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BY

FREDERICK S. BOAS

AND

MARY S. SERJEANTSON

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PREFACE

THIS volume of *The Year's Work* has seen only one change in the contributors. Mrs. Martin Clarke after a year's interval has again supplied the Chapter on 'Old English'. Professor Routh dealt with the 1937 books belonging to Chapter XIII, but had to hasten his return to Athens owing to the international situation in September. A supplementary section on the relevant articles in periodicals has been added to the Chapter by one of the Editors.

It is interesting to note that two of the fields of which the product was described as lean in the last annual survey, 'Chaucer' and 'The Restoration', have been prolific in 1937. In Elizabethan Drama the tercentenary of Ben Jonson's death has drawn special attention to his life and work. On the other hand, in some of the sections covered by the present survey, including 'Shakespeare' and 'The Nineteenth Century and After', the publications appear to have been less numerous.

At the present time attention may be specially drawn to the fact that there are many evidences in this volume of the increasingly widespread Continental study of English language and literature.

The volume contains notices of 237 books and 554 articles.

F. S. B.
M. S. S.

ABBREVIATIONS

Archiv = Archiv für das Studium der neueren Sprachen.
C.H.E.L. = Cambridge History of English Literature.
C.U.P. = Cambridge University Press.
E.E.T.S. = Early English Text Society.
E.L.H. = A Journal of English Literary History (U.S.A.).
Eng. Stud. = Englische Studien.
Germ.-rom. Monat. = Germanisch-romanische Monatsschrift.
H.L.B. = Huntington Library Bulletin.
J.E.G.P. = Journal of English and Germanic Philology.
L.Mer. = London Mercury.
Med. Æv. = Medium Ævum.
M.L.N. = Modern Language Notes.
M.L.R. = Modern Language Review.
Mod. Phil. = Modern Philology.
N. and Q. = Notes and Queries.
O.U.P. = Oxford University Press.
P.M.L.A. = Publications of the Modern Language Association of America.
P.Q. = Philological Quarterly.
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.).
S. in Ph. = Studies in Philology.
T.L.S. = Times Literary Supplement.
Y.W. = The Year's Work.

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I

LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By B. Ifor Evans

The works that fall within this chapter are of such a varied nature that it is necessary to divide them somewhat arbitrarily into certain categories. The most convenient divisions have been found to be (i) general criticism and literary history, (ii) the criticism of poetry with works on metric, (iii) the history and criticism of drama, (iv) the history and criticism of prose works, (v) collected papers, (vi) anthologies, (vii) miscellaneous works. The yield this year has not been so generous as on some earlier occasions. This may be ascribed, among other causes, to the unusually large number of items noted in this chapter last year.

It is of interest to welcome two new histories of English literature: one in German and the other in Italian. W. F. Schirmer's specialist studies will be known to all students of the fifteenth and sixteenth centuries. He now shows his powers of co-ordinating his knowledge of English literature as a whole into one well-disciplined survey.[1] In a period when German contributions have declined sadly, both in quantity and in value, one can give a special welcome to this mature and masterly work. Schirmer contrives to mention a far wider range of writers than usually appears in a volume of this character, and yet at the same time he maintains a consistent argument and never descends into the manner of a mere chronicle. He avoids the dross of anecdote and biography, and equally he refuses to entangle himself in mere theorizing and generalization. Of particular interest are his accounts of the Middle Ages and the Renaissance. The reader is never aware of the considerations of treatment within a restricted space which must always have been present in Schirmer's mind. The

[1] *Geschichte der englischen Literatur von den Anfängen bis zur Gegenwart*, by W. F. Schirmer. Halle: Max Niemeyer. pp. 679. RM. 18.

volume concludes with ample lists of texts and critical literature. Schirmer has written a 'Legouis and Cazamian' for German students, and like its French counterpart it is a volume which English students can study with profit.

Mario Praz has produced the Italian history.[2] Like Schirmer, his special studies are already known to English students. His survey is briefer, and less technical than Schirmer's volume. The ample illustrations would suggest that the volume is intended for the general reader. Sometimes Praz's judgements are unexpected. Naturally one does not expect an Italian to discover the same values or emphasis in English literature as an English critic, and some of Praz's opinions would appear to be based on an unusual interpretation of the original authors. The volume should, however, serve as a solid basis for Italian students who wish an introduction to English literature.

One can also welcome a short history[3] of English literature written by a Norwegian, Illit Grøndahl, in English for English and English-speaking Norwegian readers. The volume has an interesting summary of contemporary literature, and concludes with a chapter on 'American and Overseas Authors'.

The most interesting study of the background of literature this year will be found in B. Sprague Allen's survey[4] of English taste from 1619 to 1800. His work arose from his 'gradual realization of the extent to which the history of art constitutes a most vivid, enlightening commentary on the history of literature'. He has chosen the period when the influence of architecture, painting, interior decoration, and garden design affected literature most intimately, and his admirably conducted history is supported by a generous selection of illustrations. His study of architecture begins in the Elizabethan period, and, without emphasizing the parallel too far, he suggests that 'the

[2] *Storia della Letteratura Inglese*, by Mario Praz. Florence: Sansoni. pp. 417. 35 lire.

[3] *Landmarks of English Literature*, by Illit Grøndahl. Univ. of London Press. pp. xii+258. 4*s*.

[4] *Tides in English Taste*, by B. Sprague Allen. Harvard and O.U. Presses. pp. xvii+269+282. 34*s*.

Elizabethan craftsman borrowed his classic ornament and architectural forms in much the same spirit as the Elizabethan poet rifled ancient literature and contemporary Italian books'. Elizabethan classicism was wayward, and in architecture the accomplishment has no parallel with that of the literary craftsmen. Of particular interest is Allen's study of the architectural tastes of Inigo Jones and the influence of these on the masque. The study of architectural styles is carried as far as the end of the eighteenth century, and there follows an admirable and balanced chapter on 'the reflection of architectural ideas in letters'. The sections on garden design are equally comprehensive, and possibly the matter has never been presented with greater clarity. Of particular interest is Allen's study of the intrusion of Oriental influences in the eighteenth century and of the ways in which these mingle with classicism. This conflict of tastes is illuminating for the literature of the period, and again Allen draws up his own summary of the evidence with moderation. He also examines the interest in 'Gothic' architecture, and in the Middle Ages generally, and shows that this is early and of wider influence than is generally supposed. His chapter on 'the challenge of the Rococo' brings precision and detail to a matter which is often lost in theory. Allen's theme is obviously an important one, and though many of its aspects have been approached previously this is the most comprehensive and competent treatment that has as yet appeared.

It has to be added with regret that we learn from the prefatory note to the volume that its author died in 1935, and that thus a scholar of distinction has been lost to English studies.

F. C. Gill has made a useful contribution[5] to literary history by examining the influence of Methodism on English literature. He considers the work of the Wesleys themselves, and of James Hervey, the author of *Meditations among the Tombs*, with its influence on the 'graveyard' poets. He has an interesting chapter, possibly the most useful in the volume, on the influence of Methodism on periodicals, memoirs, and novels. This includes an account of the anti-Methodist literature. His treat-

[5] *The Romantic Movement and Methodism*, by F. C. Gill. Epworth Press. pp. 189. 7*s*. 6*d*.

ment of the poets from Young to Wordsworth contains much of interest, though it may be urged that he is apt to over-emphasize his theme; nor possibly does he sufficiently co-ordinate the Methodist influences with other movements of the time.

Stephen Potter has written a lively indictment[6] of the methods by which the study of English literature is pursued in the universities. The matter is one of the deepest concern not only for academic teachers but for all who have the welfare of English studies at heart. For this reason it might have been well had Potter curbed his ready wit and presented a more judicial analysis of the whole problem. In some instances his evidence is out of date, and while he is excellent in belabouring tradition he has comparatively little that is constructive to offer. One of the most genial chapters is an excellent summary of the achievement of George Saintsbury. With all its limitations the volume arises from an alert and sincere interest in literature, and a belief that the art should not be clouded with pedantry. Whether there is an appreciation of genuine scholarship may be more open to question. The volume should be read at least by those who are content with their present practice.

Michael Roberts has published a study[7] of the influence of language on thought and on the imagination. He begins with Duns Scotus, Ockham, and Roger Bacon and their 'steady refusal to be bullied by verbal habits into making statements which have no value, whether for the communication of experience, for the cogitation of facts, or for the co-ordination of the will'. He traces the growth of materialism with Hobbes and the experiments in the reform of language of the Royal Society. He suggests that as a conclusion 'a blend of materialism and Christianity became characteristic of English thought, and the universality of the concepts of material science was unquestioned'. In an interesting chapter he examines the work of the Cambridge Platonists as a protest against such a compromise. He examines the eighteenth-century position and has

[6] *The Muse in Chains*, by Stephen Potter. Cape. pp. 287. 7*s*. 6*d*.

[7] *The Modern Mind*, by Michael Roberts. Faber and Faber. pp. 284. 8*s*. 6*d*.

a useful interpretation of Coleridge's theories of language. The concluding chapters deal with the contemporary situation.

Problems of language are also the concern of I. A. Richards in a volume[8] which may be regarded as a continuation of the studies which he began with C. K. Ogden in *The Meaning of Meaning*. His purpose is to 'sketch an outline theory of how words mean'. He rejects the doctrine of 'Usage' and suggests instead a theory of 'context' or the 'interanimation of words'. 'Context' he describes by affirming that 'what a word means is the missing parts of the contexts from which it draws its delegated efficacy'. His study is a complex one and his argument is not one which can be briefly summarized. The reviewer in *T.L.S.* (Mar. 27) joins issue with a number of Richards's assertions, while in *M.L.R.* (April) there is a review which indicates the value of Richards's conclusions and adds a list of recent works on the same theme. Richards concludes his volume with a study of 'metaphor' in relation to his theories.

The *Oxford Companion*,[9] edited by Sir Paul Harvey, enters upon its second edition with forty-six pages added. The additions comprise three appendices: the first on 'Censorship and the Law of the Press'; the second by Sir Frank Mackinnon on 'Notes on the History of English Copyright'; the third is entitled 'Perpetual Calendar', being 'notes on the dating of early documents, with the Roman calendar, indictions, and the Dominical Letter'. The volume has been revised.

One of the most interesting volumes of general criticism[10] this year comes under the authorship of 'Christopher Caudwell', which was the pen-name of St. John Sprigg. He was killed in action at Madrid when this volume was ready for publication. It is not unnatural that in this age many younger critics should have turned to examine the relations of the poet to society.

[8] *The Philosophy of Rhetoric*, by I. A. Richards. O.U.P. pp. ix+138. 8*s*. 6*d*.

[9] *The Oxford Companion to English Literature*, ed. by Sir Paul Harvey (2nd edition). O.U.P. pp. viii+912. 15*s*.

[10] *Illusion and Reality*, by Christopher Caudwell. Macmillan. pp. xiv +351. 18*s*.

The attempt has led inevitably to much writing of a spurious kind, in which the past has been distorted to adjust it to some preconceived theory. Christopher Caudwell's volume is by far the most capable of its kind that has appeared in English so far. He accepts to a considerable extent the Marxian conception of society, and asserts that art is ultimately controlled by the economic basis of the society from which it emerges. At the same time he has such critical acumen that his findings are always full of suggestion even to those who may find his more general conclusions repellent. As often in studies with a similar political bias, the generalizations on the eighteenth century are the most facile and least satisfactory. Any reader of nineteenth-century or contemporary verse must be aware of an increasing sense of isolation or revolt in the artist. The intimate contact with society possible from the sixteenth to the eighteenth centuries has disappeared. In his study Caudwell presents at least a plausible case that this separation owes its origin to the changed economic basis of society, and to the increasing inadequacy of the social structure. Such a volume as this reduces to a negligible degree the study of form, or even the study of works of art as single objects, always the safest and most commendable type of criticism. Caudwell had learning and sincerity and a discretion which sets him apart from the school of criticism to which he belonged.

