff for novels of Smollett—the sea-voyages, the characters of sailors, British, French and Portuguese, the dangers to which they were continually exposed in both the normal course of their duty and in times of naval warfare. Here, too, notably in the delightful idyll about Charlotte Barry, Hickey's ostensible wife, we have passages which might come straight from Fielding, while everywhere the portraiture and the descriptions recall to the mind the verisimilitude of Defoe.

One cannot read the accounts of the wild exploits of Hickey's youth in London, of the discomforts and hardships of his travels by sea and land, or of his life and career in India without fresh realization of the eighteenth-century background and the improbable possibilities from which the novelists derived their material. Hickey not only makes his scenes and characters (e.g. Bob Pott or Admiral Suffren) live: at his best he excites as well as interests the reader and writes with plain dignity. His style is not sustained when his matter becomes dull, but generally speaking the Memoirs are the work of a creative writer and emphatically contradict his own statement that they could be of interest only to those who had been acquainted with him. On the contrary they present a fascinating record of a vivid personality and a picture of the times in which he lived.

[29] *Memoirs of William Hickey*, ed. Alfred Spencer, 10th ed. Hurst & Blackett. 4 vols. Vol. i (1749–1775), pp. x + 348. Vol. ii (1775—1782), pp. + 406. Vol. iii (1782-1790), pp. viii + 404. Vol. iv, pp. xii + 512. £4 4*s*.

These selections from Cook's Journals[30] have been made to illustrate the course of each of his three voyages in a continuous narrative and to describe the peoples of the Pacific with whom he came in contact. Cook's own sketch map of his discoveries in New Zealand and Australia is reproduced for the first time, and Christopher Lloyd contributes an Introduction to the volume which brings the man to life and makes the reader realise the truth of the assertion that 'his monument is the map of the Pacific Ocean'.

There are, according to Dobrée[31] various brands of patriotism in eighteenth-century poetry but his survey is concerned 'with the peculiar temper' in that age 'of an emotion which . . . is universal'. This he finds expressed under such forms as pride in Liberty, Justice, Literary Achievement, Public Works, or in the extension of trade or in the Historic Sense or Vision of the Future. 'The vision is a noble one' and however illusory in some of its aspects, according to the writer, it gives the distinctive colour to the patriotism of the age.

Wasserman's original purpose was to investigate Lamb's significance in the revival of interest in Elizabethan literature but he speedily discovered that it was essential to begin by a study of the subject during the eighteenth century. Hence the book in which he gives the results of his survey. *Elizabethan Poetry in the Eighteenth Century*[32] deliberately omits detailed consideration of the influence of drama during the period and confines itself to that exerted by non-dramatic poetry.

Wasserman has no difficulty in showing that the eighteenth century was not as inappreciative of the Elizabethan lyric as is generally assumed. But the Augustan 'theory of the genre was at variance with Elizabethan practice', and the belief that 'a song loses all its lustre if it be not polished with the greatest accuracy' (A. Philips) led to alterations, modernizations and imitations which are far from the originals they profess to improve. It is not till the last

[30] *The Voyages of Captain James Cook Round the World*, selected and ed. Christopher Lloyd. Cresset Press, pp. xxiv + 384. 9*s*. 6*d*.

[31] *The Theme of Patriotism of the Early Eighteenth Century*, by Bonamy Dobrée. Warton Lecture on English Poetry. O.U.P. for the British Academy. Vol. xxxv, pp. 20. 2*s*. 6*d*.

[32] *Elizabethan Poetry in the Eighteenth Century*, by Earl R. Wasserman. Univ. of Illinois Press, 1947, pp. 292. $2.50 and $3.50.

decades of the century that successful attempts are made to reproduce the style and manner of the Elizabethan 'lyric'. In every branch of literature as well as in criticism and scholarship Wasserman is able to prove by examples that the 'romantics built upon a framework that had been laboriously constructed during the eighteenth century. His work has been so thoroughly done that one can but wonder how he came to omit mention of the copious quotations from Elizabethan poets that are to be found in Johnson's *Dictionary*.

Donald J. Rulfs examines (*S. in Ph.*, Jan.) the *Reception of the Elizabethan Playwrights on the London Stage, 1776–1833* as revealed by press criticism in contemporary newspapers and periodicals.

Sir Philip Magnus contributes an examination of *The Character and Private Life of Edmund Burke* to the volume of *English Studies* (*Essays and Studies*, New Series, vol. 2) of which he is the editor. The paper, originally delivered as a lecture to the English Association, summarizes the results of the author's research into the causes of Burke's failure to achieve political advancement. These are shown to be defects of character and judgment which sullied his reputation. Like all those who have studied Burke's writings, Magnus is convinced of the 'immense luminous depths of penetration' that 'lent life to whatever he touched' so that for students of the art of politics, whatever their creed, 'the knowledge of Burke may be the beginning of wisdom'. But this fact does not blind his admirer to the weaknesses of Burke's private life and the imprudence, or worse, of his dealings in public business. He was indeed 'totally unfitted, for the responsibilities of office or the conduct of mundane affairs'. This verdict is supported by abundant proof and its justice cannot be contested in view of the evidence. Yet Magnus reiterates as his final estimate what can now be unhesitatingly accepted, since the problems arising from Burke's failures in practical matters are at last resolved. He is 'the most profound writer on politics in the whole of our history, and his prose, at its best, is . . . unsurpassed by any other prose in the language'.

Unpublished Burke Papers are described in *T.L.S.* (30 Sept.). They consist of the Fitzwilliam collection now on loan to the Public Library at Sheffield. Three important letters from Boswell to Burke are here reproduced in full.

The Admirable Lady Mary[33] is another of the chatty, popular biographies compiled with competence and industry by Lewis Gibbs, who contrives to turn out almost yearly a fresh effort to familiarize the general reader with the lives and background of eighteenth-century notabilities. His portrait of Lady Mary derives from a study of her letters and of references to her by Pope and other contemporaries, and one is left with the impression that it faithfully depicts the woman herself and also her husband. The book is eminently readable but its delusive lightness of tone should not blind us to the fact that Gibbs has made use of all relevant sources in order to produce his estimate of the remarkable woman, who suffered much from detractors and enemies during her life and has waited long for fair judgment from posterity.

In a sumptuous volume, half of the pages of which are devoted to illustrations of his work, Margaret Jourdain presents for the first time a full study of William Kent[11] and all the aspects of his achievement. She claims with justice that his influence dominated the taste of early eighteenth-century England and it is safe to say that it is impossible to appreciate the aesthetic creeds, for instance, of Pope or Addison without knowledge of the man who so largely inspired them by his principles and examples in various forms of art and landscape-gardening. Miss Jourdain prints various letters not previously published which supplement information about Kent's life and literary connexions and her examination and Hussey's brief Introduction together supply information and criticism of outstanding importance. It would be difficult to exaggerate the merits of the illustrations whether of architecture, decorative paintings, furniture or landscape gardening. The book is a scholarly production which does credit to the subject and to those who have compiled it.

In a Note on *The Publication of Warton's Essay on Pope* (*M.L.R.*, Jan.), J. Kinsley attributes 'the delay of twenty-six years between the first and second volumes' to Warton's fear lest his

[33] *The Admirable Lady Mary. The Life and Times of Lady Mary Wortley Montague* (1689–1762), by Lewis Gibbs. Dent, pp. viii + 256. 15*s.*

[34] *The Work of William Kent, Artist, Painter, Designer and Landscape Gardener*, by Margaret Jourdain. Introduction by Christopher Hussey. Country Life, 1948, pp. xii + 184. $2 2*s.*

adverse criticism of Pope might hinder his professional advancement.

M. C. Bradbrook contributes an account of *The Elegant Eccentrics* (i.e. the ladies of Llangollen) to *M.L.R.* (April), in which she describes their characters and their 'Gothic' way of life.

Another Eighteenth-Century Distinction between Fancy and Imagination is found by Earl Wasserman (*M.L.N.*, Jan.) in Arthur Browne's *Miscellaneous Sketches: or, Hints for Essays* (1798).

E.L.H. (June) contains an article by Samuel Kliger on *Whig Aesthetics: A Phase of Eighteenth-Century Taste* the purpose of which is 'to show the parallel which the eighteenth century discovered—or pretended to discover—between parliamentary freedom and artistic freedom in garden-design'.

Francesco Cordasco (*E.L.H.*, Dec.) in an essay entitled *Colonel Macleane and the Junius Controversy* once more examines in detail the reasons for ascribing the authorship of the *Letters* to Macleane. A good case is made out for the identification. Cordasco also describes *The First American Edition of Junius* in *N. & Q.* (28 May).

The Batsford Colour Books include as the fifth volume a quite delightful *Gallery of Fashion, 1790–1822*[35] which sustains the reputation already gained by the series and its Dutch printers, L. van Leer & Co. The general editor, Sacheverell Sitwell, is himself responsible for the learned and attractive Introduction to the volume which presents a survey of late eighteenth-century costume that revivifies the literary background of the period. The specimens given of his art suffice to prove the truth of Sitwell's assertion that 'Heideloff's *Gallery of Fashion* is unique and valuable . . . with no equivalent and no rivals. It is one of the first, and by all arguments the greatest of all coloured costume books.'

Among the books not sent for notice are: *Georgian Scrap Book* by A. H. Phillips (Werner Laurie); *Georgian Love-Songs*, ed. John Hadfield (Cupid Press); *Isaac Newton*, by E. N. da C. Andrade (Max Parrish); *History of the Pre-Romantic Novel* by J. R. Foster (O.U.P.); *The Language of Natural Description in Eighteenth-Century Poetry*, by J. Arthos (Michigan and O.U.P.)

[35] *Gallery of Fashion, 1790–1822, from Plates by Heideloff and Ackermann.* Introduction by Sacheverell Sitwell. Notes on the Plates by Doris Langley Moore. Batsford, pp. 12 + 16 coloured plates. 10*s.* 6*d.*

XIII

THE NINETEENTH CENTURY AND AFTER

I

By DOROTHY MARGARET STUART

THE monumental edition of the *Poetical Works of William Wordsworth*,[1] edited by E. de Selincourt and Helen Darbishire, reached its fifth volume in 1949. Of the sustained excellence of the editing it would be superfluous—and indeed almost impertinent—to speak; the original standard set was the highest possible, and from it there has been neither departure nor deviation. This volume is concerned mainly with *The Excursion* and opens necessarily with the dedicatory sonnet to Lord Lonsdale which many of Wordsworth's most faithful disciples would rather forget. In Appendix A is Part I, Book I, of *The Recluse*; in Appendix B are fragments of blank verse of the *Prelude* and *Excursion* pattern; and finally we have in Appendix C *The Tuft of Primroses*, where we catch a glimpse of the poet so dear to the parodist, the coiner of such lines as:

Fair primrose, lonely and distinguished flower.

If we are to understand the working of his genius at its weakest and at its greatest, it is well that we should contemplate it in its entirety, and nowhere else than in this edition can that contemplation be either attempted or achieved. An interesting fragment at the end preserves the rough beginnings of a poem on Milton retrieved from the blank front page of a copy of *Paradise Lost* which belonged to Wordsworth in his Cambridge days. The Index covers Volumes I to V.

The third volume of Hoxie N. Fairchild's massy survey of *Religious Trends in English Poetry*[2] is dedicated to the period 1780–

[1] *The Poetical Works of William Wordsworth*, ed. by E. de Selincourt and Helen Darbishire. Vol. V. O.U.P., pp. vii + 498, including 10 pp. Index covering vols. i–v. 30*s*.