The balance and integrity of Caudwell's volume have been seen by comparison with other volumes which arise from a Marxian interpretation of literature. Alick West has published a volume[11] which is far more aggressive and intolerant. West comes ultimately to the conclusion that 'the bourgeois attitude to life is unfavourable, and the proletarian favourable, to the creation of good literature'. Though he qualifies this statement it represents his general attitude. It is a little difficult to discover what he means by 'good literature', and his studies of the earlier periods of literature are inadequate. His generalizations even on nineteenth-century literature would have to be modified if they had been based on all the known facts. He

[11] *Crisis and Criticism*, by Alick West. Lawrence and Wishart. pp. vii+199. 6*s*.

incorporates into his volume some comments on a number of modern writers, T. S. Eliot, Herbert Read, I. A. Richards, and James Joyce.

The problems of literary criticism are approached from a more philosophical standpoint by D. G. James in a volume[12] which constitutes the most solid and important contribution to general critical theory made during the year. His primary purpose, briefly expressed, is to analyse the methods and conclusions of I. A. Richards from the basis of Coleridge's statements on the nature of the imagination. His conclusion is that Richards ignores 'the primacy of the imaginative art in artistic creation and enjoyment'. As a result Richards ignores poetry and gives formulae instead. Setting aside the active agency of the imagination, Richards introduces us 'to science and scientific psychology: and we are told a great deal about morals and value. These things are no doubt of great importance, but they are not poetry, and the critic, be he ever so philosophical or scientific, who gives them priority over the activity of the imagination is forgetting the main task of criticism.' It would be of interest to read an answer by Richards to James's findings. The second and more difficult section of his work is concerned with the relation of the poetic imagination to dogma and belief.

To those who know Douglas Bush's earlier studies on mythology in the Renaissance, this sequel,[13] which carries the theme from 1680 to 1935, will need no recommendation. Bush has succeeded in tracing the knowledge by poets of classical literature through these crowded centuries. His task becomes increasingly difficult, especially as he concerns himself with minor writers as well as major artists. The theme itself is so diffuse that it invites a dull and pedestrian treatment. Bush has, however, such a power of co-ordination and a disciplined wit that this is one of the most entertaining as well as one of the most learned works of literary history in recent years. He shares

[12] *Scepticism and Poetry*, by D. G. James. Allen and Unwin. pp. 275. 12*s*. 6*d*.

[13] *Mythology and the Romantic Tradition in English Poetry*, by Douglas Bush. Harvard and O.U. Presses. pp. viii + 647. 21*s*.

with J. L. Lowes the art of the illuminating footnote. The text of this volume is accompanied by lengthy footnotes, which are to be found where they ought to be, at the bottom of the page from which they derive.

The material in this volume is too varied to make an adequate summary possible. Bush has a valuable introductory chapter on the eighteenth century, a treatment which he describes as 'an autopsy and an accouchement'. But he avoids all temptations to reduce the eighteenth century to a period of 'stragglers and forerunners' as is done by some romantic historians. He notes the decline in the use of mythology in the eighteenth century and its recovery in the early nineteenth. Through mythology the poets of that period were able to give expression to their vision. Of particular interest is his treatment of Wordsworth, whose attitude to mythology is shown to be more favourable than is usually allowed. It was largely through Wordsworth that Keats found his way to the employment of myth. The most courageous part of Bush's volume is the section which explores the voluminous production of verse in the middle and later nineteenth century. He comes unwearied through this task to add a chapter on mythology in American verse. The volume is fully documented, and it will obviously become indispensable as a work of reference. At the same time it is much more than a work of reference, for it is a volume which can be read for the delight of its manner of presentation and the easy grace of its scholarship.

Sir Herbert Grierson has published the lectures[14] on Milton and Wordsworth as 'poets and prophets' which he delivered at University College, London, and at Johns Hopkins University, Baltimore. The greater part of his volume is devoted to Milton, and he is able to challenge a number of recent depreciations of the poet, although that is not his primary purpose. He suggests that the Hebrew prophets, who were poets too, responded with their whole being, rational and emotional, to the crisis of their time. Further, in every great literature there are poets who have responded in 'the same intuitive way, by

[14] *Milton and Wordsworth*, by Sir Herbert Grierson. C.U.P. pp. x+185. 8*s*. 6*d*.

the same interaction of thought, feeling, and imagination, to the agitations of political and religious feeling that at times shake nations, and have clothed their thoughts in the same sensuous garb of metaphor, personification, and rhythm'. Such a poet was the author of *Piers Plowman*, and such a poet Milton wished to be. Milton's ambition found more exact fulfilment in the two *Defensiones pro populo Anglicano* than in the epics.

With all his admiration for Milton's art he finds something missing in the epics, some sympathy with 'poor human nature'. Here Wordsworth intrudes into the argument, for in parts of *The Prelude* Grierson finds 'the intuitive, the *prophetic*' which Milton lacks. Milton throws himself as passionately as Wordsworth into the telling of his story, but 'not in the same way, not intuitively recording the voice, as it were, of some inner revelation but argumentatively'. It might well be maintained that Grierson compares the best in Wordsworth with the portions of Milton which are the clearest record of his disillusionment. His treatment of Wordsworth is brief, and introduced in the main only for the elucidation of Milton.

Grierson is among those who have taken consistently a gentle view of the 'later Wordsworth', in whose work it would be difficult to discover either prophecy or intuition. To one reader at least it has seemed that Milton is judged with a far greater severity than Wordsworth. It is true that Grierson admits that Milton is the greater artist; 'a larger and more splendid luminary in the poetic heaven than Wordsworth. He is the supreme master of poetic evolution and poetic diction—a style sensuous, impassioned, elaborate, musical, a very cloth of gold.' One may question whether an artist's style and diction can be separated out in this way from his other intentions, and judged almost as if they were accessories. These brief comments fail to do justice to the long account of Milton's work and his purposes which make the most valuable part of this study. An index would be an advantage if it could be added in a later edition.

Martin Gilkes has published a brief introduction[15] to modern verse. He covers the ground from Hopkins to T. S. Eliot,

[15] *A Key to Modern English Poetry*, by Martin Gilkes. Blackie. pp. 178. 5*s*.

with some notice of younger writers. The survey is intended for the general reader.

J. W. Hendren has made an instructive contribution[16] to the study of the theory of the ballad. Recently attention has concentrated on the structure of the ballad (for bibliography see Wolfgang Schmidt, *Die Entwicklung der Englisch-Scottischen Volksballaden. Anglia*, Bd. lvii, Heft. 1–2, Jan.–Apr. 1933). Hendren developing the work of Gerould and Campbell and Sharpe has made the fullest study that has yet appeared on the relation of ballad to music, and of the influence of ballad music itself on the story of the ballads, and on their stanza.

A handsomely produced volume[17] on the ballads intended rather more for the general reader has been edited by John Goss, and is introduced in a preface by Sir John Squire. Goss has made a selection of British ballads with the melodies in musical notation. His concern is more with the tunes than with the poems. He notes that of the ballads in Child's collection airs have now been found for two-thirds. For a few of the ballads as many as twenty airs have been recorded. Goss does not attempt to explore theories of ballad origin, though apparently no one can approach the ballads without making some contribution to theory. In an aside Goss asserts that the origin of the ballads must have been popular and communal. On this matter Sir John Squire challenges him genially in his introduction.

Edith C. Batho has published her Warton lecture[18] in which she makes a number of observations on the poet's use of the past. She suggests that 'there is in the last two hundred years, growing stronger in the nineteenth century, the working of a definite historical imagination among some of the poets'. This she associates with the Wartons and their followers who pursued antiquarian interests. Possibly Miss Batho does less

[16] *A Study of Ballad Rhythm*, by J. W. Hendren. Princeton and O.U. Presses. pp. xii+177. 11*s*. 6*d*.

[17] *Ballads of Britain*, ed. by John Goss. Lane. pp. xx+140. 15*s*.

[18] *The Poet and the Past*, by Edith C. Batho. O.U.P. pp. 24. 1*s*. 6*d*.

than justice to the antecedents of her theme, to the historical imagination of Shakespeare or Jonson or Chapman, and possibly the too often maligned historians had their share along with the literary antiquarians in the development of this sense of the past.

T. H. Pear has published a lecture[19] on Imagery and its place in mental processes. His main interest is that of the professional psychologist, but some of his findings are of interest to the student of literature. For instance, he shows that the term 'image' is used with very loose definition by literary critics, and his list of definitions should prove of value. He also notes a number of useful references to the literature of the subject.

H. Granville-Barker faces the reader with a number of surprises in his Romanes Lecture, *On Poetry in Drama*.[20] He employs a very wide definition of poetry, which he does not confine to verse. Indeed, he emphasizes the unhappy effect on the drama of the imitative and uninspired blank verse play. He deplores the rift which has separated literature from the theatre, for which in some original and interesting comments he holds Dryden as initially responsible. The revival of poetic drama he finds coming through the prose of Maurice Maeterlinck. Poetry as he here understands it is pattern 'capable of expressing thought and emotion combined, and at time, emotion almost divorced from thought'. Many will be surprised to find *Peter Pan* assigned a place as pre-eminently the poetical play in the modern period. He recognizes that the poet must learn the 'fourfold language of the stage'—'speech, actions presentation of the character through the action, and the setting'. He deals with contemporary poetic drama, and adds a plea in conclusion for a greater understanding of the conventions of the stage.

Elizabeth Drew has written a volume[21] on the drama which

[19] *The Place of Imagery in Mental Processes*, by T. H. Pear. Manchester Univ. Press. pp. 24. 1*s*. 6*d*.

[20] *On Poetry in Drama*, by Harley Granville-Barker. Sidgwick and Jackson. pp. 42. 2*s*.

[21] *Discovering Drama*, by Elizabeth Drew. Cape. pp. 252. 7*s*. 6*d*.

parallels Granville-Barker's lecture in a number of its interests. She is concerned with the present conflict between the theatre and literature, in which the position of the theatre has been expressed in its most aggressive form by Komisarjevsky: 'the unliterary theatre is the only genuine form of theatrical art'. She suggests that the level at which a play can be a success in the theatre is a lower creative level than that which satisfies the true artist. A play may be good 'theatre' and only poor drama. At the same time the dramatist, along with his literary powers, must have skill in the craft of drama, and an understanding of the conventions and theatrical possibilities of the stage for which he writes. This leads her to outline in greater detail the separate conventions of the Greek, the Elizabethan, and the modern theatres.

Such a summary does less than justice to Elizabeth Drew's study. In outline her argument may be familiar, but it gains freshness from her insight into the problems of the artist, and from her freedom from all the accepted positions retailed in the histories of literature. She employs her conclusions on theatrical convention in a discussion of 'comedy', 'tragedy', and 'poetry' in drama. Of particular interest is her concluding section, with its affirmation that 'the highest achievements of drama have always been conceived and written in poetry'. It is here that she approaches most closely to Granville-Barker's theme. Poetic drama, she suggests, tends to withdraw itself from the immediate social theme, and to push towards generalizations in its treatment of actions. It has as its medium the most intense use of language that we possess. The author would presumably not accept Granville-Barker's very wide definition of poetic drama, though like him she emphasizes the importance of the distinction between drama which is conceived poetically and drama which has the verse added on as a detachable decoration.

Allardyce Nicoll's study[22] of theatrical art from the beginnings to the present day, entitled *The Development of the Theatre*, is now issued in a second edition. This is one of Nicoll's

[22] *The Development of Drama*, by Allardyce Nicoll. Harrap. pp. 309. 36*s*.

elaborately illustrated dramatic histories. The volume was noticed on its first appearance in *Y.W.*, vol. viii, pp. 27–31. Nicoll's text is now accompanied with over three hundred illustrations of theatres, stages, stage-plans, actors, and 'sets'. Apart from revision this volume contains new material. The final chapter of the 'Theatres of the Modern Period' has been entirely rewritten, and an additional series of illustrations has been prepared to accompany its text. Appendix C, which originally contained extracts from the *Dialogues* of Leone di Somi, now includes the entire text of these disquisitions, which give an excellent picture of Renaissance ideals and practice. A further appendix presents a number of illustrations derived from the collection made at Yale University of theatrical designs and plans. Nicoll notes that over 30,000 prints and drawings have been reproduced and filed in this collection, which will become in time a comprehensive pictorial account of the art of the theatre.

Dane F. Smith has made an analysis[23] of some seventy plays between 1671 and 1737 which make criticisms and comments on contemporary stage conditions. The volume possibly suffers from an absence of continuity, though this arises from the nature of the material with which Smith has to deal. There are, however, obvious signs of his thoroughness and scholarship, and the volume should be of value to the historian of the theatre.

E. M. Gagey has attempted to survey[24] the history of ballad opera, of which Gay's *Beggar's Opera* is the most distinguished example. His work is fully documented with references to critical work and with lists of ballad operas, published and unpublished. Despite the close attention which Gagey must have devoted to the subject, he does not attempt to exaggerate its importance. He emphasizes the popularity of popular and 'Gothick' tunes in the theatre which acclaimed the *Beggar's*

[23] *Plays about the Theatre*, by Dane F. Smith. O.U.P. pp. xxiv+287. $4.00.

[24] *Ballad Opera*, by E. M. Gagey. Columbia and O.U. Presses. pp. xii+259. 15*s*.

Opera, but he has been unable to discover any worthy counterpart for Gay's work. After a decade or two of undistinguished survival, ballad opera lost its identity in the new comic opera which became popular in the second half of the century. Few ballad operas, apart from the *Beggar's Opera*, survived after 1750. Gagey considers the origins of ballad opera, and its more humble examples, with discrimination. He has added a chapter to theatrical history, and his final claims for his theme are modest, and not likely to be disputed.

E. A. Baker has now reached the eighth volume[25] of his history of the novel, and this is one of the most interesting volumes in the whole series. He is here troubled comparatively little by minor writers, though he does justice to the Mrs. Crowes and Mrs. Clives when he encounters them. It has of course been part of Baker's plan from the beginning to be faithful to pedestrian work where he finds it. Fortunately he has in this volume to consider a number of writers of a different stature. His study begins with the Brontës and ends with George Meredith, and includes Trollope, George Eliot, the Kingsleys, Wilkie Collins, and Charles Reade. The best thing in the volume is Baker's treatment of Meredith, which is detailed and sympathetic.

G. H. Gerould has written a study[26] of the art of fiction from the reader's point of view. He discusses design, credibility, character, and the presentation of ideas in a fictional form. He illustrates his argument with numerous and apt illustrations taken from all modern periods of fiction. The volume is a useful introduction to the principles of criticism in prose fiction.

Alec Craig has written a useful summary[27] of the law in relation to obscene publications in England. The position is

[25] *The History of the Novel*, by E. A. Baker. vol. viii. Witherby. pp. 411. 18*s*.

[26] *How to Read Fiction*, by G. H. Gerould. Princeton and O.U. Presses. pp. 153. 7*s*.

[27] *The Banned Books of England*, by Alec Craig. Allen and Unwin. pp. 207. 7*s*. 6*d*.

governed by the Obscene Publications Act of Lord Campbell. This is interpreted by the notorious judgement of Chief Justice Cockburn in 1868, which goes far beyond the intention of the original Statute.

R. Warwick Bond has selected a number of letters and other remains[28] collected for the most part by the Countess of Charleville between 1778 and 1820. The volume gives a number of glimpses of the life and great personages of the period, though it adds little that is both new and important. Lady Charleville was born in Armagh and gained her title from her second husband. She had a wide circle of friends in England and in Ireland. Her friends were mostly of the rather less than great. The firmest record is of Lady Morgan and of her continental wanderings. There is a sympathetic and interesting review of the volume in *M.L.R.*, Jan. 1938.

When the high standard of the transactions of the Royal Society of Literature is borne in mind one must confess some sense of disappointment in this year's collection[29] of papers, edited by G. P. Gooch. There are suggestions in his introduction that the distinguished editor is himself not altogether unaware of the varied standard of the material which he introduces. H. A. Vachell on *Technique of Novels and Plays* is consistently disappointing. A. E. W. Mason on *Story-Telling* is simple and unpretentious without departing from commonplace. Philip Gosse on *Pirates and their Books* is on his own theme, which he masters with an easy competence. E. H. W. Meyerstein on *Chatterton* is also on his own theme, but adds nothing to his earlier writings. One can share Dr. Gooch's surmise that *Art and Nationality* by the late John Drinkwater was 'not one of his best literary efforts'. Sir Henry Sharpe has an interesting paper on *Anglo-Indian Verse*. Edith J. Morley on *Eighteenth-Century Ideals in Life and Literature* makes an attempt to discover some general truths about eighteenth-century art.

[28] *The Marlay Letters*, by R. Warwick Bond. Constable. pp. xxix + 476. 21*s*.

[29] *Essays by Divers Hands: Transactions of the Royal Society of Literature*, ed. by G. P. Gooch. O.U.P. pp. 155. 7*s*.

Even those whom Ezra Pound has offended by his manner or his principles in criticism should find something of interest in this volume.[30] An essay on A. E. Housman's *Name and Nature of Poetry* is denunciatory but acute. A study of Harold Munro has biographical as well as critical material. Laurence Binyon's translation of the *Inferno* is examined with Pound's characteristic excess of gusto, but with more temperance than one has come to expect in his utterances. The volume also contains a number of brief studies on contemporary literature and on the problem of writing, including a long and pugnacious essay entitled 'How to Read'.

Mention may finally be made of a volume of essays, partly in English, partly in Hungarian,[31] dealing chiefly with points of contact between the two countries in their history and their literature. Among the contents is an interesting study by Eva Róna of *Hungary in a Medieval Poem.* The poem is *Capystranus*, a metrical romance of which two fragmentary copies, printed probably by Wynken de Worde, are extant. The English versifier celebrates the joint victory of the Italian John of Capistrano and the Hungarian John of Hunyad over the Turks at Belgrade in 1456. Edith M. Horváth writes on *An Unknown Cambridge Poet*, J. A. Blackwell, who lived in Hungary as British political agent, 1843–51. She prints some specimens of his poetry, written at Cambridge, and preserved in Hungarian archives. Eugene Pivány deals with *Hungarians of the 16th and 17th Centuries in English Literature.* Two articles without local connexion are noted on pp. 156 and 252.

[30] *Polite Essays*, by Ezra Pound. Faber and Faber. pp. vii+207. 7*s.* 6*d.*

[31] *Studies in English Philology.* Vol. ii. Essays presented . . . to Prof. A. B. Yolland. Department of English, Royal Hungarian Univ. of Sciences. Budapest. P. 3.

II

PHILOLOGY: GENERAL WORKS

By C. L. Wrenn

This year, once again, marked and widespread activity has been shown in the linguistic sciences: and this has included much work of general interest, and of particular concern to the student of English. There has been an increased tendency to seek after specialized and more exact technique, to emphasize the sociological and synchronic aspects of the subject, and to relate the physiological and psychological bases of language particularly to physics and a 'Behaviouristic' outlook. Nevertheless, the year has been very fertile in products for the lexicographer, the etymologist, and the student of the history of English. The syntacticians—perhaps because of the above-named tendencies—have, for the most part, confined their studies to matters of contemporary usage; and place-name studies, which so lately suffered an irreparable blow in the death of R. E. Zachrisson, have produced rather less than has been customary. In America, the study of dialects, early records, and of the origins of idioms have continued to contribute to the knowledge of the history of our language. Work (mostly of too popular a character to fall within the scope of this chapter) has been very abundant on the cultural value of 'Standard English' and its teaching.

By far the most important book of the year in the field of general linguistics has been Iorgu Iordan's *Introduction to Romance Linguistics*,[1] which is, in fact, a treatise on the history and present state of linguistic science with special reference to Romance philology, which is considered as a part of the larger discipline of Indo-European philology. 'Language and art (p. 116), and so linguistics and aesthetics, are one and the same thing.' Orr has considerably augmented and admirably pre-

[1] *An Introduction to Romance Linguistics, its Schools and Scholars*, by Iorgu Iordan, revised, translated, and in parts recast by John Orr. Methuen. pp. xi+403. 21*s*.

sented Iordan's notable work, *Introducere în Studiul Limbilor Romanice*, which was published at Jassy five years ago. The main trends of linguistic thought and practice of the last fifty years are lucidly presented, though some may think that in stressing the 'idealistic' school of de Saussure and the achievements of the linguistic geographers Gilliéron and his followers, the work of the pioneer *Junggrammatiker* and those who still draw strength from them has been unfairly passed over, though Iordan is well aware of his omission, which is, as he thinks, justified. Here, for the first time, the student of linguistics—whatever his special interest—will find the present state of his subject fully and attractively set forth; and such different contributors to the art and science of language as Croce and Meillet are placed in proper perspective.

A purely linguistic *Festschrift* has appeared in honour of the veteran linguist van Ginneken, which—besides articles devoted to specialized and remote languages—contains several notable contributions of wider interest. Of these, the following seem to be of chief importance to the student of English philology:[2] Menzerath's *Neue Untersuchungen zur Lautabgrenzung und Wortsynthese mit Hilfe von Tonfilmaufnahmen*; A. Debrunner's *Dissimilation ganzer Wörter*; V. Mathesius' *Double Negation and Grammatical Concord*; van Wijk's *Umfang und Aufgabe der diachronischen Phonologie*; J. Vachek's *Can the Phoneme be defined in terms of Time?*; Kuryl'owicz's *L'Indoeuropéen connaissait-il A à côté de O*; Baader's *Der Intensivierungsverlauf des germanischen Akzents*; A. H. Gardiner's *On Proper Names*; Gemelli's *Nuovo Contributo alla Conoscenza della Struttura delle Vocali*, and Stetson's *The Phoneme and the Grapheme*.

In his profoundly argued study of the philosophy of language,[3] R. Hönigswald seeks to establish the philosophical facts which can be inferred from the phenomena of speech and language.

[2] *Mélanges de linguistique et de philologie offerts à Jacq. van Ginneken à l'occasion de son soixantième anniversaire, 21 avril, 1937*. Amsterdam: Swets and Zeitlinger. pp. li+364. Fl. 8.

[3] *Philosophie und Sprache, Problemkritik und System*, von Richard Hönigswald. Basel: Haus zum Falken. pp. x+461. Fr. 52.

In language he sees a way of explaining the fundamentals of man's nature; and by a strictly metaphysical method he strives to define more exactly the terms employed by linguists; and, though the book is likely to be of more interest to the metaphysician than the philologist, it yet may serve as a wholesome corrective to much that is loose and facile in the thought of contemporary students of language. Of metaphysical character, too, is R. A. Wilson's little study of the origin of language.[4] But, whereas Hönigswald is occupied mainly with the basic implications of language and their relation to mind, Wilson's inquiry is rather into the place of language in human evolution and its origin in a *purposive* organic growth of the world. He gives, first, a good summary of the beginnings of the study of language (especially illuminating is his account of the work of Whitney), and then examines the implications for linguistic study of Darwin's philosophy and of the materialistic mechanism which has evolved from it. It is, principally, this mechanistic explanation of language which Wilson seeks to combat. He holds that language is the final result of the emergence of human consciousness in the process of world-evolution. He treats also of the nature of poetic consciousness.