[2] *The Religious Trends in English Poetry*, by Hoxie N. Fairchild. Vol. iii, *The Romantic Faith*. Columbia Univ. Press and O.U.P., pp. ix + 549. 35*s*.

1830, and bears the sub-title of *The Romantic Faith.* By means of elaborate 'spiritual biographies' the religious evolution of Burns, Blake, Wordsworth, Shelley, Byron and Keats is charted, with great wealth of quotation and much resource in interpretation. It would be difficult indeed to find a common denominator for the faith (or lack of faith) characterizing each of these six sharply-contrasted poets, among whom only Wordsworth reached a quiet anchorage—no doubt because he alone outlived the age when tempests are most fierce and frequent in the poetic mind; but Fairchild adduces many arguments in support of his belief in the fundamental importance of 'a religious frame of reference' in the study of Romanticism.

The debt of all students of the Romantic Period to the *Autobiography* and *Journals* of Benjamin Robert Haydon has long been acknowledged; it seems fitting therefore that he should now have done for him what he did so well and yet so waywardly for himself. As Eric George, the author of this fully-documented study,[3] reminds us, Haydon's own account of his life needs corrrecting at every turn 'in the light of outside information'. Although a man of many grievances, he is seldom, if ever, tedious company, and the pictures reproduced at the end of the book suggest that he was very far from being the botching dauber that many critics have long supposed him to be.

Of all the great Romantic poets Byron would appear to be at the moment the focus of the keenest interest. With the exception of *Don Juan* his poetical works lie neglected; but his religion (or lack of it) his vagaries, his affectations, his sins, simulated or real, and his amours, the greater and the less, have never been the object of closer study or more copious comment. The enigmatic fascination which he exercised over so many of his contemporaries seems to be drawing a large part of posterity into its field of attraction.

In *The Last Attachment*[4] Iris Origo has now told for the first time the authentic story of that liaison with Countess Guiccioli which has been the theme of so much conjecture and distortion. It was a curious connexion, perfervid, picturesque, uneasy and un-

[3] *The Life and Death of Benjamin Robert Haydon,* by Eric George. O.U.P., pp. vi + 314. 21*s.*

[4] *The Last Attachment,* by Iris Origo. Cape and Murray, pp. 533. 25*s.*

dignified; but its influence upon Byron's mind and art in the penultimate phase of his career has not been exaggerated and can at last be justly assessed. Among the papers cherished by Teresa Guiccioli were no fewer than a hundred and sixty love-letters in Italian from her noble lover, and there the oscillations of a disequilibrated nature can be seen recorded as in a graph. A number of disconnected tesserae, some dim enough, some glinting with strange colours, have been skilfully assembled and neatly embedded in a firm mortar of fact and commentary. They derive from English and Italian family papers, *dossiers* of the Austrian police and the *Archivo Segreto* of the Vatican. Whether they teach us much that is new about Byron the Poet may be doubted; but they augment in a sometimes disconcerting fashion our knowledge of Byron the Man.

The eighth volume of the Chiltern Library is devoted to *Don Juan*,[5] admirably introduced by Peter Quennell. For general reader and earnest student alike, it would have been a great advantage if the Canto numbers had been given at the top of each page. This Library does not include critical commentaries on the text, but a new edition of 'Donny Johnny' annotated in the light of recent discoveries would be a valuable contribution to Byronic scholarship.

In *Byron, Hobhouse and Foscolo*[6] E. R. Vincent made good use of hitherto unpublished documents illustrating the threefold relationship of Byron, Hobhouse, and the irascible Italian exile whose assistance in annotating *Childe Harold* was so poorly requited by Hobhouse in later years.

The more critical aspect of Byron scholarship was well represented by the 1949 Foundation Lecture at the University of Nottingham and a monograph in the West Virginia University Bulletin. The lecturer was E. M. Butler, Schröder Professor of German in the University of Cambridge, who took as her subject Goethe

[5] *Don Juan*, by Lord Byron, with an Introduction by Peter Quennell. Chiltern Library. Lehmann, pp. 526. 10*s.* 6*d.*

[6] *Byron, Hobhouse and Foscolo. New Documents in the History of a Collaboration*, by E. R. Vincent. C.U.P., pp. viii + 135. 10*s.* 6*d.*

and Byron.[7] 'These so-dissimilar luminaries', as she truly observes, 'continually gravitated towards points of contact, only to fly off at a tangent in opposite directions'; and her main purpose is to show how this came about. Incidentally she lays down the interesting proposition that while Goethe absorbs the mind, Byron liberates it.

Byron's Maid of Athens, her Family and Surroundings[8] provide the theme of C. G. Brouzas's monograph, in which a number of fables are effectively demolished and an almost equivalent number of facts established. Here again the future annotator of *Don Juan* will find some fresh material.

As may be gathered from the title, G. D. Stout's *Political History of Leigh Hunt's 'Examiner'*[9] is only indirectly of interest to the student of literature; but the Leigh Hunt circle intersected other circles of far greater importance, and nothing that enlarges our knowledge of the Hunt brothers can fail to be of value when we scan the Regency scene. Stout takes a sentimental view of 'Mr. Skimpole's' character and tends to exaggerate his 'sacrifices in health and fortune' in the sacred cause of Reform. Except for this once very usual bias, the work is informative and reliable. Its analysis of that preposterous piece of propaganda, *The Book*, is especially good.

There is a growing tendency among biographers of Charles Dickens to treat him as if he were one of his own more fantastic and flamboyant creations, and the sub-title of Hesketh Pearson's book[10] shows the influence of the fashion. We are invited to concentrate upon the novelist's *Character, Comedy and Career*; his art, which to many readers is of greater interest, being considered only incidentally, with no strong illumination by the way. Applying to this Victorian of Victorians the modern methods of

[7] *Goethe and Byron* (Byron Foundation Lecture, Univ. of Nottingham), pp. 28. 1*s*. 6*d*.

[8] *Byron's Maid of Athens: her Family and Surroundings*, by C. G. Brouzas. West Virginia Univ. Bulletin, June, 1949, 65 pp.

[9] *The Political History of Leigh Hunt's 'Examiner'* by George Damas Stout. Washington Univ. Studies, New Series. pp. ix + 73. $2.50.

[10] *Dickens: his Character, Comedy and Career*, by Hesketh Pearson. Methuen, pp. xi + 366. 18*s*.

analysis and exposition previously practised upon George Bernard Shaw, Pearson has written a study in the mode of to-day, hung about with psychological trimmings and splashed with unsupported hypotheses. The colours are often suggestive of 'glorious technicolor' rather than the more sober tints of real life; but the portraits of Dickens's family and associates are good, and the illustrations really illustrate. Even readers to whom neither the style nor the method appeals strongly will feel that they have been brought closer to 'the Incomparable' than in any previous biography. Whether they will like him better at shorter range is another thing. The modern passion for irrelevant exhumation is once more allowed to disturb the obscure and respectable grave of Ellen Ternan, who, after all, infiltrated the emotional life of Dickens at too late a stage to exercise any influence on the greatest of his novels.

A valuable addition to recent Dickensian scholarship is *Charles Dickens and Early Victorian England*[11] by R. J. Cruikshank. It is a sumptuously-produced and thought-provoking book, but rather loosely constructed, and apt occasionally to miss contact with the central figure—Dickens himself. For example, there are chapters on the Oxford Movement and upon Victorian Music, choral, orchestral and instrumental, in which no attempt is made, or could indeed, be made, to establish any focal point of influence upon either the mind of the novelist or the text of the novels. The style is warmly-coloured, epigrammatic, sometimes a little lurid; the sources consulted are many in number and delightfully various in character. Only now and then does a flagrant inaccuracy creep in, as when the aggressively British sons of the King who 'gloried in in the name of Briton' are described as having an 'unhidden distaste for the ways of the English', and when, with a complete disregard both of the Institution for Promoting the British (or Lancastrian) System for the Education of the Labouring and Manufacturing Class (1808), and the National Society for Promoting the Education of the Poor in the Principles of the Established Church (1811), we are informed that before 1870 the lower middle classes either obtained their education at 'little hedge schools' or 'went without any'. It is pleasant, however, to read, *à propos* of *Sybil*,

[11] *Charles Dickens and Early Victorian England*, by R. J. Cruikshank. Isaac Pitman, pp. xii + 308, with 14 supplementary charts. 20*s*.

that 'no English writer of equal power' has been more scurvily treated by fame and fashion than Benjamin Disraeli; and Thackeray, George Eliot, Tennyson and Ruskin are all hit off with an equally sure touch. The fine illustrations, though often unrelated to any part of the text, complete the usefulness of what might well have been entitled *A Companion to Dickens Studies*.

The vogue of the *papier-maché* tray and the wax fruit trophy has spread into the field of biography, and many a long neglected or derided Victorian worthy is now being rescued from the dust of years. Martin Tupper,[12] self-styled 'spiritual Cupid', near-Laureate, and Proverbial Philosopher, has been well handled by Derek Hudson in a book which is never either cynical or condescending, and which almost substantiates the author's claim that his subject's career 'illustrates, as nothing else, the strength and weakness of the early Victorian attitude to life'. The happy discovery of twenty-five scrapbooks in a Bloomsbury bookshop led to this exploration of a story sometimes almost heroic and always eminently edifying. Other more famous figures cross the scene, and Laurence Housman's *Royal Favour* is shown to have lagged behind the truth in sheer absurdity.

A welcome accession to the Chiltern Library was Kinglake's *Eothen*.[13]

American scholarship has become keenly interested in what are sometimes called 'work-sheets', namely, original manuscripts showing the author's struggles and vacillations during the throes of composition. Few authors have agonized more over their work than did Carlyle, and Grace J. Calder's elaborate study of the MSS. of *Past and Present*[14] leaves us with a sense of pity for that labouring Titan. Perhaps the third section, on the Historical Sources of Book II, and the fifth, on the development of Carlyle's style, will prove most attractive to scholars in this country.

[12] *Martin Tupper: His Rise and Fall* by Derek Hudson, with a Foreword by the Rev. Martin E. Tupper. Constable, pp. xvi + 342. 18*s*.

[13] *Eothen*, by A. W. Kinglake, with an Introduction by P. H. Newby. Lehmann, pp. xvi + 240. 8*s*. 6*d*.

[14] *The Writing of 'Past and Present'*, by Grace J. Calder, Yale U.P. and O.U.P., pp. vii + 216. 21*s*.

A poet's descendants may be either his best or his worst biographers. While family sentiment may colour opinion, family tradition can hardly fail to enrich knowledge. Seldom indeed has any great poet been so well served by a chronicler of his own blood as Tennyson has been by the 'solemn and silent' infant whom he nicknamed the 'Philosopher', or, alternatively, the 'Bishop', and who in his own right has added new honours to an illustrious name. Sir Charles Tennyson's Life[15] of his grandfather, Alfred, is a profoundly human study. By not being the work of a professional man of letters the book gains far more than it loses. Its simplicity and sincerity, its astringent humour and direct, sometimes almost conversational, style would probably have been beyond the compass of a biographer whose only qualifications were purely literary. Copiously documented, enriched with unpublished family papers and personal reminiscences, this biography is unlikely to be superseded, though it will no doubt be supplemented, by future works upon the same theme.

The chief merit of *The Four Brontës*[16] is that all four can now be studied within the compass of a single carefully compiled volume. Lawrence and E. M. Hanson confess to a secondary aim, namely to show in detail the effect of the various members of this astonishing quartet upon each other. That there was a constant interplay of influences in the fourfold evolution of the Rev. Patrick's children has long been realized: here it is possible to follow the threads of warp and woof and to see how their various colours run in and out, and up and across, till the pattern breaks off with the death of Branwell. The authors are obviously interested in Branwell and sorry for him; but they do not fall into the not uncommon error of believing that because he achieved little he might have achieved much. A sudden and marked loss of interest follows the death of Anne, and the last pages record the closing stage of Charlotte's life in a rather laconic and detached manner. There is a curious lapse on p. 311 where Samuel Rogers is described as the Poet Laureate a year after he had refused the laurel on account of his advanced age.