J. R. Firth's popular little sketch, *The Tongues of Men*,[5] is an excellent example of that *vulgarisation* by experts which is becoming so fashionable to-day. It offers to the general reader a sketch of the origins and nature of language, an account of the contemporary scientific attitude, and a plea for a more critical use of English with the reform of its study and spelling. For Firth, 'classical grammar' is of merely historical interest—something which was once of value but has long since served its purpose and should now be discarded. Similarly, he finds little value for the student of to-day in any historical study of language. All should be dominated by the new sciences of sociology and phonology (by this last is meant the continental *Phonologie*). It is a book full of stimulating and provocative (some

[4] *The Birth of Language, its Place in World-evolution and its Structure in Relation to Space and Time*, by R. A. Wilson. Dent. pp. xii+202. 8*s*. 6*d*.

[5] *The Tongues of Men*, by J. R. Firth. Watts. pp. 160. 2*s*. 6*d*.

may think provoking) paradoxes: and, though often loosely written and covering in a small space a very vast variety of matters, it will interest many—especially through its constant 'awareness of the contemporary scene'.

A. Baumgarten's address on science and language is a thoughtful and interesting treatment of language[6] in relation to its less conscious and more spiritual aspects. His main theme is the language of jurists; but he touches upon several matters of wider interest, and concentrates a great deal of reasoning in a very limited space.

Of what may, perhaps, best be termed historical linguistics the year has been but little productive. The volume of M. Honnorat (which was inadvertently omitted from last year's survey) entitled *La Tour de Babel*[7] is a violently expressed argument in favour of the monogenetic theory of the origin of language, somewhat on the lines of Wadler's book of similar title noticed in *Y.W.* (pp. 27–8) for last year. But, though its method is by means of elaborate correspondences between diverse groups of tongues as a demonstration of their ultimate origin all from the same pre-Babel source, the method is applied with entire disregard for what are generally considered to be necessary scientific principles, and it begins by rejecting uncompromisingly the linguistic work of Vendryes and Meillet. The use made of the Germanic languages does not encourage confidence in the book as a whole.

C. E. Bazell has written a significant historical note on *Indo-European final unaccented ē in Germanic* (*J.E.G.P.*, Jan.). He suggests that the ON. *A*-rune of early inscriptions could not yet have been a front vowel, as is usually assumed, and cites convincing evidence in support of this view. He then turns to the problem of the final *e* of the Gothic genitive plural of

[6] *Wissenschaft und Sprache*, by A. Baumgarten. *Rektoratsprogramm der Universität Basel für das Jahr 1936*. Basel: Friedrich Reinhardt. Pp. 41.

[7] *La Tour de Babel et la langue primitive de la terre*, by Michel Honnorat. Paris: Maisonneuve. pp. 247.

nouns, and proposes an explanation from analogy and the parallel of the IE. instrumental singular ending in *e*. This is not entirely a new proposal, but it is here put forward in a new way.

The application of recent linguistic ideas to contemporary language has produced some interesting work. Adrien Millet's summary of his course of lectures on the articulation of vowels[8] is a good clear exposition, with diagrams of the essential facts in vowel-pronunciation, in the light of the most recent experimental knowledge.

Wilbur Schramm's article on *The Acoustic Nature of Accent in American Speech* (*American Speech*, Feb.) is a clear scientific study of tests that have been lately applied, with the aid of the best mechanical devices, designed to ascertain the exact relationship between intensity, pitch, and duration in contemporary speech. Though the material used was American, its treatment seems likely to be of value for English speech in general. Schramm finds that it is hard to isolate the various constituents of what we loosely call accent, and that their interrelationship is far more complex than had hitherto been supposed. He gives useful statistics of his results, though he does not pretend that these are in themselves conclusive. He has, it seems, studied with good effect the work on electro-acoustics of the Italians Gemelli and Pastori.

Some subtle, if inconclusive, criticism of modern grammarians is contained in C. E. Bazell's two articles entitled *Notes on Synchronic Grammar* contributed to *English Studies* (Feb. and Oct.). The first of these deals with 'Case in English', and examines the validity of case in the terminology of English grammar, comparing the well-known view of Jespersen with the now old-fashioned attitude of Sonnenschein. He criticizes effectively Hjelmslev's proposals in his *La Catégorie des cas* (*Acta Jutlandica*, vii, Aarhus, 1935). The second article is a

[8] *L'Articulation des Voyelles: Étude expérimentale des conditions physiques et physiologiques de la résonance vocalique.* Paris: Librairie Vrin. pp. 15.

somewhat negative contribution towards the definition of the phoneme. Here the particular object of Bazell's criticism is Sechehaye's statement (*Actes du Congrès International de Linguistes*, Maisonneuve, 1935) that 'Le phonème acoustique est au phonème articulé comme le signifiant est au signifié'.

A. S. C. Ross writes on *An Example of Vowel-harmony in a Young Child* (*M.L.N.*, Nov.), showing how a child of 21 months tends to assimilate the pronunciation of different vowels in apparently unrelated words. He illustrates the point by such series of words as [babə], [abə], and [bagə], said by the child for respectively *baby*, *up*, and *bag*. It may not seem clear to all that such common phenomena as these are accurately to be described as examples of 'vowel-harmony'.

A. H. Gardiner's *Linguistic Theory, a Reply to some Critics* (*Eng. Stud.*, April) is a defence of its author's *Theory of Speech and Language* (see *Y.W.* xiii. 32–3), and in particular of his conception of the nature of the Sentence. He deals with three classes of his critics—those who have thought his work too obvious to have been worth the doing, those who regard it as worthless merely because they are unable to understand it, and those (like Funke) who have understood it sympathetically and criticized it fairly. Gardiner finds himself merely impatient with critics of the physical school (like Kantor) who deny entirely that mind-processes can be observed, and feels that the critics of the Prague school (e.g. Mathesius) have failed to appreciate his theory of the Sentence mainly through their special prejudices. He ends, however, with just words with which all must agree. 'He embarks on deep water', he says, 'who embarks on linguistic theory; and it is very possible that there are several different ways one can learn to swim therein.'

As the studies which it is proposed here to group under the general heading 'History of the Language' cover a very wide field and vary greatly in character, they will be dealt with, as far as possible, in a roughly chronological order: for though there is much valuable work, it is difficult to single out what is of specially outstanding importance.

Hermann Flasdieck has written three thoroughly scientific and informative articles on three verbs in the Germanic languages with special reference to their Old English forms. In his *Das altgermanische Verbum substantivum unter besonderer Berücksichtigung des Altenglischen* (*Eng. Stud.* lxxi. 3) Flasdieck has collected and discussed all the forms of common interest in the Germanic languages and has aimed at completeness in Old English. He gives a particularly valuable account of the forms of 'is', and exposes admirably the forms derived from IE. *or-* ⟩ Gmc. *ar-*. Though nothing quite new is here brought forward, it is most convenient to have all the forms and the available information about them assembled together in one scholarly article. It is a pity that Flasdieck consistently uses the *visarga* (transliterated as *ḥ*) for the final letter of Sanskrit words originally ending in *s*; for only the reader familiar with Sanskrit and its rules of *sandhi* will at once realize that the first person plural of the substantive verb given as Sanskrit *smaḥ* ⟨ IE. *smes* is to be taken for etymological purposes as equivalent to *smas*. This practice is, of course, common enough among good scholars, but it is none the less to be deprecated.

Under the title *Das Verbum 'Wollen' im Germanischen* (*Anglia*, Jan.) Flasdieck reviews most thoroughly and clearly previous attempts to explain the many and widely varying forms of this verb in the Germanic languages, and then puts forward his own ideas on each form. He makes Old English the main object of his study, while keeping ultimate Indo-European origins and Germanic parallels fully in mind; and this important article is the fullest and most valuable treatment of the Old English forms from the various dialects yet attempted in this way. His handling of the Northumbrian forms (particularly of first person sing. *willo*, pl. indic. *wallaþ*, and optat. pl. *wælle*) is of very great interest, though inevitably much of what he says is of a speculative character. Assumed inter-analogical influences, upon which hypotheses much of the argument is based, can hardly be tested to the point of proof or disproof.

Flasdieck's third article of this kind, entitled *Ae. dōn und gān* (*Anglia*, Jan.), is again thorough and scholarly, tracing each form carefully back to hypothetical origins in

Indo-European and including the Old English dialect-forms. *Dyde* is explained as from an optative type **dudi*—a view which is, of course, not new.

Margareta Ångström's elaborate work on the 'delabialization' of OE. *-y-* is somewhat misleadingly entitled *Studies in O.E. MSS.*:[9] for, apart from some facsimiles of famous manuscripts given at the beginning of the book, its chief concern is with sound-changes, and there is very little that suggests the use of manuscripts rather than printed texts. She classifies her manuscripts, by their probable locality of copying, into West-Saxon, Mercian, Northumbrian, Worcestershire, and South-Eastern. There is a brief introduction on the Old English dialects, but no attempt to explain the actual phonetic processes involved in the 'delabialization'. The concluding summary of results yields only a confirmation of what was already accepted by students of the phonology. There is a glossary, but no index. This method of classification by locality of copying leads to the omission or scant treatment of some of the more important manuscripts. Thus, though the *Exeter Book* is mentioned as illustrating the writing of *i* for earlier *y* markedly, there is no examination of this outstandingly significant text. The bibliography is disappointing. It is neither complete nor accurate. No mention is made of the most important Old English grammar since Sievers (that of R. Girvan) nor of the most notable facsimile of the *Exeter Book* with its descriptive introductions by R. W. Chambers, Max Förster, and Robin Flower. Yet books not relevant to the inquiry are named freely (such as Fägersten's work on the Dorset place-names and R. W. Chambers's *Continuity in English Prose*). The book, nevertheless, contains some useful facts not hitherto made easily available.

Francis P. Magoun, Jnr., contributes an article on *Colloquial Old and Middle English* to *Harvard Studies and Notes in Philology and Literature* (vol. xix). His proposal is to give some

[9] *Studies in Old English MSS., with special reference to the Delabialization of ÿ (u+i) to ĭ*, by Margareta Ångström. Uppsala: Almqvist and Wiksells Boktryckeri. pp. 175.

clearer recognition to the significance of the 'occasional spellings' of late Old English scribes. He begins by citing Kemp Malone's suggestion that the 'Transition' from Old English to Middle English took place in the tenth century (*Curme Volume of Linguistic Studies*, Lang. Monographs, vii), and the similar view that Modern English should be considered to have begun earlier than orthodox scholars had supposed, put forward in Wyld's *History of Modern Colloquial English*. On the assumption that the divergences from traditional orthography of late Old English scribes prove that (so-called) Middle English sound-changes were already beginning to be noticed in the tenth or eleventh centuries, Magoun would employ the term 'Colloquial Old English' for 'anticipations of the clear-cut written stages' of Middle English. He would use '*Colloquial Old English* for anticipations before *c.* 1100 of Middle English, and *Colloquial Middle English* for anticipations before *c.* 1450 of New English'. The course suggested by Magoun would seem to imply a merely pronunciational value for the term 'Colloquial', as well as giving too clear-cut a significance to scribal practices in orthography which may, or may not, always be true indications of pronunciation. Moreover, he does not, perhaps, allow enough weight to the dialectal differences which betray themselves at times in spellings. The problem he handles is more complex than he seems to realize.