[15] *Alfred Tennyson*, by his Grandson, Charles Tennyson. Macmillan, pp. xv + 579. 30*s*.

[16] *The Four Brontës*, by Lawrence and E. M. Hanson. O.U.P., pp. xi + 414. 25*s*.

It will be remembered that following the publication of William Gaunt's *Pre-Raphaelite Tragedy* there was an animated correspondence (*T.L.S.*, 1942, 16 May, 23 May, 13 June) in the course of which Dante Gabriel Rossetti's niece, Helen Madox Rossetti Angeli, stoutly defended him from certain strictures passed upon him in that work, and was supported by Sir John Henniker Heaton and Gordon Bottomley. Ten years earlier she had challenged (in *Time and Tide*) many of the curious statements contained in Violet Hunt's *Wife of Rossetti*; and now, in 1949, she devoted a solid and closely-reasoned book[17] to clearing his memory and attempting to confound his detractors. *Pièces justificatives* seldom make easy reading, and these are no exception to the rule, nor, as counsel for the defence, can she be acquitted of occasional excessive indulgence towards her uncle; but if the thing had to be done, she was the obvious person to do it, and future historians of the P.R.B. will be grateful.

Derek Leon's *Ruskin, the Great Victorian*,[18] was a posthumous work, and so lost his revising touch. A courageous, sympathetic and often poignant book, it not only traces the fluctuations of a singularly unhappy life but also attempts to chart the dark, turbulent sea of an enigmatically complex mind. A number of hitherto unpublished letters associated with the Rose La Touche episode help to make more comprehensible the revelations of Admiral Sir William James in *The Order of Release* a year earlier, though without solving the enigma of Ruskin's fitness for normal married life—an enigma which broods like a gigantic question-mark over the whole now-better-forgotten story. Unfortunately, Derek Leon did not live to read Helen Rossetti Angeli's book, and was therefore not put on his guard against accepting as true Violet Hunt's more sensational legends.

Peter Quennell's book on Ruskin was not available for notice in *Y.W.*, but the publication of two such solid studies within the span of the same year suggests that the reading public is becoming interested in the man, if not yet converted by the philosopher or allured by the writer. Further evidence was afforded by the appear-

[17] *Dante Gabriel Rossetti, his Friends and his Enemies*, by Helen Madox Rossetti Angeli. Hamish Hamilton, pp. xx + 291. 15*s*.

[18] *Ruskin, the Great Victorian*, by Derek Leon, pp. xx + 595. Routledge & Kegan Paul. 30*s*.

ance of a new edition of *Praeterita*,[19] unabridged, admirably introduced by Sir Kenneth Clark.

Another eminent Victorian, Coventry Patmore, was detached by his great-grandson, Derek Patmore, as the central figure[20] from an earlier book, *Portrait of My Family* (1935). Whatever present-day critical opinion may have to say concerning Patmore's poetic status, it is clear that there have been few more complex personalities among English poets of the second rank. Neither his loves nor his friendships could be fitted into any recognizable pattern, and the men and women drawn into the circle of his activities were in themselves remarkable enough to make any book about him and them worth reading. Edited by Frederick Page there appeared also a new edition of his poems[21] —such of them as he himself would have wished to see included. 'No view of Patmore', says Page, 'has any value for criticism but that which sees him as a son of Wordsworth, a cousin of Herrick, and (in his wit and satire) a half-brother of Pope.' This curious table of kindred and affinity may possibly explain what one might call Patmore's survival-potential.

More than one distinguished American writer was the subject of intensive study in 1949. In *Hawthorne's Last Phase*[22] E. H. Davidson analyses the four unfinished romances published posthumously by his widow and children over a period of nineteen years—1864–83. Unfortunately in their regard for his memory and his reputation the editors took liberties with the text which have merely resulted in changing a wilderness into a maze: only with the aid of a number of hitherto unpublished preliminary drafts and tentative ground-plans can any sort of path be cleared. 'The very fortunate survival of these hastily-scribbled studies provides us', says the author, 'with the basic chemicals in the laboratory of art'; and he has analysed these chemicals with great care—and at great length.

[19] *Praeterita, the Autobiography of John Ruskin*, with an Introduction by Sir Kenneth Clark. Hart-Davis, pp. xxii + 592. 15*s*.

[20] *The Life and Times of Coventry Patmore*, by Derek Patmore. Constable, pp. xii + 250. 15*s*.

[21] *The Poems of Coventry Patmore*, ed. by Frederick Page. O.U.P., pp. xxvii + 506. 8*s*. 6*d*.

[22] *Hawthorne's Last Phase*, by Edward Hutchins Davidson. Yale U.P. and O.U.P., pp. xiv + 174. 24*s*.

The quest of influences, sources and the like often leads the seeker into strange and unexpected tracts of territory. It does not seem at first sight as if there could be any point of contact between *The Last of the Mohicans* and *Ossian*, but Georg Fridén has succeeded in discovering more than one.[23]

R. A. Austen-Leigh, previously editor of *Austen Papers*, and author of *Jane Austen* and *Lyme Regis*, has added to his labours of family *pietas* an account of Jane's residence at Southampton[24] from October, 1806 to April, 1909.

Mrs. Ewing and her mother, Mrs. Gatty, were a remarkable pair who showed their own age his form and pressure as clearly as did their rival, Charlotte M. Yonge. For this reason, if for no other, their lives and works deserve some consideration. Christabel Maxwell, grand-daughter of the elder and niece of the younger lady, has written, with the aid of family letters and traditions, an agreeable and unpretentious double biography[25] which enhances one's regret that Mrs. Ewing's undoubted 'weepiness' should operate so powerfully as to obliterate her better qualities—her delicious sense of humour, her keen instinct for character, and her gift of genuine—as opposed to artificial—pathos. All these qualities are to be found in *Lob-lie-by-the-Fire*, here quite justly ranked with *Cranford*, and Christabel Maxwell will not have laboured in vain if she has won even a small company of new admirers for her aunt's masterpiece.

By ELIZABETH BROCKHURST

In an article on *Wordsworth's Ode: 'Intimations of Immortality from Recollections of Early Childhood'* (*S. in Ph.*, July) John K. Mathison doubts whether Wordsworth was expressing a serious philosophical theory of the pre-existence of the soul, as shown in the instincts of childhood. Mathison argues that, though appropriate in its context, the idea should not be treated as part of a

[23] *James Fennimore Cooper and Ossian*, by Georg Fridén. American Institute, Upsala Univ. Harvard Univ. Press. $1.

[24] *Jane Austen and Southampton*, by R. A. Austen-Leigh. Spottiswoode and Ballantyne. pp. x+54.

[25] *Mrs. Gatty and Mrs. Ewing*, by Christabel Maxwell. Constable, pp. 256 15*s*.

system of permanent philosophy, but rather as the result of a meditation in the earlier part of the poem on the loss of youth and of response to beauty.

Ellen D. Leyburn, in *Recurrent Words in 'The Prelude'* (*E.L.H.*, Dec.) traces Wordsworth's use of 'being', 'image', 'Presence,-s', 'intercourse', 'power' and other words, each in a particular sense to denote vivid sensation; for example, 'earth' (I. 614–6), besides conveying its plain meaning, also speaks 'rememberable things': God speaks through man's ordinary surroundings.

Wordsworth's debt to Prospero's speech in *The Tempest: 'Ye elves of hills . . .'*, etc., is demonstrated by J. C. Maxwell: *Wordsworth and Prospero* (*N. & Q.*, 29 Oct.). He finds parallels between the two in the early V. MS. of *The Prelude*, printed in de Selincourt's edition of the 1805 text in footnotes to ll. 428–33, 490–2 and others.

Other sources used by Wordsworth are noted by Charles N. Coe in three articles (*M.L.N.*, Jan.): *Wordsworth's Debt to Laborde's 'View of Spain'*, for a third sonnet in 'Poems Dedicated to National Independence and Liberty', beside the two which Wordsworth acknowledged were inspired by Laborde; *Wordsworth's 'The Russian Fugitive'*, which he based on Peter Henry Bruce's memoirs, with romantic additions; and *A Note on Wordsworth's 'A Morning Exercise'*, 1–18, which is indebted to Waterton's *Wanderings in South America.*

Anna J. Mill in *John Stuart Mill's Visit to Wordsworth*, 1831 (*M.L.R.*, July) gives an account of a recently discovered MS. journal of Mill, in which he describes a walking tour in the Lake District in that year; this included a short visit to Wordsworth, whom Mill had already met in London and who had had a considerable influence on him; unfortunately we learn little of what passed during the visit from Mill's brief account.

In *'Another Source of Christabel'?* (*N. & Q.*, 19 March) Richard Willis points out a resemblance in Coleridge's *Christabel* to the beginning of Joseph Warton's *Ode to Solitude*, 1746.

George Whalley in *The Date of Two Letters from Coleridge to George Dyer*, 1795 (*N. & Q.*, 15 Oct.) ascribes these letters to February and March of that year.

'*An Elian Make-Weight*' is John M. Turnbull's description (*N. & Q.*, 22 Jan.) of a magazine article by Lamb, written as a 'fill-up', entitled 'The Confessions of H. F. V. H. Delamore Esq.'.

The interpretation of a difficult passage in one of Keats's letters of 1817 is discussed by Newell F. Ford in *Keats's 'O for a Life of Sensations . . .!'* (*M.L.N.*, April). He cites all the other instances of Keats's use of the word 'sensation', which occurs only once in a poem, the *Epistle to Charles Cowden Clarke*, but thirty-one times in the letters; from these passages the writer deduces that 'sensations' to Keats meant not intuitions, but 'the characteristic feelings or emotions arising in some particular circumstance' in life or in aesthetic experience, pleasing or the reverse. In this particular passage Ford thinks the sensations in question are aesthetic and pleasurable.

Echoes of Keats's wide reading are the subject of four short articles in *N. & Q.* by R. F. Rashbrook. *Keats's 'Ode to a Nightingale'* (8 Jan.) reproduces some of the imagery and thought of the *Epistle to John Hamilton Reynolds*, and has some parallels with expressions from Elizabethan tragedy. '*La Belle Dame Sans Merci*' (14 May) shows the influence of the language of Shakespeare and of *The Faerie Queene*, while in *Keats and Massinger* (1 Oct.) Rashbrook shows a similarity between Massinger's *Duke of Milan*, which Keats was reading in June 1819, and *Otto the Great*. Thomson too is echoed by Keats in the *Ode to Autumn*, *Hyperion* and other poems.—*Keats and Thomson* (12 Nov.).

The First Publication of 'Ode on a Grecian Urn' is finally dated by Rossiter R. Bellinger (*N. & Q.*, 29 Oct.); it took place on 19 January 1820, in 'Annals of the Fine Arts' XV.

The Dates and Sources of Shelley's Metaphysical, Moral and Religious Essays are discussed in a well-reasoned article by David L. Clark (*Studies in English, Univ. of Texas, Vol. XXVIII*); the majority of the essays were previously thought to have been composed between 1815 and 1820, but Clark identifies them as the essays which Shelley was writing between 1810 and 1812, and which he sent to be published in Dublin; unfortunately he was unable to pay for them to be printed, and the publishers, after retaining the MSS. for a year, finally returned them to the author

in 1813. Shelley probably used them in compiling the notes to *Queen Mab* in that year; some he published separately in 1813 and 1814, and others were found among his papers after his death.