E. Grosse's full and learned volume on the Modern English spelling *-ea-*[10] will be of use as a work of reference in which most of the material for the study of this subject is collected together and classified, and for its discussion of a number of special problems. Grosse begins with an account of the work of his predecessors, though he does not seem to find it necessary to discuss the work of Zachrisson and Wyld, which has certainly been influential and has touched at several points on the matters here to be dealt with. Perhaps the explanation is that Grosse is more concerned with spelling than with pronunciation throughout the book, though these can hardly be separated

[10] *Die neuenglische EA-Schreibung, ein Beitrag zur Geschichte der neuenglischen Orthographie*, by Eginhard Grosse. Leipzig: Mayer und Müller. (Palaestra 208.) pp. viii+271. RM. 20.

in the studying. The various uses of the spelling *-ea-* are classified according to the pronunciation which they are held to represent, each pronunciation being given a separate section of the chapter called 'The Modern English material': thus, the first is headed 'Aussprache [ī]' (words of the type *beam*). The origin in Old English and Middle English of each sound is indicated. The third chapter deals with the historical tradition of the spelling, and this is followed by a full historical sketch. The final chapter handles interestingly problems of words in whose history the *-ea-* spelling has played a part, as, for example, *seize*, *leisure*, and *breast*. A concluding summing-up is added. The most valuable part of the book will probably be found to be its historical portions; and the history of *-ea-* is dealt with in Old English and Middle English as well as its later and better-known uses.

J. Hammerschlag's examination of the influences of dialects on the vocabulary of early Modern English takes the works of Caxton and Fabyan as its basis.[11] Starting with the view that our *Hochsprache* is, primarily, a spoken rather than a *Schriftsprache* in origin, and that whereas its inflexional system has been simplified through Northern influences, its sounds are rather of East Midland provenance, Hammerschlag seeks to discover from a study of representative early authors to what extent the influences of dialects can be discerned in our vocabulary. A word-index conveniently shows the result, and the investigation—though perhaps too limited in its choice of material—is carried through thoroughly and fruitfully. Only one Kentish word is doubtfully found in Caxton, while both he and Fabyan show clearly traceable Northern words in their vocabulary. There is a good bibliography, and both *O.E.D.* and the *English Dialect Dictionary* have been used to good purpose. Words of common interest which have survived (like *crag*, *fell*, and *irk*) are dealt with, besides several whose interest is now only literary and antiquarian, like *glaver* and

[11] *Dialekteinflüsse im Frühneuenglischen Wortschatz, nachgewiesen an Caxton und Fabyan*, by Johannes Hammerschlag. Bonn: Peter Hanstein Verlagsbuchhandlung. (Bonner Studien zur englischen Philologie.) pp. 142. RM. 5.20.

fage. But, in treating of this last, it is to be regretted that Hammerschlag does not seem to have noticed the important discussion of *fage* (as an emendation of the manuscript reading *sage*) in line 531 in Tolkien and Gordon's standard edition of *Sir Gawain and the Green Knight*. There (in the note) further references are given from Onions: and Onions's note on *fage* in *T.L.S.* for 5 Feb. 1931 might usefully have been added.

Otto Jespersen defends once more his well-known view of Verner's Law (*English Studies*, April) against Trnka, who attacked it in *Proc. of the 2nd Congress of Phonetic Sciences* (Cambridge, 1936, pp. 60 ff.). Jespersen reaffirms what he had lately said in his important article entitled *Verners Gesetz und das Wesen des Akzents* (*Linguistica*, noticed in *Y.W.* xiv. 47), emphasizing the voicing which he believes to have taken place in words like *ajar*, *Alexander* (beside *exercise*), and *examination*—a voicing of spirants which seems to be parallel to the phenomena loosely referred to by philologists as *Verner's Law*. He thinks that Trnka had not fully understood his point, and rejects the latter's attempts to explain English apparent voicings of spirants from Anglo-Norman or from analogy. Jespersen would make stress variation the cause of such voicings, and thus assumes the working of tendencies in English parallel to those found in Primitive Germanic first noticed by Verner.

Herbert Penzl discusses in his article (*Anglia*, Jan.) on *Der [r]-Einschub nach M.E. ā in Neuengland*, the common habit which he noticed among New England farmers of pronouncing some kind of *r* after the long vowel in such words as *palmer*, *schoolma'am*, *Chicago*, and *father*. He is, however, more concerned with possible explanations from psychology and the working of analogy than with any purely phonetic or historical interpretation, and does not draw the parallels one might have expected from the history of English in this country.

Of more scientific value for the student of the history of English is Claude Simpson's *Early Rhode-Island Pronunciation, 1636–1700, as reflected in published Town Records* (*Dialect Notes*,

vol. vi, pt. xiv). This article, which is a summary of a thesis, inaugurates a new and valuable series of summaries of scientific monographs. These 'Microfilm Monographs' which the American *Dialect Notes* now begins to publish will be synopses of dissertations of which, by a new process, libraries will be able to be provided with the complete version in 'Microfilms'. Most of the pronunciations which Simpson cites seem, as he says, to reflect the usual 'London' habit of the seventeenth century: but his material will serve as a useful background to the *Dialect Atlas* now being carried through by Hans Kurath and his helpers. This photographic process, if the 'Microfilms' are as cheap as is here suggested, will be indeed a boon to the student.

William Matthews's continuous series of papers (*N. & Q.*, Jan. 2 to April 3), entitled *Vulgar Speech of London in the XV to XVII Centuries*, is a useful and thoughtful account derived mostly from the papers of Machyn and from a series of unpublished churchwardens' account-books. He begins with a popular summary of the processes by which 'London English' became the 'accepted' language in this country, and makes a strong plea for the serious study of 'Cockney' as a valuable and neglected source of information. The main work then examines what Matthews calls 'Pronunciations shown by misspellings', arranging them systematically according to their Middle English origins. The result of this new investigation is, in general, to confirm the views of Wyld and Zachrisson (the last-named does not receive sufficient attention) on the dating of the vowel-changes. But, though often critical of Wyld in matters of detail, Matthews shares with him that habit of strongly emphasizing the 'occasional spelling' which has rendered assumptions of early dating for sound-shifts in Modern English based narrowly on it still unacceptable to many scholars. Nevertheless all will probably admit the force of Matthews's argument that such a form as *raughters* (1610) shows that some kind of a back vowel was in the mind of the writer, though not every one will be ready from this kind of evidence to antedate the lowering in the South of front vowels before spirants, which is now commonly taken as the origin of our

pronunciation of the long vowel in words of the type *rather*. Matthews gives a full and convincing account of the vowel-sounds now heard in *toil* and *pile*, and has some interesting matter on the history of the pronunciation of *one*. In connexion with this last-named point he discusses the origin of the spellings in such words as *whole*, and might, perhaps, well have noticed Spenser's *whote* from *The Shepheardes Calender*.

E. K. Sheldon takes up a point from Matthews's articles noticed above in his *Vulgar Speech of London in the XV to XVII Centuries* (*N. & Q.*, Dec. 4). Matthews had found such spellings as *grund*, *dune*, and *unce* (for *ground*, *down*, and *ounce*) hard to explain in the late fifteenth century; and Sheldon offers his own interpretation of them. He suggests that already in the fifteenth century something like our diphthongal sound had been reached; but that the sound of *u* was then closer and more advanced and nearer to the Modern American [ʌ] than in our own *but*, so that the two elements of the diphthong in such a word as the development from ME. *grūnd* were near together and could be represented by *u*. Thus, he thinks, the diphthongal nature of the sound would be less apparent and there might not be sufficient consciousness of it to affect the spelling. He cites Wallis, who in 1674 had equated the English [ʌ] of *but* with the French *-eur*. But Wallis wrote a good deal later than the period under discussion, nor is it certain that his phonetic equivalents are so exact as to justify such a fine deduction as Sheldon wishes to make.

William Matthews's *Some Eighteenth-century Vulgarisms* (*R.E.S.*, July) quotes from servants' letters and those of women of the upper classes to show that there was then to be found the same 'vulgarism' in the writing of high-born women as in that of their servants. Many good London usages in pronunciation of the seventeenth century were being ousted by the 'standardizers' of the eighteenth century and thus became 'vulgar'. But these vulgarisms were not provincial or dialectal, but rather old-fashioned. Letters in the novels of Smollett and Fielding are quoted to show how these writers agree with what may be deduced from surviving private letters, and the servants' language of *The Yellowplush Papers* and of Sam Weller

is the survival of earlier London pronunciation which was in process of becoming 'vulgar' in the late eighteenth century. Some of the orthoepists who strove to push forward the fixing of 'correct' English are also discussed, and it is shown that these experts often differed among themselves.

Matthews in *Sailors' Pronunciation, 1770–1783* (*Anglia*, Jan.), supplements and continues his work on sailors' pronunciation of the seventeenth century (*Anglia*, lix) noticed in *Y.W.* xvi. 54. He has examined a number of log-books once more, but finds that the standard of education, and therefore of spelling, has become much more 'correct' in this later period, because probably of the improved social status of officers. A few spellings of interest, however, remain; and these mostly seem to suggest the survival among sailors of the late eighteenth century of pronunciations common enough in the earlier period, such as *stram* (stream), *hist* (hoist), *dreyed* (dried), and *hard* (heard).

Richard C. Boys, in his *An Eighteenth-century Essay on Spelling* (*M.L.N.*, March), points out the hitherto unnoticed significance of John La Fond's essay on the English language in his *New System of Music* (1725). La Fond proposed some changes in our spelling which have since taken place, such as the dropping of the *k* in words like *musick*, as well as others that have commended themselves to spelling reformers without achieving general acceptance, like the dropping of the *h* in *although* and of the *g* in *foreigner*. He also wished to abolish the *u* in words ending in *-our*, as has been done in America. On vocabulary his ideas seem to have been influenced by French towards some simplifications, such as *theorical* for *theoretical*; and he also proposed to substitute *aimable* for *amiable*. He had, however, some sensible suggestions to offer on the increasing foreign elements in English, and clearly shows how this was leading to a superabundance of 'synonyms', which cause awkwardness and ambiguity. La Fond's essay is certainly well worth attention.

Of late years the Gaelic dialects of the British Isles have been interesting Scandinavian scholars, and Elisabeth Westergaard

now comes forward with an essay on *Gaelic Influence on Lowland Scottish* (*Anglia*, Jan.). She remarks on the slightness of definite Gaelic influence on Scottish vocabulary, of which examples that are in widespread use can almost be counted on the fingers (*crag* is one that has become part of English). Such Gaelic words as there are in Scottish are mostly closely connected with the daily work of an agricultural population. But even these words are usually limited to particular dialects. Westergaard cites—besides *craig* (*creag*)—*clachan* (in Gaelic meaning 'stones' or 'houses', but in Scottish = 'village'), *beerach* = 'string for tying a cow' (Gaelic *buarach*), and *beemich* = 'the salted stomach of a calf' (Gaelic *bimid*), with others less common. Of the influence of Gaelic on pronunciation she finds little trace, except dialectally, and even then only occasionally.

The year has been productive in all kinds of lexicographical matters; and besides the continued work on dictionaries already in process of publication, it has seen the appearance of a notable dictionary of slang and a specimen portion of the long-looked-for Middle English dictionary from America.

The great *Dictionary of American English*,[12] of which the first part was noticed in *Y.W.* xvii. 53–4, has now reached the word *blood*, and continues to show the excellent qualities of its predecessor. This is not the place for a detailed review of this work, and its general plan was discussed last year. The difficulty of determining (particularly in a work on American English) the distinction between colloquial and slang is brought home to the reader of this part of the dictionary by the occasional omission of some familiar American usage: for while *beatemest* is admitted and well illustrated, *beat it* (in the sense of 'beat a retreat', &c.) is not noticed.

The debt of the *Dictionary of American English* to Thornton's *American Glossary*, acknowledged in the Preface to Part i, is probably greater than the editors have realized; and the continuance of its publication by the American Dialect Society in

[12] *A Dictionary of American English on Historical Principles*, Part II, BAGGAGE-SMASHER–BLOOD, edited by Sir William Craigie and James R. Hulbert. O.U.P. for Chicago U.P. pp. 117–244. 17*s*.

Dialect Notes (vol. vi, parts xiv and xv) will be warmly welcomed. These two instalments extend from *Slangwhanger* to *Under ditch.*

Sir William Craigie's Scottish dictionary[13] has made remarkably rapid progress this year, and with the conclusion of the letter *C* he has completed his first volume. This he fitly enriches with an appendix of *Addenda et Corrigenda* and some further prefatory matter. The gratitude which all must feel to Craigie for so expeditiously carrying on this herculean task should prevent one from feeling regret that it has not been possible for this much-needed dictionary to include even more detail. But the reading of such an author as Gavin Douglas will convince any one of the difficulty of the older Scottish tongue and of the number of 'contextual' meanings which Craigie has had to omit. Thus, for instance, the use of *bysmayr* = 'meretrix' in Douglas's *Aeneis* (Prologue to viii. 72) is not given. But a comparison of the Scottish material in *O.E.D.* with Craigie's new work can only make the student wish that this latter, which must remain the standard authority probably for ages to come, could have been even wider in its scope.

The *Middle English Dictionary*,[14] first planned in 1922 and begun under the direction of Clark Northup in 1926 at Cornell, was organized on its present basis at Michigan in 1930 under the editorship of the late Samuel Moore, whose death must have been a very severe blow to the work. This issue is merely that of a specimen 10-page section, accompanied by the Editor's sketch of the history of the project and of the plan and methods which have been adopted. After a generous acknowledgement to the *O.E.D.*, Knott emphasizes the need for this Middle English dictionary, which no one will deny: and adds the

[13] *A Dictionary of the Older Scottish Tongue*, by Sir William Craigie; parts vi and vii—COMMUNALITIE–COW and COW–CYTHARISTE. Chicago U.P. (through O.U.P.). 21*s.* each part.

[14] *A Middle English Dictionary*—L–LAIK; edited at the University of Michigan by Thomas A. Knott (1935–) and Samuel Moore (1930–4), with the assistance of S. B. Meech, H. Whitehall, J. F. Rettger, M. S. Ogden, and D. M. Reed. O.U.P. pp. iv+11.

information that 'The Middle English Dictionary thus adds in this small part . . . 48 words to M.E., 41 additional senses, 25 earlier quotations (than *O.E.D.*) and 402 quotations that are not in *O.E.D.*' This statement refers to the 137 entries of the specimen issue. On the other hand, it has been found necessary, while emphasizing finer points of meaning, to be less full than the Editors could have wished in matters of dialect and spelling. Some 100,000 pages of printed Middle English have been examined for the dictionary, besides a selection of unpublished manuscripts; and some 45,000 words have been collected by the dictionary staff, with some million of quotations. The period to be covered is from A.D. 1100 to 1475. Scottish words have, for the most part, been omitted, since they are being provided for in Craigie's *Dictionary of the Older Scottish Tongue*. Variant spellings are listed at the bottom of each page (a device which may be found convenient for rapid consultation); but inflexional forms seem to have been treated somewhat slenderly. A good deal of new matter has been added from recent periodical literature, as, for instance, in the entry under the difficult *Lag mon*. Unfortunately, owing to unforeseen circumstances publication has had to be held up for the present.

But the most spectacular lexicographical event of the year has been the appearance of Eric Partridge's *Dictionary of Slang*.[15] Its sub-title runs thus: 'Slang—including the language of the underworld, colloquialisms and catch-phrases, solecisms and catachreses, nicknames, vulgarisms and such Americanisms as have been naturalized'. For definitions and explanations of these terms we are referred (in the Preface) to Partridge's already well-known study of these topics in his *Slang, To-day and Yesterday*, which was noticed in *Y.W.* xiv. 58–9. With its unconventionally written and 'breezy' preface and its racy definitions and comments, this dictionary is indeed an impressive as well as an entertaining work. It is, too, by far the most complete and thorough book of its kind that has yet appeared, and includes and supersedes the contents of its

[15] *A Dictionary of Slang and Unconventional English*, by Eric Partridge. Routledge. pp. xv+999. 42*s*.

chief predecessors in this particular field. It may be thought that there is some lack of scientific precision and method in the work, and some will find it irritating to be referred for so much of the necessary *prolegomena* to Partridge's previous work. But gratitude that such a comprehensive book has been published at all will probably be the dominant feeling among all who are interested in its subjects. For Partridge has made full use of all the available material in *O.E.D.* and in the work of the older lexicographers of slang. Though the history of slang can only be studied seriously in England from the Tudor period onwards, yet a fuller and more philological treatment of the etymology and early history of many of the words and phrases in the dictionary would have made it of even greater value. Such a word as *along* in the phrase *along of* (and its reduced forms) would have benefited by a clear historical treatment, with references to its Old English and Middle English appearances.

A few interesting studies have appeared this year on the history of lexicography, in which one notices the reflection of the current general tendency everywhere among English and American scholars to pay more attention to the work of Dr. Johnson. The more important of these will now be briefly touched upon.

De Witt Talmage Starnes contributes a significant chapter to lexicographical history in his *Bilingual Dictionaries of Shakespeare's Day* (*P.M.L.A.*, Dec.). He shows by means of parallel passages how very much indebted was Florio for the wealth of idiomatic usage and phrase of his *Worlde of Wordes* to the *Dictionarium Linguae Latinae et Anglicanae* (1588) of Thomas Thomas (then commonly referred to as *Thomasius*) He shows, further, that through the work of Thomas Thomas, Florio is indirectly indebted to earlier writers like Cooper (author of the famous *Thesaurus*) and Elyot: so that there was, in fact, something like a continuous tradition of lexicographical material for bilingual works accumulating throughout the sixteenth and early seventeenth centuries. Again, Minsheu's Spanish-English dictionary of 1599 took a good deal of *Thomasius* (through

Ryder's Latin-English dictionary of 1589) as well as from Florio. Similarly, Cotgrave's great French-English dictionary of 1611 owed something to *Thomasius* as well as to Florio. It was, of course, in treating of the Latin words in the Romance languages that Florio, Minsheu, and Cotgrave chiefly were able to make use of the riches of their Classical predecessors. There was, then, considerable activity in the matter of dictionary-making before Florio as well as immediately after the publication of his so fascinating *Worlde of Wordes*.

Lane Cooper's article entitled *Dr. Johnson on Oats and Other Grains* (*P.M.L.A.*, Sept.) examines Read's paper, *The History of Dr. Johnson's Definition of Oats* in *Agricultural History* (viii, 1934) with approval, and adds further evidence to show that Johnson was both serious and effective in this definition, which has so often been misquoted and misrepresented. Johnson did, in fact, consult carefully the best agricultural reference-books of his time before writing his articles on oats as on other grains for his *Dictionary*; and in particular used Philip Miller's *The Gardener's Dictionary* (6th ed., 1752), compiled by one of Bailey's chief helpers.

Allen Walker Read gives an account of *Some Projected Dictionaries* (*J.E.G.P.*, April and July), covering the period from Johnson's *Dictionary* to the work of the great American Noah Webster. He lists a large number of projects which never reached beyond proposals or specimens and were commonly aimed at improving on or superseding the work of Dr. Johnson. 'This period', as Read says, 'is important because in it the Puristic attitude in grammar came to full flower and dictionary-authority became well established in the attitudes of English speakers.' Of these projects, which Read conveniently lists in chronological order, that of Herbert Croft, his *Oxford Dictionary of the English Language*, is the most significant. For it was well planned and considerable manuscript collections were made by Croft for it with the aid of a small staff, though lack of public support and finance prevented its publication and the manuscripts left behind by Croft have quite disappeared. It is of interest to observe, too, that this foreshadower of *O.E.D.*

was being prepared for some time in a room in the Old Ashmolean at Oxford, in the building which was for so many years the head-quarters of the staff of *O.E.D.* Of the many projects, perhaps the most valuable would have been those of Joseph Ritson and of Coleridge. But Ritson's manuscript collections made for a dictionary were sold at his death for only £2. 4*s.*, and Coleridge's contract is about all that remains of his undertaking of a dictionary for the *Encyclopaedia Metropolitana.* Read justly concludes that 'These efforts also help to explain the success of the *Oxford English Dictionary* in the latter half of the 19th century: it presented a focal point for the energies of people such as these, who were ineffectual by themselves.'

Stefan Einarsson in his *Old and Middle English Notes* (*J.E.G.P.*, April) quotes examples of how parallels from Old and Modern Norse may be used to clarify the meaning of words and expressions in Old English and Middle English. Thus, he explains the OE. *begæð* = 'confesses' or 'professes' in relation to the parallel use of Norse *ganga* in the phrase *ganga við faðerni* = 'confess to paternity of', and the common ME. *all and some* he parallels in the Mod. Icel. *allt og sumt.* He ends with some speculative remarks on Norse influence on earlier English.

The remainder of the lexicographical material for this year consists of notes and shorter articles on individual words and phrases, and is noticed briefly below, arranged as nearly as possible in chronological order.

Urban T. Holmes proposes a new and interesting explanation of Chaucer's mysterious *tydif* in his note *Chaucer's Tydif* (*P.Q.*, Jan.) reviewing the two examples (*Leg. of Good Women*, 153–4 and *Squ. T.* 648–9) which are known from Chaucer, and comparing *tydie* from Drayton's *Poly-Olbion.* He would explain *tydif* as a form of Latin *tyto* (Athene noctua), Greek τυτώ, with the Latin suffix *-ivus* added instead of the final *o.* Now *Tyto* is a kind of little owl, of whose nature it may be said that it is 'fierce and false'; and Holmes thinks that this explanation will also fit the context of the passage in Drayton. Such speculations can hardly be tested, but are always of interest.

George C. Adams explains the origins of *French Aumusse*, *English Amice* (*S. in Ph.*, Jan.), by citing all the Romance and Germanic cognates of each, and says that behind Fr. *Aumusse* lies Med. Lat. **Amiculum*, and that behind Eng. *Amice* a Med. Lat. **Amuculum* must be postulated. He explains the meaning of the terms from the original idea of a cap or covering for the head spreading downwards, and would seek for the *u* of **Amuculum* through an ultimately Gaulish-Celtic influence. For the *a*>*au* in *Aumusse* he compares *Augustus* beside *Agustus*: and to this last one might add the reading *Aumal* (almost certainly for *Amal*) in line 362 of *Sir Orfeo* in the Auchinleck manuscript (eds. Zielke and Sisam read wrongly *Animal*).

Harold B. Allen reconsiders the meaning of *Shakespeare's 'lay her a-hold'* of *The Tempest* (*M.L.N.*, Feb.) and definitely rejects the usual attempts to explain this unique expression. He holds that *a-hold* is an error for *a-hull*, and should therefore be discarded as a 'ghost-word'. Frequently in the voyage-literature of the sixteenth and seventeenth centuries the phrase *'lay her a-hull'* occurs as a technical nautical term meaning something like 'take in all sail'; and Allen cites examples of *a-hull* and the related verb-forms *hull* and *hulling* from *O.E.D.*, which, however, does not correct *a-hold* to *a-hull*.