Some of Shelley's frequent migrations from house to house are recorded by Noel Scott (*N. & Q.*, 5 March) in *Shelley's Enigma Variations*. He lived on several occasions in the neighbourhood of Windsor, at the residence of a friend from Eton days, the eccentric Dr. James Lind.

An account of an interesting *Unpublished Letter from Shelley to Medwin*, now at Geneva, is given by H. W. Häusermann (*N. & Q.*, 22 Jan. and 5 Feb.); this letter was written by Shelley from Pisa on 4 April 1821, to Medwin, who had left them to go to Rome. Shelley says he has heard that Keats is ill there, and, not knowing that Keats's death had already taken place, asks Medwin to call on him. Medwin ignored this request; but we blame him less for his negligence than Shelley, who had already heard from Hunt of Keats's dangerous illness a month before his letter to Medwin, and had not offered Keats any assistance. These events impress one with Shelley's indifference to Keats as a person; he regarded him rather as a symbol.

When Shelley wrote *Ozymandias*, about 1817–8, he based this sonnet on a tale he heard from a traveller, probably one who had been to Egypt. W. van Maanen in *A Note on Shelley's 'Ozymandias'* (*Neophilologus*, April) recalls that Horatio Smith was also present on the occasion when the story was told, and wrote a sonnet on the same subject—*On a Stupendous Leg of Granite*—which is here reprinted.

A curiosity of information is William White's note recording *An Armenian Performance of Shelley's 'The Cenci'* at Los Angeles in 1933 (*M.L.N.*, March).

Chester A. Soleta in *'Peacock and Shelley'* (*N. & Q.*, 12 Nov.) comments on the satire of both these writers on Coleridge, in *Nightmare Abbey* and *Peter Bell the Third* respectively.

Byron industriously fostered the idea that he was not a toiler at poetry but a 'gentleman poet', who wrote fast and would not revise. We know that he hated copying and proof-reading, but in *The Extent of the MS. Revision of Canto I of 'Don Juan'* (*S. in Ph.*, July) Guy Steffan proves from a study of the MS. in the Pierpont Morgan Library that Byron took the beginning of *Don Juan* more

seriously than he would admit. The final couplet of the stanza evidently gave him considerable trouble; a peculiarity of his method of composition was to write two versions of a troublesome passage and to leave Murray to choose which should be published.

This 'most moral of poems', as Byron called it, was taken severely to task by *The British Review*, on its publication in 1819, for Byron's satirical lines avowing that he had bribed the editor, William Roberts, to review the poem favourably. W. S. Ward in *Lord Byron and 'My Grandmother's Review'* (*M.L.N.*, Jan.) records Roberts's shocked denial of the charge, and Byron's long-delayed reply in *The Liberal* in 1822.

The satirist always runs the risk of being taken seriously, and the makers of the *'Incomparable Oil Macassar'*, as Autrey N. Wiley (*N. & Q.*, 12 Nov.), tells complacently accepted Byron's allusion in *Don Juan*, Canto I, as an advertisement for their product.

D. B. Gregor (*N. & Q.*, 5 March) questions whether the similarities between Byron's 'Manfred' and Monti's Italian poem *Al Principe Don Sigismondi Chigi* are *Plagiarism or Parallelism*. Ernest J. Lovell, Jr. notices another parallel between *Byron's 'The Island' and Maturin's 'Melmoth the Wanderer'* (*N. & Q.*, 12 Nov.).

The First Printing of Byron's 'Stanzas on the Death of the Duke of Dorset' is discovered by W. T. Bandy (*M.L.R.*, Jan.) to have occurred in an unsigned version in the *Edinburgh Annual Register* for 1824; this is in some respects a better version than the standard text.

Byron's 'last attachment' to Countess Guiccioli is illustrated by an article by Willis W. Pratt on *An Italian Pocket Notebook of Lord Byron* (*Studies in English, Univ. of Texas, Vol. XXVIII*), now in the Library of Texas University; in this green leather notebook Byron recorded his household expenses from December 1819, when he was at Venice, till July 1820, when he had moved to Ravenna to be near the Countess. It then came into the Countess's possession, and there are entries by her from 1822 until after Byron's departure for Greece in the following year; these last disconnected thoughts show how acutely she suffered at their separation.

The story has often been repeated that *Poems by Two Brothers* (Charles and Alfred Tennyson) was published at the instigation of their father's coachman. Edgar F. Shannon, Jr., in *The Coach-*

man's Part in the Publication of 'Poems by Two Brothers' (*M.L.N.*, Feb.) points out that this tale is more than doubtful, having been denied by Hallam Tennyson, probably on his father's authority.

Mary J. Donahue has published two articles on her study of the Heath MS. in the Fitzwilliam Museum, Cambridge. *Tennyson's 'Hail, Briton!' and 'Tithon'* (*P.M.L.A.*, June) are early unpublished poems which were copied into this commonplace book. *Hail, Briton!* is a political poem begun at Cambridge and continued at Somersby between 1831 and 1833, written in the metre of *In Memoriam*; Tennyson used ideas and stanzas from it in this and other later poems. '*Tithon*' is an early version of '*Tithonus*' published in 1860; the theme was chosen to express exhausted old age, as a parallel to the vigorous old age of *Ulysses*. What is probably the original version of *Sir Galahad* (*P.Q.*, April) also appears in this MS.; the principal differences between this and the published version occur in the 5th stanza, and in the excision of the 6th stanza of the original.

Tennyson's carefulness over scientific data is illustrated in *A Note on Astronomy in Tennyson's 'The Princess'* by E. A. Mooney, Jr. (*M.L.N.*, Feb.). In Canto 4. Princess Ida calls the sun a 'nebulous star', adding 'If that hypothesis of theirs be sound'; Tennyson's information on the current controversy as to whether the sun was entirely nebulous, or had an opaque core, was derived from his friend, the astonomer, Sir Joseph Norman Lockyer.

An attempt to solve the problem of *Browning's 'Great Text in Galatians'* is made by Arnold Williams (*M.L.Q.*, March); he thinks that Browning is speaking not of moral sins, such as the seventeen (not twenty-nine) named in *Galatians* v. 19–21, but of heretical interpretations of scripture; probably in some obscure theological work on this difficult epistle, a comment will one day be found on a certain text which could have twenty-nine possible heresies based on it.

In *Matthew Arnold and 'The Spectator'*, J. D. Jump (*R.E.S.*, Jan.) observes that it was in answer to critics, and especially to the reviewer in *The Spectator*, that Arnold wrote his prefaces to the 1853 and 1854 editions of the poems; he defended his selection of classical subjects on the grounds that 'excellent action' is found as often in the past as in the present; in 1858 he wrote *Merope* to

exemplify his theories, while *The Spectator* continued to condemn him as escapist.

W. H. G. Armytage (*R.E.S.*, July) describes a notable correspondence in *Matthew Arnold and Richard Cobden in 1864. Some Recently Discovered Letters.* These three letters of Arnold's urge the cause of middle-class education on Cobden, who was himself more interested in the education of the people.

Two articles by John E. Tilford, Jr. on Borrow—*The Critical Approach to 'Lavengro—Romany Rye'* (*S. in Ph.*, Jan.), and *The Formal Artistry of 'Lavengro—Romany Rye'* (*P.M.L.A.*, June)—discuss whether *Lavengro* and its continuation should be treated as autobiography or 'picaresque' fiction. The first part is mainly autobiographical, but later Borrow adds fictitious incidents, the structural unity being derived from the hero-narrator, Lavengro. It has a more serious purpose than a mere novel, and Borrow himself denied that it was an autobiography; he called it a 'dream' or 'drama'.

Ruskin was evidently well known as a supporter of the Pre-Raphaelites even in 1857; in *Ruskin Satirised*, 1857 (*P.M.L.A.*, June), J. D. Jump describes a pamphlet dedicated to 'Buskin', illustrated by caricatures of Pre-Raphaelite paintings and comic poems.

G. H. Lewes's Criticism of the Drama is the subject of an article by Morris Greenhut (*P.M.L.A.*, June), derived from a study of Lewes's essays. Lewes was dramatic critic for *The Leader* from 1850–4; he was a great admirer of classical drama, of the Elizabethans, and of the plays of Racine and Corneille, but held a low opinion of the contemporary stage in England, believing that there was no genuine drama in his time.

XIV

THE NINETEENTH CENTURY AND AFTER

II

By H. V. ROUTH

IN 1948 Harvard University Press brought out *The Letters of Edgar Allen Poe* as a tribute to his memory. But it was admitted that his correspondence threw little or no light on his artistic ideals but only on the worries of journalism, and the difficulties he created for himself, and his love affairs. So for most of us the great American remained an elusive figure associated with a few passionate lyrics and blood-curdling tales of mystery and imagination, much admired by Baudelaire. This year, however, N. B. Fagin[1] has offered us a supplementary approach which is quite different. Being associate-professor of drama as well as English at Johns Hopkins University, he claims that the key to Poe's personality is the dramatic quality which coloured his life. Though he never had the chance of going on the stage, the theatre was in his blood.

Apparently he had the aptitudes of an actor; a soft musical voice, a romantic presence and a marked talent for recitation, and always impersonated himself. He defined poetry as 'the rhythmical creation of beauty' but never rose to Meredith's idea of the art as something which the poet creates outside himself. In his dramatic criticisms he insisted on realism, instead of the old-fashioned routine.

So with his stories. His practice is explained in his review of Hawthorne's *Twice Told Tales* (1842). The storyteller ought to begin by conceiving a certain unique *effect* and then elaborate the incidents which lead direct to his preconception. That is to say, a mere effort of construction. Such was the craftsmanship that his special talent could impose; generally the concentration on some weird Gothic scene, with as few properties as possible. So his range was necessarily narrow. He tried only to evoke in others his own special type of imaginative experience. In the end it amounted to staging. He was an artist after Gordon Craig's heart—'a single

[1] *The Histrionic Mr. Poe*, by N. Bryllion Fagin. O.U.P. pp. xiii + 289. 22*s*.

directing mind that can give a production artistic unity'. Yet his professional connexion with the drama was never more than skin deep.

We are now amply convinced that Poe was very much a personality, and would not have survived as such, unless he had also survived as an influence. So one cannot help inquiring what he has actually accomplished to deserve three generations of admiring readers. That question has just been answered by a German lecturer. Kühnelt[2] reminds us that Poe has long been recognized in France as a source of ideas and artistry, yet in England no scholar has so far examined what we have learnt from this master of narrative and romantic imagination. The English have been content to derive from the French, especially Baudelaire, what the French derived from this symbolist who pictured the mysteries of human nature. Kühnelt admits that the influence is difficult to trace, because second-hand, and therefore less recognizable. Poe cannot be said to have founded a school in England, as in France, yet it is surprising how many of our best writers have caught some breath of his inspiration. We may have doubts about Rossetti and Morris, and consider that Swinburne was affected only by his feeling for art and versification. But, whether consciously or not, Oscar Wilde and Stevenson certainly owed much to his spirit; and when we come to the 'Detective Novel' Conan Doyle was undoubtedly a disciple and freely acknowledged this. In the course of his inquiry Kuhnelt throws some light on the short story, the pseudo-scientific narrative and the supernatural element in modern English literature. But was it really Poe who reintroduced 'The Grim and Horrible' into our modern fiction, though the practitioners gave more attention to the sensationalism than the psychological aspect?