Gordon Keith Chalmers has written an interesting semantic study in his *'Effluvia', the History of a Metaphor* (*P.M.L.A.*, Dec.). He traces the metaphorical use of this Latin word through science and philosophy to more general significations such as that in Pope's 'quick *effluvia* darting through the brain'. The use of the originally scientific notion is illustrated from Plotinus (though no Greek is quoted), and from seventeenth-century writers—including Sir Thomas Browne, Donne, and Henry More the Cambridge Platonist.

Hermann L. Ebeling seeks to find the origin of the modern meaning of *The Word 'Anachronism'* (*M.L.N.*, March), from Julius Scaliger's use of the Greek ἀναχρονισμοὶ in his *De Emendatione Temporum*, first published in 1583. Not till Scaliger's use had the word been limited to matters of inexact timing, and Scaliger's work was extremely influential.

In his note on *Virilist* (*N. & Q.*, Feb. 20) 'W. H. J.' calls attention to this new word from a passage in the late C. E.

Montague's *A Hind let Loose* (1910), the sense being, he thinks, 'an exponent of masculine energy of the sort that wins respect in spite of its crudity'.

Some interesting notes on American words and usages that are also now known on this side of the Atlantic should here be mentioned. Louis Kuethe's *Q. K. Philander Doesticks, P. B., Neologist* (*American Speech*, April) gives a list of neologisms from Mortimer Neal Thomson, whose pen-name is in the above title, both from his satirically topical *Doesticks' Letters* (1855) and his other works. These sometimes are records earlier than those to be found in *O.E.D.* or its Supplement. Thus, for instance, *Doesticks* has *gutter-snipe* in 1856 (*O.E.D.* 1859), *free love* in 1856 (*O.E.D. free lovers*, 1858), *pasteboard* in 1856 (*O.E.D.* 1873), &c.

G. H. Reese gives (*American Speech*, Dec.) a summary study of *The Word 'Master' in Trade-Names*, extracted from his thesis on Master, with its '45 clusters of meaning'. He deals especially with recent semantic developments in the American electrical trade. His examples are such as *Toastmaster* ('electric toaster'), *Mixmaster* (for mixing foods), *drinkmaster* (for making 'milk-shakes'), *waffle-iron of genuine HEADMASTER quality* (superfine apparatus for making waffles).

Joseph E. Gillet's *Flare* (*American Speech*, Dec.) is a study of the sense-developments of this word from the original notion of 'power of scent, sagacious discernment' (cf. Lat. *fragrare*), through an ever-widening variety of vague metaphorical uses down to the extremes of American 'Journalese'. He arranges his illustrations (mostly selected from journals) in chronological order; and it is instructive to notice that almost all his American instances could be paralleled from recent English newspaper-writers.

Peter Tamony's *The Origin of 'Hard-boiled'* (*American Speech*, Dec.) rejects the usual explanation of this piece of American slang which is now so familiar also in this country, and plausibly derives it from a late nineteenth-century conundrum. 'What's the hardest thing to beat?' says this riddle. The answer is 'a hard-boiled egg'. Tamony adds to this note a very useful set of out-of-the-way glossaries and word-lists,

which will prove particularly helpful to the student of current slang.

Sir W. Craigie's *Northern Words in Modern English* (*S.P.E. Tract*, No. L, pp. 327–61) will close the lexicographical section of this chapter, though its interest is wider and more popular than its title would imply. He shows how the latter eighteenth-century literary impulse of Romanticism brought into English literature a number of Scottish words, like *glen*, *strath*, and *cairn*; and how the Lake School of poets seem to have caused the revival of a few Northern English words like *fell*, *beck*, and *tarn*. He notes how Clough's single poem made *Bothy* a literary word, and how *heather* has replaced *ling* through literary influence. Similarly have *bracken* and *clan* become naturalized in English of all kinds.

Place-name study has produced rather less than usual this year, though the Place-name Society has published its customary altogether admirable volume. It was the year that saw the last published work of Zachrisson, to whose memory H. Kökeritz has written an understanding but very brief tribute, entitled, *Robert Eugen Zachrisson, in Memoriam* (*Studia Neophilologica*, Nov.).

Zachrisson's *Studies on the -ing-Suffix in Old English Place-names, with some Etymologies* (*Studia Neophilologica*, Nov.), is a full review of the whole matter and a detailed reply to the statements of Ekwall on it in *Studia Neophilologica*, v, and in his *Place-name Dictionary*. Zachrisson once more applies his well-known theories, especially his 'terminal theory', to the place-names in *-ing*. He argues that '*Ing* in compounds containing a personal name, e.g. *Ælfredingtun*, has genitival, not collective force'. Zachrisson then deals with some very specialized hypotheses concerning the relation of early settlements and of dialect-distribution to compound names containing *-ing* or *-inga*: and he shows (against Ekwall's view) that nearly all such compounds of personal names are Kentish or Anglian, but that such Anglian names are all of the *-inga* type. He gives the complete material for the study of this question, with many notes and comments. Until all the counties of

England have been surveyed fully, it will be scarcely possible to make any attempt at a final pronouncement on the opposing views on *-ing*-names of Ekwall and Zachrisson: but whatever Zachrisson has written must remain of stimulating significance to all students of our place-names.

A. H. Smith's volume on the East Riding and York Place-names is the outstanding work of the year in this section, and it will be found to be of especial interest to students of Norse influences in England,[16] for the names of Scandinavian, and predominantly of East Norse origin, are in many parts of the area almost as frequent as those from Old English. The usual features of the Place-name Society's volumes are here well carried out, though all will share the author's regret that very little use could be made of field-names because so few of them are traceable very far back. Very few new words have emerged from the study in this volume; but the demonstration from the name Yapham (pp. 182–3) that there was an OE. noun *geap* (Yapham is derived from a dat. pl. *geapum*) will be a probable advantage to the future editor of *The Ruin*, since its *Steap geap gedreas* (11–12) may now become more intelligible, as Smith has suggested. Interesting too are the river-names of this area, which include the difficult Ouse and Gipsey (an intermittently appearing stream); and the volume has valuable suggestions on several of them. The street-names of the City of York are included, as well as those of Hull (less fully); and there is an appendix on *Spen* in place-names which sheds new light on several difficulties of interpretation in Middle English texts, particularly *Sir Gawain and the Green Knight*. The brief notes on the dialect of the East Riding are well handled, with some illustration from contemporary pronunciation.

S. J. Madge's little book on Hornsey[17] is a careful and full study of a very difficult problem. For, apart from the difficulty

[16] *The Place-names of the East Riding of Yorkshire and York*, by A. H. Smith. English Place-name Society, vol. xiv. C.U.P. pp. lx+351+ six maps. 25*s*.

[17] *The Origin of the Name Hornsey*, by S. J. Madge. Publication of the Libraries' Committee, Hornsey. 1*s*.

of etymologizing the two names for the place (it was called Harringay before it became Hornsey), there is the further problem of explaining their relationship to each other. Madge is probably right in deriving Harringay, which occurs in a charter of 1243 as *Haringesheye*, from the family name Hering or Haring (OE. *Haringes hege* = 'Haring's enclosure'): and this explanation is certainly preferable to Ekwall's rather startling conjecture from a hypothetical OE. *hāring ēg* = 'the Island of the gray wood' (cf. OE. *hār* = 'gray'). The first record of Hornsey (as *Harnesey* in 1543) does not seem to help us to connect Hornsey with Harringay: but Madge has dealt well with this perhaps now insoluble problem.

Syntax has received less attention than it deserves in this year's publications, and indeed on its historical side seems to have produced no work of note. What has been done has been almost entirely confined to the interpretation of our contemporary language: so that it seems best this year to treat of syntax along with the other work on the language of the present day.

Jespersen has written an *Analytical Syntax*[18] which will be of special interest to all who have been following the develop ment of his philosophy and practice of grammar. For others, too, the book must be of some importance, in view of Jespersen's remarkable statement in the Preface. 'This book', he writes, 'may be considered the crowning effort of many years' occupation with grammatical problems, and thus forms a kind of supplement to my *Philosophy of Grammar* and *The System of Grammar*. I sincerely hope that fellow students will not let themselves be deterred by the look of my seemingly abstruse formulas, but will study them closely enough to realize their value in making it possible to gain a deeper insight into grammatical constructions in general.' Jespersen's purpose is to devise a method of representing 'the most important interrelations of words and parts of words in connected speech' by means of letters and other symbols, in a manner very much resembling the methods of chemists and other scientists. The

[18] *Analytical Syntax*, by Otto Jespersen. Allen and Unwin. pp. 170. 10*s*. 6*d*.

first part of the book consists of copious examples, from various languages but especially from English, of all types of sentence expressed as symbolized analytical formulae. The second part contains expositions and comments on the method of treating grammatical phenomena symbolically according to Jespersen's well-known improved terminology, ending with a concluding summary discussion of his use of a symbol to show that something not verbally expressed is 'latent' (in which he protests strongly against what he calls the 'Ellipsomania' of those who explain all difficulties by calling in the aid of ellipsis), and a few supplementary notes on *The Philosophy of Grammar*. In both parts the primary object is the exposition of syntactical analysis according to Jespersen's grammatical theories and terminology in scientific-looking symbolic formulae. While scholars will differ in their estimate of the importance or desirability of a symbolized syntactical analysis such as Jespersen here proposes and illustrates, all will find much that is interesting and thought-provoking in the comments on various aspects and terms of grammar which form the second half of the volume. On pp. 105–7, for instance, there is an admirable exposition of the weaknesses of the users of what Jespersen considers to be the unnecessary term *morpheme*: but this plea for simplicity against the multiplication of needless intricacies of technical terms is followed by the proposal to institute the new term *Morphoseme*, defined as 'A linguistic unit standing at the intersecting point, where form and notion meet'.

G. Kirchner's *The Verbs with Direct and Indirect Object Re-examined* (*English Studies*, June) is the concluding part of a summary and representative excerpts from a larger work which the author is shortly hoping to publish. The first two parts of this summary work appeared respectively in *English Studies* for February and October of 1936. Kirchner discusses all the idioms in contemporary use (including American) pertaining to a large number of verbs, of which he makes some 250 entries under the letters L to Z. He arranges his material conveniently on the plan of a dictionary, and this discussion of some finer points about contemporary usage may often supplement what can be found in existing dictionaries. Such

verbs as *Leave*, *Owe*, *Save*, and *Supply* afford matter for considerable discussion. The treatment is not, of course, primarily historical and is confined to the language of to-day or the immediate past. Such questions are dealt with as whether *false* in the expression 'to play *false*' is properly to be taken as noun or adverb.

Wolfgang Schmidt's article (*Anglia*, Jan.) entitled *Satzsinn und Satzfall* (*Modus der betonten Tatsächlichkeit und intensive Aktionsart im Neuenglischen*) is an examination, with new suggestions, of the work of Maria Schubiger on *The Role of Intonation in Spoken English* (noticed in *Y.W.* xvi. 60) and of Friedrich on the intensive aspect in Modern English (see *Y.W.* xvii. 49). Schmidt discusses what he calls the 'matter-of-factness' and the 'zurückhaltend' character in speech which, he believes, Englishmen cultivate, and its effects in intonation. In treating of the variation of meaning in *do* according to its intensity or tone of utterance, he seeks to correct and clarify some of Friedrich's statements.