One wonders that Kühnelt has not even alluded to G. K. Chesterton, but in any case he would not have found much help from that author's account of himself.[3] An autobiography is the writer's last will and testament. It generally preserves the memory of his friends and asserts the principles on which he adapted his talents. All such is to be found in Chesterton's self-portraiture, but

[2] *Die Bedeutung von Edgar Allan Poe für die Englische Literatur*, by H. H. von Kühnelt. Wagner'sche Universitats-Buchhandlung. Innsbruck. pp. 320.

[3] *Autobiography of G. K. Chesterton.* Hutchinson. pp. 348. 12*s.* 6*d.*

the book is even more readable because his reputation (apart from his journalistic livelihood) rested on his attitude. He is about our best twentieth-century representative of *the New Intelligentsia*—the younger humanists who took nothing for granted—least of all agnosticism—and always took the trouble to think for themselves. In addition this volume is the best memorial to his reputation, because his breezy stringent paradoxes and epigrams have free play.

So we meet him first at the Slade, trying to master Whistler's impressionalism, and then revolting against that phase of artificiality because it suggested a certain mood of unreality and sterile isolation; in fact, faithlessness to life. Then he took refuge in poetry under the lead of Whitman, Browning and Stevenson; and had the good fortune to attract attention with his own *The Wild Knight*. Hence he found his way among the men who could most help him and became a writer who held 'that the doctrine of the Fall is the only *cheerful* view of human life'.

Thereafter the autobiography can be considered only indirectly as a contribution to *The Year's Work in English*. The author himself is much more concerned with his own controversies, contacts, convictions and in characteristically Chestertonian manner turns every idea into a joke without ceasing to be serious. But every reader has a right to be told about the origin of 'Father Brown'. Chesterton happened to be investigating certain social and moral abuses, when he met Father John O'Connor of Bradford, a dapper little man very well read and intellectually alive. After realizing that this innocent-looking and dexterous priest, being a Catholic, knew more about worldly evil than the average layman, he disguised him as Father Brown, 'a Suffolk dumpling from East Anglia, whose conspicuous quality was not being conspicuous'. There could be no better agent to detect and frustrate the sins and wickedness which the storyteller exposed. Incidentally it was O'Connor who some years later received the author into the Roman Catholic Church.

In this connexion we might note another book of a very different kind, except that it is ethological in tone and only plays round the fringe of literature. It is offered by Ralph Timms.[4] His theme is the double aspect, or divisibility of the soul, and he begins by explain-

[4] *Doubles in Literary Psychology*, by R. Timms. Bowes and Bowes. pp. 126. 12*s.* 6*d.*

ing how this dual self-projection is embedded in folk-lore, necromancy and primitive ritual, and whether true or false has ever since fascinated the imagination of storytellers, from time to time, and has attracted the attention of psychologists and hypnotic experts, under the name of 'dual personality' and 'subconscious self'. As he is a lecturer in German (Manchester) he is mostly concerned with the phenomenon in that literature under the heading of *Doppel-gänger* or *Doppelt-gänger*, the terms coined by Richter. The romantic possibilities are obvious and though chiefly cultivated in Germany, Poe and Dostoevski let their fancies free on the theme. Timms also alludes to Kipling, Wilde, Stevenson and Osbert Sitwell.

As Stevenson is not a little to the point, we might in this connexion consider Alfred Michel's essay[5] on that author, who has passed through his period of posthumous obscurity and has now reached the period when academic circles feel that there is much more to be said. Our essayist dwells on the novelist's attitude to evil, because that aspect has been least explored and is therefore most worth exploring.

There is no space to examine the devious paths by which this scholar works his way into the heart of his subject. He reminds us that crime, villainy and malevolence are among the recognized properties of Victorian romance; that Stevenson was possessed by a certain inborn waywardness, and zigzagged through life at odds with himself and his presbyterian nurture, a martyr to ill-health and half in love with the vitality that seems to underlie wickedness. So he could not keep the 'problem' of evil out of his mind, nor settle its place in our experience and moral conduct. His superficially picturesque and spirited narratives in reality analyse evil and interpret as well as symbolize its scope and indistinctness. Possibly the romantic fascination of wrongdoing served as a counterpoise or release, to the burden of trying to live rightly. He was a *Doppel-gänger*.

The style is not easy reading and the critical student may often have occasion to shake his head over the contents. But if he gets to the end he will be convinced that even adventure-stories can at times offer more than the pleasures of the imagination.

[5] *R. L. Stevenson: Sein Verhältnis zum Bösen*, by Alfred Michel. Bern: Franke. pp. 190.

The same is true of Thomas Hardy, whose art and philosophy were so vigorously discussed at the close of his career, and still exercise the opinions of our generation. Guerard's book,[6] being published early in 1950 will have to wait for our next issue. But Orhan Burian's *Introduction*,[7] though published in the same year, can be included because it is an offprint from *Les Annales de l'Université d'Ankara*, and as such appeared within the present period. The author claims to have thrown new light or emphasis on his novelist's concern with the social conditions of that time, so powerful an influence in the destiny of his characters, and also to have reconsidered Hardy's quest for some new technique through which picturesque and dramatic elements might be presented with more effect. Otherwise he makes no claim to originality. But he is original in the bright and engaging manner of his discourse and the sympathetic and intimate spirit in which he analyses the novels from first to last, bringing each narrative down to a fine point. As regards technique, he emphasizes that each theme is treated as a chain of episodes, revealed in flashes, and that this 'scenic method' has the disadvantage of betraying the master's intention. His creativeness ceases to be alchemy, as it is in *Persuasion* or *Wuthering Heights*. Burian's many quotations from previous critics are most helpful.

As literary criticism seems so often to be trending towards speculation, one would almost expect another study of T. S. Eliot. It has come, and is welcome. Kristian Smidt's treatise[8] is remarkable because he inquires into the poet's basic views and attitude. The key to his author is his philosophy of life, not his technical achievement. In order to examine his pattern of ideas, and estimate his cultural significance, Smidt begins by reviewing his contacts and environment, his upbringing and studies—all he picked up at Harvard, Oxford and Paris, where he gained insight into the reckless demoralization of great cities. He browsed among the symbolists, the contemporary philosophers (Babbit, Bergson and

[6] *Thomas Hardy. The Novels and Stories*, by A. Y. Guerard. Harvard Univ. Press, and O.U.P.

[7] *An Introduction to T. Hardy's Novels*, by O. Burian. L'Univ. d'Ankara, III. 1948–9. pp. 443–520.

[8] *Poetry and Belief in the Work of T. S. Eliot*, by Kristian Smidt. Oslo: Dybwad. pp. 228. *Kr.* 30,000.

Josiah Royce), then the ancient Indian mystics; feeling his way among the different opportunities of culture; and the upshot was 'a state of enlightened mystification'. The reader will be interested to know that Eliot did not *find himself* till he was middle-aged. It was in 1926 that he faced the relationship of poetry to spiritual and social life.

The rest of this well-informed volume examines and explains the synthesis, achieved through historical criticism and meditative poetry. With the help of his predecessors, he built up a position from which to survey the various perspectives. As a result of so much assimilation and readjustment, he dealt in 'mediation without compromise'; or, in the words of Ezra Pound, 'he exaggerated his moderations'. He became equally puritan, catholic and sceptic. In politics he was neither liberal nor conservative, but Tory. In art and literature he clung to the golden mean, respecting classical standards rather than romance.

Smidt is by no means an idolater. He admits that his author has not yet justified his attitude. Nor is Eliot's influence all that it might be. He is at present mostly approved and read because of his symbolism. This is so strange and incisive that the younger poets try to rival it. If and when the poetry-lovers gradually accustom themselves to his allegories, transitions and phraseology, they may eventually become more attentive to the ideas hidden behind them.

Bernard Blackstone has undertaken to explain Virginia Woolf.[1] She is, of course, generally alluded to as a novelist, but this latest critic, realizing that she has a distinction and intimacy for which few are prepared, is convinced that there is a deeper significance in her work. The novel in her hands is an exercise in intellectual experience and social adaptability and should be considered as a whetstone on which to sharpen spiritual affinities and a penetrating sense of other people. You find in her fiction 'a number of patterns which embrace most of the basic interests of human nature'.

So this monograph is a sheer piece of analysis. Blackstone takes her compositions chronologically and discusses how her ideas and self-discoveries follow an unmistakable line of progress, such as a meditative humanist would pursue in private life. First love and

[1] *Virginia Woolf, A Commentary*, by Bernard Blackstone. Hogarth Press. pp. 256. 12*s.* 6*d.*

friendship, then marriage and truth, lastly the world and reality, while all the time the critic keeps his eye on the construction and the technique and observes how the human symbolism is moulded by the development and scope of the thought. We have no space to follow his inquiries one by one. *The Waves* is the climax and coping-stone of both her art and her philosophy; and all through the monograph we realize that this set of novels breathes the feeling of growth, and that from first to last each story is like a fresh stage in the exploration.

And what is the quest? The writer keeps insisting on *reality* by which he apparently means no more than those experiences, or impressions or affinities which seem permanent and so enable the individual to feel that he also is permanent. He means (and Virginia Woolf means) the vital relationships between men and women, parents and children, the objects of beauty which not only charm the senses but take possession of the thoughts. Whereas self-pursuits, reasoned philosophies, solipsistic concerns divorce thought from sensation, and therefore leave us with half ourselves.

Some of the noticeably conscientious and scholarly contributors in 1949 were Americans. But for sheer enterprise and independence the most marked is S. B. Shirk.[10] It came to his knowledge that of all the recent plays that have centralized George Washington, none have been successful though such was not the case when Lincoln was the hero. Here was a new sidelight on theatrical criticism. After analysing close on 120 plays, of which about 110 belong to the last half-century, and documenting each piece, he comes to four conclusions to explain the anomaly. It amounts to this: that the character is so well known and easily placed that no playwright presents him in a new guise. He is a lay figure. Shirk examines his material thoroughly and acutely and his more detailed observations might be of value when applied to other features of contemporary drama.

It is some slight satisfaction to this contributor to *Y.W.* if he can conclude his section with a comprehensive review of his period or of one of its aspects, and since the novel has figured so promin-

[10] *The Characterization of George Washington in American Plays since 1875*, by S. B. Shirk. Univ. of Pennsylvania Press. pp. 135.

ently among the books discussed, Mlle. Simon's *Formes du Roman Anglais*[11] has been left as the prelude to *Finis*.

The result is rather disappointing. The treatise begins with an explanation or discussion as regards literary form, whether epic, dramatic and lyric, whether organic and abstract. So we are introduced to the elaborate and laborious steps by which the reader may find himself equipped to look into the mind of the novelist and appreciate the mysterious craftsmanship behind a simple story moulded into its most effective outlines. If such is the scholarly approach, the enjoyment of a first-class narrative is now to be refined into a pseudo-scientific process.

The greater part of this bulky volume passes on to formularize the actual accomplishment of our novelists from Dickens to Joyce (including preliminary notes on Richardson, Fielding and Miss Austen) and some of the critic's judgments, if not original, are certainly helpful. The reader may gain some impression from a few examples. Conrad's narrative power is best illustrated by the opening episode in *Lord Jim*. The hero, when on trial at the inquiry into the wreck of the *Patna*, is unable to make his position clear by merely stating the immediate facts. He fails to evoke the circumstances which suggested and occasioned those facts. In Virginia Woolf's novels 'the external observer is effaced and we are initiated into the depths of the characters, without intermediary'. Joyce's *Ulysses* 'is the "Odyssey" of modern man at the mercy of disintegration; the projection of a civilization committed to ruin, because it has denied the Spirit and forever shattered essential unity.' The reader, to some degree, now knows what to expect.

By FREDERICK S. BOAS

As in the previous year the 1949 articles in this section deal mainly with American and Anglo-Irish writers. Roger M. Asselineau prints *Three Unpublished Letters to Whitman* (*M.L.Q.*, March) in April, May and July 1863 from Will W. Wallace, steward in charge

[11] *Formes du Roman Anglais. De Dickens à Joyce*, by Irène Simon. Faculté de Philosophie et Lettres. pp. 463. 200 frs.

of an army hospital at Nashville, Tennessee. They are invitations to Whitman to visit him, and throw light on his sexual life.

Joseph Beaver in *Walt Whitman, Star-Gazer* (*J.E.P.G.*, July) dissents from the current view that Whitman observed nature, and specially the stars, 'from within a cloud of nebulous mysticism'. Beaver quotes a number of examples of his astronomical allusions in his prose and his poetry, and shows that when scientifically checked they are accurate. He also claims that we are thus enabled to date, more or less precisely, some of the poems otherwise without evidence on this point.

M. M. Sealts, Jr., traces the origin of *Atahalpa* in Herman Melville's *Mardi*; 'the astrologer and alchemist, who has long had a jar, in which he has been endeavouring to hatch a fairy.' Melville had found, in 1948, in a borrowed edition of the works of Sir Thomas Browne, an editor's quotation from Isaac D'Israeli's *Curiosities of Literature*, to the effect that Paracelsus 'boldly offered to give birth to a fairy, and has sent down to posterity the recipe'.

In *Morgan Neville, Melville and the Folk-Hero* (*N. & Q.*, 25 June) Sherman Paul points to the close correspondence between the description of Steelkilt in *Moby Dick* with that of Mike Fink by Morgan Neville in 'The Last of the Boatmen'. Fink born in 1770 at Fort Pitt, more than six feet tall and exceptionally powerful, had become a legendary hero.

Walter Webber discusses *Some Characteristic Symbols in Herman Melville's Works* (*Eng. Stud.*, Oct.). He deals especially with those taken from a literary or historic past. He finds several layers (1) from the Bible; (2) from Greek mythology; (3) from Egyptian history and legend; (4) from Hindu and other dark mythologies. Webber interprets Melville's application of some of these, and then traces his gradual transformation from an attitude of fierce revolt against the universe to something close to a submission to God's inscrutable will.

Tyrus Willway in *Melville's Use of Two Pseudo-Sciences* (*M.L.N.*, March) illustrates the part played in his novels, especially *Moby Dick* by physiognomy and phrenology in both of which he was interested but whose limitations he fully recognized.

D. M. McKeitham (*Univ. of Texas, Stud. in Eng.*, vol. xxviii) compares *Mark Twain's 'Tom Sawyer Abroad'* and *Jules Verne's 'Five Weeks in a Balloon'*. In 1868 Twain began to write a story about a balloon trip, of which part was published. But he stopped it when an English translation of Verne's story appeared in America in 1869. Twenty years later he reverted to the same general idea in *Tom Sawyer Abroad.* McKeitham points out that details in this, of which he gives an analysis, seem to have been suggested by Verne's book. But he adapted them to his purpose and the best parts of *Tom Sawyer Abroad* are his own.

In *The Prince and the Pauper* also, as Leon T. Dickinson shows (*M.L.N.*, Feb.), Twain used such sources as Trumbull's *True-Blue Laws of Connecticut and New Haven and the False Blue-Laws,* and Head's and Kirkman's *The English Rogue,* sometimes sticking close to them, at others expanding them. One of his aims was to prove that the Connecticut laws were less severe than the contemporary English penal code.

T. O. Mabbott points (*N. & Q.*, 25 June) to *Another Source of Poe's Play, 'Politian'*, of which the text was first fully printed by him in 1923. It was based on the tragic feud of Sharp and Beauchamp in early nineteenth-century Kentucky, though Poe gave his characters Renaissance Italian names. The MS., though not finished, indicated that the two male protagonists are to be killed just as one of them is to be married. This is an entirely new incident introduced by Poe suggested, as Mabbott thinks probable, by Hernani's killing himself in Victor Hugo's play, as he is about to marry Elvira.

Carroll D. Laverty has *A Note on Poe in 1838* (*M.L.N.*, March). Some time in the summer of 1838 Poe left New York for Philadelphia. Interesting light is thrown upon him at this time by an Ode addressed to him on 11 August 1838 in *Atkinson's Saturday Evening Post* 'by Horace in Philadelphia', i.e. his friend, Lambert A. Wilmer. He condoles with Poe on the fact that 'fortune now averts her face' from him but predicts that time will fix the laurel on his brow.

Paull F. Baum analyses the different possible sources of *Poe's 'To Helen'* (*M.L.N.*, May) and compares it to a composite picture. Poe himself writing on 1 October 1848 to Mrs. Sarah Helen Whit-

more says that they were addressed 'in my passionate boyhood to the first, purely ideal love of my soul—Helen Stannard' (Mrs. Jane Still Stannard, mother of his school friend, Robert). The poem was first published in 1831, though it may have been drafted earlier. In February 1829 he lost his foster-mother, Mrs. Allan, and, as Baum points out, there may be a reminiscence of her in the third stanza, standing in a window niche.

Then there is 'the entrance *ex post facto* of another figure, the Sarah Helen Whitman to whom he wrote in the letter of 1 October that the poem contained 'all that I would have said to you—so fully—so accurately—and so exclusively. . . . Think, too, of the rare agreement of the name.' The name had been doubtless chosen for the association with Helen of Troy and could be transferred at Poe's will.

Everett Carter discusses *William Dean Howells' Theory of Critical Realism* (*E.L.H.*, June). Critical realism has been defined as the 'type of fiction which reports truthfully warped social relationships so that men may study and improve them', and of this Howells claimed and was recognized to be a leading representative. But he has been accused of inconsistency because in a volume, *Criticism and Fiction* (1891), he declared that the American novelist confines himself to 'the more smiling aspects of life'. Carter undertakes to show why this phrase has been given exaggerated significance.

In 1886 Howells, as editor of *Harper's Magazine* was reluctantly prevailed upon to write for it monthly critical essays. After five years he compiled parts of these, in scissors and paste fashion, into *Criticism and Fiction*, and thus their original relevance was often distorted. Moreover, during these five years the outlook of Howells was profoundly changed. Some time after August 1886 he was filled with horror at what he considered the civic murder of the Haymarket anarchists in Chicago. Carter shows that the essay with the provocative phrase was written before that date. Moreover when it was republished in *Criticism and Fiction* it was incorporated in a passage emphasizing the difference between the American and the English art of fiction, and the phrasing was partly changed. It is in an essay that appeared in *Harper's* in December 1888 that Howells expressed his genuine view of the scope and mission of realistic fiction, of which his later novels were the outcome, and

which he welcomed in Björnson, Ibsen, Garland and Robert Herrick.

In two articles in *Scrutiny* (Sept. and Winter) Marius Bewley discusses in detail *James's Debt to Hawthorne* which he claims has been minimized by English critics, anxious to prove that the major influence on James, except in the beginning, was European and not American. The first article discusses the relation between *The Blithedale Romance* and *The Bostonians*; the second that between *The Marble Faun* and *The Wings of the Dove.*

Attention may be briefly drawn to two articles in *E.L.H.* which in their elaboration of their themes do not lend themselves to summary in *Y.W.* Claire J. Raeth discusses (Dec.) the reasons for *James's Rejection of 'The Sacred Fount'* from the New York edition of his works. Leo Spitzer develops (Sept.) *'Explication de Texte' applied to Walt Whitman's poem 'Out of the Cradle Endlessly Rocking'*.

Curtis Dahl discusses *Swinburne's Loyalty to the House of Stuart* (*S. in Ph.*, July). In this loyalty was best exemplified what Dahl calls his 'fundamental sentimental conservatism' which underlay his attitude of revolt, politically and morally. In the poems addressed to Queen Mary in the *Chastelard—Bothwell—Mary Stuart* dramatic trilogy, and in *A Jacobite's Farewell, A Jacobite's Exile* and *Jacobite Song*, there persisted for forty years the same strain. Dahl points out factors that contributed to this. Among them was Swinburne's pride in his Jacobite ancestors, his passion for the north country, his sympathy with exiles and prisoners, and above all his conception of the fatal woman who brings in her train love and death. Dahl shows how these features in the Stuart poems characterize much else in Swinburne's work.

Cecil Y. Lang's article, *Swinburne on Keats: A Fragment of an Essay* (*M.L.N.*, March) deals with a half sheet of paper, now in the Harvard University library, containing an unfinished preface in Swinburne's hand, apparently intended to introduce a selection of poems by Keats. While editing a selection of Byron's poems in 1866 for Moxon Swinburne appears to have been invited to edit Keats also. This however came to nothing, but the MS. seems to be the beginning of a preface. It includes some striking judgments. 'None of the great poets of his time have stamped their likeness so

deeply upon the style and manner of their successors as John Keats. It is easier to imagine a world without all the rest than a world without him. . . . And yet by the side of others the man and his work appear, as indeed they were, limited, partial, contracted.'

Lang also in *A Further Note on Swinburne and Whitman* (in the same number of *M.L.N.*) gives a list of ten volumes of Whitman's poems in the catalogue of Swinburne's library, of which five were presentation copies from the author.

There is also a note by W. T. Bandy on a letter by the poet to J. H. Ingram dated in the Gosse-Wise edition 'April 20th 1874' but which was almost certainly written two years later.

In *A Note on Rider Haggard and Kipling* (*N. & Q.*, 12 Nov.) A. Donovan first points out that, though Haggard acknowledged a debt in *Nada the Lily* to David Leslie's *Among the Zulus and Amatongas*, he owed more to it in this and other novels than he appears to have thought. On the other hand it was a passage in *Nada the Lily* about wolves that suggested to Kipling the Mowgli stories. And a passage in *Allan Quartermain* about immeasurably ancient ruined cities may have helped to inspire *The Recessional* and *Cities and Thrones and Powers*.

Royal A. Gettmann gives an account of *Meredith as Publisher's Reader* (*J.E.G.P.*, Jan.) from an unpublished set of his reports to Chapman and Hall, 10 August 1889—17 Sept. 1895, now in Yale University Library. His comments were copied into the firm's official manuscript book. Of the 425 books on which he reported only twenty-four were published by them. Amongst those rejected were some which became famous in other hands, but his word was not law. The firm in some cases discounted his advice, whether favourable or otherwise.

Gettmann argues against the belief that Meredith's high literary standards unfitted him partly to be a 'reader'. He had in fact a double standard. He spoke well of books written in plain, workaday style which did not aspire to literary value. But in more pretentious works of fiction he insisted on the importance of plot, in which characters choose or reject alternative actions. And he preferred the exhibition of this in dialogue so long as it did not become merely 'chatter', rather than in narrative.

Geoffrey Bullough has an illuminating study of *Aspects of Aldous Huxley* (*Eng. Stud.*, Oct.). From the first he came under the influences of the two worlds of science and of art. He was a thoroughgoing relativist at this time. Absolute Truth, Goodness and Beauty were not for man. Each age, nation, individual, shaped its own idea of the universe. Man made God in His own image. Huxley attacked the mystics and called himself a Life Worshipper. It was during this period, in Bullough's view, that Huxley's best novels were written, and briefly in this essay he discusses them separately. Among them *Point Counterpoint* stands out as attaining a continuity and solidity unique in Huxley's writings.

With *Brave New World*, a devastating satire of a society as planned by the scientists, came a turning point. And while resident in California he began to formulate the ideas which found expression in *Perennial Philosophy*. He had come to accept the basic belief of all the great religions in one Divine Reality behind the manifold world. The influence of this on his creative art cannot yet be assessed.

A. W. Jeffares in *Notes on Yeats's 'Fragments'* (*N. & Q.*, 25 June) seeks to interpret the puzzling lines which begin 'Locke sank into a swoon; The garden died,' and 'Where got I that truth?/Out of a medium's mouth.'

Peter Ure has a note on *The Meaning of Yeats's Poem, 'The Statutes'*. Its main theme he holds, is made clear by a passage in *On the Boiler* where Yeats declares that 'art must once again accept those Greek proportions which carry into plastic art the Pythagorean numbers, those faces which are divine because all there is empty and measured'. Though Pythagoras was himself no sculptor his doctrine of numbers prepared the way for Phidian sculpture. Ure then proceeds, with illustrations from Yeats's other works in verse and prose, to interpret the sense of successive stanzas in the poem.

Grover Smith in *T. S. Eliot's 'Lady of the Rocks'* (*N. & Q.*, 19 March) finds that this Lady in *Ash Wednesday* reappears in Belladonna, the Lady of the Rocks, in *The Waste Land*, and has much in common with Mary in *The Family Reunion*, and other figures in his poetry. Smith further suggests that "all of Eliot's feminine characters are in the symbolic sense one and the same, that they

are recurrent manifestations of a single ideal, fluctuating, it is true, through poetic and metaphysical ironies, between the symbolism of life and the symbolism of death.' This involves an interpretation of Eliot's poetry, in the light of modern psychology and anthropology, as a quest pattern which Smith illustrates in detail.

The Family Reunion is discussed by Rudolph Stamm together with Eugene O'Neill's *Mourning Becomes Electra* and Jean Paul Sartre's *Les Mouches* (*Eng. Stud.*, Oct.) as modern variations on the *Orestes* theme in the Aeschylean trilogy.

XV

BIBLIOGRAPHICA

By HERBERT J. DAVIS

THERE is now available for the first time a Selective Checklist of Bibliographical Scholarship for 1949, which it is proposed to publish annually in *Studies in Bibliography*[1] issued by the Bibliographical Society of Virginia. It gives very full information of books, articles, reviews and notes, and covers a much larger field than we are concerned with here, including works on printing and publishing and Americana. Its aim is to note everything of interest to the bibliographer who is concerned with English or American book-making. In this survey, as hitherto, we shall attempt only to comment on books and articles which are mainly of interest to the student of English literature.

The two most important books which have already stimulated a good deal of discussion come from America—Fredson Bowers's *Principles of Bibliographical Description*[2] and the Rosenbach lectures on *Standards of Bibliographical Description*.[3] They are both the outcome of a desire to regularize the methods and technical formularies of bibliographers. McManaway, who deals in this latter volume with English printed books of the sixteenth and seventeenth centuries, is inclined to hope for the general adoption of the same bibliographical language, though his colleagues, who are concerned with incunabula and Americana, show how difficult it would be to adopt the same standards for their very different purposes. Bowers in his very full discussion of principles has set himself the task of producing a complete grammar of the subject with the inevitable implication that it is now time for us to enforce a stricter discipline in all matters of method and terminology. To this end, he devotes the first part of his large volume to rigorous

[1] *Studies in Bibliography*, ed. Fredson Bowers. Vol. 3, pp. 292–302.

[2] *Principles of Bibliographical Description*, by Fredson Bowers. Princeton Univ. Press and O.U.P. pp. xvii+499. $10.00.

[3] *Standards of Bibliographical Description*, by Curt F. Bühler, James G. McManaway, Lawrence C. Wroth. Univ. of Pennsylvania Press and O.U.P. pp. viii+120. 20*s*.

definitions of 'state', 'issue' and 'edition'; and afterwards demonstrates the full possibilities of bibliographical analysis, with numerous examples of every type of problem in the various practices of printers and publishers. He has bravely attempted to answer every possible question that the bibliographer might raise, and has offered a variety of sample descriptions for us to follow. The danger of such elaboration is that it may so widen the division between the bibliographer and the student of literature that it will be impossible even for the textual critic to use without difficulty some of the technical devices now employed in the analysis of the physical make-up of a book; and the expert bibliographer will be tempted more and more to devote himself to the detection of all the possible aberrations of the printer whether they have any effect on the text of the book or not.

Strickland Gibson's *Bibliography of Francis Kirkman*[4] has a special interest for bibliographers as the introduction provides much information about the practices of booksellers and publishers at the time of the Restoration. He has gathered together the Prefaces, Dedications and Commendations in which Kirkman indulged in a good deal of comment on his own experiences in the trade; and he has printed a supplementary chapter on *The Wits*, by Fredson Bowers, proving by means of evidence from the running titles that the octavo issue must have been printed first and that the type pages, after each sheet had been perfected, were reimposed in quarto. In the same volume Percy Simpson discusses *Literary Piracy in the Elizabethan Age*, giving examples of the different ways in which printers' or authors' rights were invaded and a record of piracy taken from the Stationers' Register from 1550 to 1640. J. F. Fulton also contributes a second Addenda to his *Bibliography of Robert Boyle.*

Mary T. Osborne's bibliography[5] of *Advice-to-a-Painter Poems* provides a useful account of this genre over the period from 1633–1856, though mainly concerned with the political poems of this sort written at the end of the seventeenth century in imitation of Edmund Waller's *Instructions to a Painter*, 1666. *A Concise*

[4] *Oxford Bibliographical Society Publications*, New Series, I.

[5] *Advice-to-a-Painter Poems*, 1633–1856. An Annotated Finding List by Mary T. Osborne. Univ. of Texas Press and O.U.P. pp. 92.

Bibliography of Robert Herrick[6] has been added by S. J. and R. D. Tannenbaum to their series of Elizabethan bibliographies. Cordasco's *Junius Bibliography*[7] might be more suitably described as a checklist of the *Letters of Junius*, and of works referring to Junius, based on the collection brought together by John Edmands in the Mercantile Library of Philadelphia, though giving also the location of other items in the B.M., Yale and various Boston and Philadelphia libraries.

Mary D. George has added a fifth to the series of superb volumes which she has contributed to the *Catalogue of Political and Personal Satires*[8] in the Dept. of Prints and Drawings in the British Museum. This volume covers the years 1811 to 1819 and is largely concerned with political and Buonapartist subjects. But there are also items dealing with the reopening of Drury Lane Theatre and Kean's London début, with Southey and with Byron—particularly at the time of his separation from his wife and his departure from England in 1816—and with the Dandy during 1818–19.

The British Museum has also issued a revision of the heading *Kipling*[9] from the General Catalogue of Printed Books. This was occasioned by the valuable new accessions presented by Mrs Kipling, which were described in the *B.M. Quarterly* of 1940. It doubled the collection of his works by adding all his early books printed in India and much of the later work first published in the United States, and included three hundred volumes of translations.

J. R. MacGillivray in *Keats: A Bibliography and Reference Guide with an Essay on Keats' Reputation*[10] has provided an indispensable work for all who are interested in nineteenth-century poetry and in the changing tastes and standards of its literary critics. His own experience as one of the editors of *the University of Toronto Quarterly* and as a critic of current literature in Canada

[6] *A Concise Bibliography of Robert Herrick*, by S. J. and R. D. Tannenbaum. Eliz. Bibliog. No. 40.

[7] *A Junius Bibliography*, by Francesco Cordasco. New York. pp. 125.

[8] *A Catalogue of Political and Personal Satires in the B.M.* (1811–19). Vol. IX. pp. lx+1095.

[9] *Kipling*. An excerpt from the General Catalogue of Printed Books in the British Museum.

[10] *Keats: A Bibliography and Reference Guide*, by J. R. MacGillivray. Univ. of Toronto Press and O.U.P. pp. lxxxi+210. 37*s*. 6*d*.

enables him to write with understanding and with vigour when dealing with Keats's earlier critics in the introductory essay. He has provided a very full catalogue of the significant books and articles written about Keats from 1816 to 1946.

The Sheffield City Libraries have issued *A Bibliography of Edward Carpenter*[11] being a catalogue of books and manuscripts by and about him in the Carpenter Collection, Sheffield Library, with a list of the translators of his works.

Among important reprints should be mentioned H. Lehmann-Haupt's revised and enlarged edition of *One Hundred Books about Bookmaking*[12] and the offset of the first two volumes of *Arber's Stationers' Register*,[13] which would have been more generally welcomed if it had been possible to publish it at a more modest price.

The following articles appeared in the *Library*:[14]

1. *A Study of the Printing of the Beaumont and Fletcher Folio of 1647* by Johan Gerritsen, intended to supplement and re-investigate some of the problems first raised by W. W. (now Sir Walter) Greg in 1922 and examined by R. C. Bald in the 'Supplement to the Transactions' No. 13 in 1928. He is able to show that some of the sheets of the Folio which Bald had attributed to the printer William Wilson, because of the similarity in type and ornaments with the *History of the Life and Reigne of King Richard III*, 1647 must have been the work of Susan Islip who shared the printing of this *History* with Wilson. The article is a good example of the method of investigating the details of the process of printing by close examination of type and type-ornaments and running titles, and provides further evidence of the frequent practice of dividing a job between two or more printers.

2. *A List of Richard Johnson's Writings* by M. J. P. Weedon from the records contained in two Day-books, dated 1770 and

[11] *A Bibliography of Edward Carpenter*. Issued by the Sheffield City Libraries. pp. ix. + 83. 8*s*. 6*d*.

[12] *One hundred Books about Bookmaking*, by H. Lehmann-Haupt. Columbia Univ. Press and O.U.P. Unpaged. 14*s*.

[13] *Arber's Transcript of the Stationers' Registers*, 1554–1640. Offset. Vols. 1 and 2. New York. $18.75 each.

[14] *The Library*. Fifth Series. Vol. III, No. 4; IV. Nos. 1–3. O.U.P.

1786. The entries do not tell us much about his work as a printer, but give details of what he was paid for correcting, proof-reading, and compiling various histories, romances, travel books and booklets for children, as well as almanacks and indexes. He worked for more than forty booksellers, but about one quarter of the entries is for work which he did for the successors of John Newberry, I. Cornan and Francis Newberry, jun.

3. *Some Reflections on the Bibliography of Gilbert Burnet*, by W. Rees Mogg, an unashamed admirer of the Bishop, is chiefly of historical and literary interest, but contains an account of the manuscript and the printing of Burnet's *Sermon preached at the Coronation of William III and Mary II*, and of the various issues of some of his pamphlets.

4. *Printers, Authors and Readers, 1475–1557* by H. S. Bennett discusses the conditions of the book-trade during this period, the importance of patronage not only to provide means of publication but also to support the work against unfavourable reception after publication, and the developing market for translations and school-books.

5. *On the English Corantos printed in 1620–21 at Amsterdam* by Folke Dahl gives new information about the printer of these earliest English news-sheets which have been found, and how they came to be printed in Amsterdam for export to London. Dahl further shows the importance of the Dutch Corantos published at Amsterdam in continuing to provide more than half the news for the English periodical press till 1632, when the Star Chamber put an end to the publication of News-Books. This Dahl shows was immediately due to the complaints of the Spanish agent against the way in which the sheets had reported the disasters of the Spanish forces in Europe. Later, when the ban was removed in 1638, the News-Books, until the beginning of the Civil War, still contained a third part translated from Dutch Corantos.

The Bibliographical Society of America has published as the second volume of its Monograph Series a most valuable book on the history of publishing: *The Cost Books of Ticknor and Fields*,[15] edited by Warren S. Tryon and William Charvat. In a prefatory note W. A. Jackson points out that this transcript includes the

[15] *The Cost Books of Ticknor and Fields*, ed. by W. S. Tryon and W. Charvat for the Bibliographical Society of America. pp. 1+508. £6.

first two volumes of the firm's cost books, and later records have been preserved which the Society hopes also to publish. This volume is not only of great value as a reference book for bibliographers, librarians and scholars concerned with American literature, but it is also important as a model how to deal with the difficult problem of reprinting accounts which are in part incomplete, or condensed or even cast in 'cryptic terminology'. The editors are to be congratulated on their rearrangement and emendation of the material and on the fullness of information provided in the notes, glossary, appendices and index.

The *Papers of the Bibliographical Society of America*[16] are of course largely concerned with American books, but the following articles must be mentioned here: Theodore Besterman contributes a very useful *Preliminary Short-Title List of Bibliographies containing Manuscript Notes*, and Charles C. Butterworth an account of *Early Primers for the use of Children*. George R. Price describes the characteristics of the early editions of *The Ant and the Nightingale* and the order in which they were printed. Harris Fletcher reports a copy of the Second Edition of *Paradise Lost* with a variant titlepage with the imprint 1675 of which he has seen no other copy. W. A. Jackson's paper on *Humphrey Dyson's Library, or Some Observations on the Survival of Books* is particularly interesting because of the evidence it affords of the large number of broadsides and other items of news and discoveries of which no copies are known to have survived, and the fact that sixty-seven other items in his library have survived in a single copy, many of them only because he had collected them.

James G. McManaway gives an account of *The two earliest Prompt Books of 'Hamlet'*—a copy of the quarto of 1676 with four-line imprint in the Tudor and Stuart Club at Johns Hopkins and a copy of the quarto of 1683 in the Folger Library, with the text shortened and amended and with prompt-book instructions in the hand of John Ward. He was the grandfather of Sarah Siddons and John Philip Kemble. There are records of his company playing in Dublin after 1730, and later in the western counties and in Wales. Three pages of the Tudor and Stuart Club copy are reproduced, showing the directions for performance which it is suggested prob-

[16] Vol. 43. New York. $3.

ably date from about 1740. These directions give most interesting evidence of the way in which some of the scenes were put on.

The following articles appeared in *Studies in Bibliography*, Vol. II,[17] Papers from the Bibliographical Society of Virginia:

Early Editions and Issues of 'The Monk' with a Bibliography by William B. Todd, shows what important conclusions can be drawn from clues provided by a very careful study of cancelled title-pages.

Warburton, Hanmer, and the 1745 Edition of Shakespeare by Giles E. Dawson draws attention to an edition, overlooked by many editors, put out by Warburton in which all the emendations made in Hanmer's edition, published the previous year at Oxford, are assigned to their proper source—Theobald, Thirlby, or Warburton himself.

A Bibliographical Study of 'Parthenissa', by Roger Boyle, Earl of Orrery by C. William Miller, proves that the first edition was printed in Ireland in 1651 as shown by the single copy with this imprint now in the Univ. of Texas Library, and establishes the relations between this and the subsequent issues and editions published in England from 1655 to 1669.

Bibliographical Evidence from the Printer's Measure by Fredson Bowers is a demonstration of the important conclusions which can be drawn from a study of differences of measure and of the size of the type-page, especially if considered in connexion with other evidences of the work of different compositors as shown by a study of differing spelling practices and changes in the running titles.

It must be said that the second volume to come from the Bibliographical Society of Virginia is fresh proof of the growing interest and the competence and range of the excellent research which is being carried out now in America under the influence of Fredson Bowers, the editor.

It is therefore gratifying that also on this side of the Atlantic, a new journal[18] has been started by the Cambridge Bibliographical Society edited by Bruce Dickins and A. N. L. Munby, Librarian of King's, which has as its first and special purpose to provide

[17] Ed. by Fredson Bowers for the Bibliographical Society of the Univ. of Virginia. Quaritch. $5.

[18] *Transactions of the Cambridge Bibliographical Society*, Vol. 1, part 1. Bowes & Bowes, Cambridge.

articles on books or MSS. in Cambridge libraries, or with Cambridge authors and printers. In this first volume, for example, F. S. Ferguson describes an unrecorded book from the press of John Siberch of Cambridge, two leaves of which have been found, with his imprint and device and in a new type, of which the date is probably early 1523. He proceeds to show that part of the material, at any rate, of the first Cambridge press came from Cologne, probably direct from the press of Corneli of Zierik-Zee after it had ceased working there. It also contains a Hand-list of the printed works of William Johnson, afterwards Cory, compiled and annotated by John Carter.

The *T.L.S.*[19] called attention to an article by R. D. Altick in the current *P.M.L.A.* on the importance of collections of autographs, and the need for a careful survey of books about autographs as a part of the routine of research. Another article 'The bibliographical jungle' was concerned with the collecting of first editions and the legitimate and bibliographically valuable objective of such collections—'the establishment and proper description of the first edition of the book in question and, further, of the earliest of any issues or states into which that edition may be divisible'. W. H. Bond of the Houghton Library, Harvard, contributes a letter citing reasons for believing that the edition entitled *An Apologie for Poetrie* preceded that entitled *The Defence of Poesie*. There was also a report of the Hyde collection of Johnsonian MSS. formed by Mr. and Mrs. Donald Hyde of Somerville, New Jersey, which was based originally on those acquired at the sale of the Johnsonian library of Edward Newton, and recently much enlarged by the important acquisitions from the R. B. Adam collection and Johnsonian items among the Boswell material found by Colonel Isham; it is also rich in rare copies of Johnson's printed books.

In the *Harvard Library Bulletin*[20] appeared the first of a recent series of important articles investigating the possibility of using 'figures' or 'Press Numbers as a Bibliographical Tool', in which Walter E. Knotts in his study of Gay's *The Beggar's Opera*, 1728, makes a new suggestion that unfigured sheets were all from the press which worked without a number for that particular job. It is

[19] *T.L.S.* Vol. 1949. pp. 429, 512, 624.
[20] *Harvard Library Bulletin*, Vol. III. pp. 198–212.

a curious problem on which it is difficult to get any precise contemporary explanation.

In the accessions of the Houghton Library, Harvard,[21] among the ninety books in English printed before 1640 are some important volumes of English poetry—Gascoigne's *A hundred sundrie flowers*, 1573, and Chapman's translation of Petrarch's *Seven penitentiall Psalms*, 1612. A MS. commonplace book of Sir Henry Cholmley contains verse by Johnson, Waller, Carew and Falkland. Among an enviable number of manuscripts and printed books from the eighteenth century the most outstanding is perhaps the only large copy of John Locke's *The fundamental constitutions of Carolina* (1670?).

Among the accessions of the Bodleian[22] are two manuscripts of the first half of the seventeenth century containing poems by A. Huish and W. Alabaster, and a collection of recusant poetry of 1651–7; a series of letters from Jacob Tonson to his nephew, 1727–31, and various autographs and letters of the eighteenth and nineteenth centuries, particularly a donation from Mrs. Rossetti Angeli of the *Autobiography* of D. G. Rossetti, with a translation and *Some Reminiscences* by W. M. Rossetti. Among the important accessions of printed books filling up gaps in the late seventeenth and early eighteenth century was *An Apology for 'A Tale of a Tub'*, with explanatory notes, etc., with the imprint London 1711, of which no other copy is known to the donor, D. Nichol Smith.

The most important acquisition of the year is so widely known that it needs no more than mention here.[23] On 1 August 1949, Yale University announced that it had acquired for the Sterling Library all the remaining Boswell papers which had been bought by Colonel Isham from the Fettercairne and Malahide collections. This brings together appropriately in one place the complete collection of Boswell manuscripts. A committee including the leading American and British scholars in this field has been set up under the chairmanship of F. A. Pottle to arrange for the editing and publishing of all these papers in due course.

The most notable English MSS. sold by auction were (fifteenth century) Gower's *Confessio amantis*, £60; Higden's *Polychronicon*

[21] *Houghton Library Report*, 1948–9.
[22] *Bodleian Annual Reports*, 1948–9, 1949–50.
[23] *Yale Univ. Library Gazette*, Vol. 24.

in Trevisa's translation, £140; Rolle's *Pricke of Conscience* (imp.), *The Gast of Gy* and other English medieval prose and verse, £115; Parkynne's *Life of Christ* in verse (1548–54), £60; two autograph letters of Defoe, with notes relating to *Robinson Crusoe* by Thomas Bowrey, £115; and the following four Burns's autographs —*Strathallan's Lament*: two stanzas of eight lines, £260; *The Fornicator, a new song-tune*: six stanzas of eight lines, £70; a letter to Henry Mackenzie (2½ pp., May 1787), narrating an anecdote to illustrate the good effects of Moral Reading, £160; 'Excise scroll-book' of 16 pages, the first two containing a holograph draft letter to the Commissioners of Excise (c. 1790) for a surveyorship, £140.

Later items included Dickens, 146 letters to Frank Stone, A.R.A., and his family (1839–67), £150; his acting copies and prompt-books of Boucicault's *Used up*, Inchbald's *Animal magnetism*, and Dance's *A wonderful woman*, with Dickens's notes and corrections, £62; Thackeray: eight autograph letters, with humorous verses and drawings, £50; Peacock: a large collection of holograph MSS. and letters (1792–1858), and *The paper money lyrics*, 56 pages, £42; Robert Stevenson's *Reminiscences of Sir Walter Scott* (1850), £28; Rossetti: nine autograph letters to Browning (1862–72), £28; Mason, A. E. W.: holograph MSS. and correspondence, £230; Lord Alfred Douglas: upwards of two hundred letters to Adrian Earle (1942–4), £33.

Of special interest were the works, printed and in MS., of Robert Louis Stevenson from the C. Glidden Osborne collection: including 120 letters to Sir Sidney Colvin, £550; and holograph Poems, note-books and the MSS. of *The Amateur Emigrant*, incomplete, 94 pages, fol., £120; *An inland Voyage*, £170; and *The Sunbeam Magazine*—a MS. magazine edited by Stevenson when at Tomlinson's Day School at Edinburgh, 3 nos. (1866), £340.

Among the more important printed books sold at auction were: Erasmus's *Devout Treatise upon the Pater noster*, tr. by Margaret Roper /1524/, £370; *A French and English Dictionarie* (1570), £68; Peacham's *Garden of Eloquence* (1577), £36; Wright's *Passions of the minde* (1601), £65; Roberts's *Historie of Pheander the Mayden Knight*, 4th ed., poor copy (1617), £32; R. H(ayman)'s *Quodlibets, lately come over from New Britaniola, Epigrams and other small Parcels* (1628), £120; *Justa Edovardo King naufrago* in which Milton's *Lycidas* first appeared, (1638), £620; *Lachrymae Musarum*,

The teares of the Muses written upon the death of Henry, Lord Hastings (1649) which contains the first published work of Dryden, £110; Walton's *Compleat Angler* (1653), fair copy, £220; Dryden's *Alexander's Feast* (1697), £60; Defoe's *True-born Englishman* (1700), £50; Johnson's *Vanity of Human Wishes* (1749), £50; Blake's *Gates of Paradise* (2nd issue, 1793), £320; Kahlert's *Necromancer* (1794), £22; Grosse's *Horrid Mysteries* (4 vols., 1796), £26; Jane Austen's *Sense and Sensibility* (1st ed. 1811, poor copy), £40; *Pride and Prejudice* (1st ed. 1813), £40; *Shelley and Mary* (3 vols., 1882), £31; Lawrence's *Seven Pillars of Wisdom* (1st ed., 1926), Mrs. Bernard Shaw's copy with notes by G.B.S., £460; Eliot's *The Waste Land* (1st ed. 1923), presentation copy with corrections by the author, £30.

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