E. Everett Ericson's *Noun-clauses in Because* (*Anglia*, Jan.) defends the use of *because* with a noun-clause in the literary language against what he calls the 'pseudo-logic and correctness' of the eighteenth century as represented in some recent grammarians who would disallow the practice. He cites one passage in Hobbes and many examples from recent American literary critics and journalists, to show that this usage is accepted among the best writers.

In his *Die Gerundialfügung mit und ohne Präposition im neueren Englischen* (*Eng. Stud.* lxxii. 1) Johann Ellinger returns to the old problem of the distinction between gerund and participles in *-ing*. He examines and further illustrates and clarifies Sweet's statement (*New English Grammar*, § 2333) that 'Indeed there seems little doubt that the colloquial *half-gerunds* in such causal constructions as "She caught cold *sitting* on the damp grass", "He tears his clothes *climbing* trees", have arisen *through the dropping of a preposition*'. In criticizing Kruisinga's view of the gerund (in his *Handbook of Present-day English*) Ellinger quotes copious examples from recent authors and contemporaries to show that the same *-ing*-form of the verb

can be used in the same context and meaning, both with and without a preposition.

Work on dialects has continued this year, though not in large quantity and mostly limited to the contemporary language. But both Germany and America are interesting themselves in the subject as well as England. It must be remembered, too, that a certain amount of dialect-study is contained in the work on place-names and in some of the historical investigations of English already noticed in this chapter.

Dialect Notes (vi, part xv) contains the usual report on the progress of the American *Dialect Atlas*, on which so much excellent work has already been carried through in New England: and in the difficulties and methods of these American investigators students of dialect on this side of the Atlantic will find many valuable lessons to learn.

William Matthews, in *Some Contributions to English Dialects* (*N. & Q.*, June 5), has done further work on eighteenth-century British Museum manuscripts along the lines of his *The Lincolnshire Dialect in the 18th Century* (*N. & Q.*, Dec. 7, 1935) noticed in *Y.W.* xvi. 56. He finds dialect words from Kent, Bedfordshire, and East Anglia, which have either not been noted at all before in *The English Dialect Dictionary* and *O.E.D.* and in glossaries, or else occur in the manuscripts he has studied at dates earlier than hitherto recorded. Particularly in Bedfordshire Matthews finds a few words not yet noticed, such as *Avon* = 'untidy' and *Bunion* = 'the ball of the great toe'.

Werner Nehls's book on the Aberdeen dialect of the present day follows the conventional methods[19] of contemporary dialect-study in which Brandl's work on English dialects led the way. The method is very much that of the monographs on South-East Yorkshire and North Durham respectively by A. Müller and K.-H. Borgis noticed in *Y.W.* xvii. 50–1. Nehls gives an admirable review of the work of his predecessors in the study of Scottish dialects (A. J. Ellis, Murray, Wright,

[19] *Der Sprachgebrauch der Dialektgegend von Aberdeen, dargestellt auf Grund von Sprechplatten und Dialektschreibungen*, by Werner Nehls. (Palaestra 209.) Leipzig: Mayer und Müller. pp. 124. RM. 8. 80.

Mutschmann, and the rest), and gives good phonetic transcriptions of passages said or read or sung to him by various speakers whom he supplies with brief biographical notes. As usual in such monographs, the Prodigal Son has his place. There are full accounts of the vowels and consonants of the speakers, and Nehls compares his results with what has been stated by the earlier dialect-grammarians. Though historical exposition is not part of his plan, the author gives profitable attention to the influences of the neighbouring dialects. On the whole the investigation, within the limitations of the Brandl method, is well carried through: but it may be suggested that it might have been desirable to have had more speakers whose language was 'purer' and less of a *Mischdialekt*.

Adolf Lamprecht's monograph on the dialect of south-west Yorkshire[20] is planned exactly on the same methods as that of Nehls described above: but it is fuller and more critical in tone and is written in a more thoughtful and stimulating way. It has, too, a particularly good bibliography and a thorough account of all previous work on its subject. Again there is the phonetic transcription of the reading or reciting of various speakers and a full discussion of the nature of their pronunciations. It is interesting to observe that Lamprecht has carefully read the full life of Joseph Wright written by his widow, and that he has used the knowledge thus gained of that great dialect-speaker and dialect-scholar to vivify his own researches. The Prodigal Son makes his inevitable appearance in this excellent monograph, as was to be expected.

The *Indogermanisches Jahrbuch* issued this year covers the year 1935, and includes everything that the student of English and Germanic philology is likely to require, both in his own and neighbouring fields.[21] But a new departure in bibliography

[20] *Der Sprachgebrauch im südwestlichen Yorkshire, dargestellt auf Grund von Sprechplatten und Dialektdrucken*, by Adolf Lamprecht (Palaestra 210.) Leipzig: Mayer und Müller. pp. 190. RM. 12.

[21] *Indogermanisches Jahrbuch: im Auftrag der indogermanischen Gesellschaft*, herausgegeben von Albert Debrunner und Walter Porzig. XXI. Band, Jahrgang 1937 (Bibliographie des Jahres 1935). Berlin: Walter De Gruyter. pp. 456. RM. 28.

which will be of special interest to those occupied with Old English studies is H. Arntz's full and well-arranged bibliography of Runic art,[22] which, of course, includes everything pertaining to the OE. Runic inscriptions as well as a useful introduction.

Of interest to the English philologist, too, though only indirectly, will be the abridged and revised English version of Holger Pedersen's authoritative *Vergleichende keltische Grammatik*, which he has now produced, with the collaboration of Henry Lewis.[23] For a handy one-volume English study of Celtic this is just what was needed. The work is intended mainly to prepare students in the countries where Celtic languages are spoken for the use of the larger *Vergleichende Grammatik*; but it will also serve well the English philologist who needs to verify a point from Celtic. It contains a very full list of verbs and is thoroughly brought up to date: but a general introduction would have been a great advantage.

This survey cannot attempt to deal with the mass of popular writing on the teaching of English, especially for the benefit of foreigners, which has been a feature of this year, nor with the many aids to the study of commercial English and public speaking which have appeared. But the following may be mentioned with brief comments.

Daniel Jones's 'standard' *English Pronouncing Dictionary* has reached a fourth edition, which contains more than 54,000 words of which over 4,000 have been added to those in the third edition. It has made use of Wyld's *Universal English Dictionary* and of the British Broadcasting Corporation's *Recommendations to Announcers*.[24]

E. Kruisinga's *Syllabus of English Syntax*[25] is written primarily for Dutch students. He gives a number of modern texts

[22] *Bibliographie der Runenkunde*, mit Unterstützung des Archäologischen Instituts des deutschen Reiches, von Helmut Arntz. Leipzig: Otto Harassowitz. pp. xiv+293. RM. 28.

[23] *A Concise Comparative Celtic Grammar*, by Henry Lewis and Holger Pedersen. Göttingen: Vandenboeck und Ruprecht. pp. xix+442. RM. 21.

[24] *An English Pronouncing Dictionary*. Fourth Edition, Revised and Enlarged, by Daniel Jones. Dent. pp. xxviii+495. 7*s*. 6*d*.

[25] *A Syllabus of English Syntax*, by E. Kruisinga. Groningen: P. Noordhoff N.V. pp. vii+75. Fl. 0.90.

for syntactical study, followed by a sketch of English syntax. He also suggests questions to be discussed arising out of the texts. Kruisinga rejects *Gerund* and *Infinitive* as unnecessary terms; but he freely uses *Genitive* for the name of a *Case* in Modern English.

From Warsaw come the first two parts of a *Technical Dictionary in Four Languages* (English, French, German, and Polish), of which Part I has the lemmata in English—with translations of each term into Polish, French, and German, and Part II has German lemmata, rendered into Polish, English, and French.[26] It is not strictly a 'dictionary', since only the mere translation of each term is given; but it is very full, and will be of use to those studying the special and rapidly changing aspects of language with which it deals.

[26] *Słownik Techniczny w czterech jezykach: Część* I, pp. 487, *Część* II, pp. 603. Warszawa: Przęglad Techniczny.

III

OLD ENGLISH

By Daisy E. Martin Clarke

The year 1937 did not produce a large number of outstanding works on Old English poetry, while the prose of the period was hardly touched upon. The most important of the few books to be noticed is the edition of the *Battle of Maldon* by the late E. V. Gordon, whose early death leaves a sad gap in the ranks of medieval scholars.

In the following pages books and articles on *Beowulf* and other heroic poetry are dealt with first, then those on other forms of verse; articles on prose texts, and a few miscellaneous notes and papers, conclude the chapter.

The anomalies in *Beowulf* both in description and narrative often give scope for various interpretations. In *J.E.G.P.* (Jan.) Kemp Malone writes a note on apparent contradictions in the accounts of *Young Beowulf*. 'As I see it the poet distinguishes three stages of development,' he writes. For these different descriptions he assumes a chronological order: first, the hero as an adventurous boy unaware of the purpose of his life; second, conscious that he has a mission and refusing to give his strength to anything trivial, despite criticism (lines 2177 ff.); and lastly with the appeal of the Danish kingdom, setting forth on his adventure against Grendel with the support of his countrymen. Malone fits this interpretation into his view that 'the poet was concerned to make a champion in terms of his own monkish ideals'.

In *R.E.S.* (Oct.) Kemp Malone gives a note on *The Burning of Heorot*, in which in opposition to R. Girvan he wishes to affirm the substantial accuracy of the *Beowulf* poet. Girvan, by reference to the *Bjarkamál*, suggests that the *Beowulf* reference (ll. 81*b*–85) combines two different incidents in the history of the hall, Heorot: (*a*) an unsuccessful attack on Heorot by Hroðgar's son-in-law, Ingeld; (*b*) later, a hall burning (? Heorot) after the death of Hroðgar. Kemp Malone, once

more referring to the *Bjarkamál*, concludes that although we learn of a hall burning, 'the hall so destroyed is not Hroðgar's hall'. It would seem to the present writer that the fragmentary nature of the *Bjarkamál* makes one hesitate to depend either mainly or alone on the material afforded by that poem.

The aim of Alois Brandl's article, *Beowulf-Epos und Aeneis in systematischer Vergleichung* (*Archiv*, clxxi), is to show that the Old English epics, whether *Beowulf* or the religious epic, *Exodus*, were topical in a wide sense. *Exodus* contains points similar to Bede's account of the defeat and death of Penda of Mercia at the river Winwæd in 655. And in *Beowulf* Hroðgar's speech about Heremod could be applied by the hearers to possible events under Penda and after his fall. Other examples are given to justify the claim that *Beowulf* is a national epic in a much fuller sense than has been admitted, in fact in exactly the same way as the *Aeneid*. Tom Burns Haber in *A Comparative Study of Beowulf and the Aeneid* proved that till the eighth century the *Aeneid* was the most read Latin lay book, and this is supported by the evidence in J. D. A. Ogilvy's *Books known to Anglo-Latin Writers from Aldhelm to Alcuin* (see *Y.W.* xvii. 58–9). Brandl arranges the points of similarity to discover how far the two poems have a basic likeness in conception and plan, and concludes that up to l. 2200 of *Beowulf* the similarity is essential and justifies a belief in conscious imitation by the *Beowulf* poet.

In *M.L.R.* (Apr.) B. Colgrave by referring to the Old English poetic compound *regnheard* suggests a possible meaning for the adjective *scūrheard* applied to a sword. He suggests that the poet, misunderstanding the significance of the first element in *regnheard* (interpreting *regn* as 'rain' and not as an intensive prefix), coined *scūrheard* by analogy with it. Had archaeological evidence been used to throw light on such a word one might have suggested analogy with *fēolheard*, an analogy which points the meaning suggested by Bosworth-Toller, viz. made hard by blows (when forged), for *scūr* can mean a shower of blows as well as a shower of raindrops.

C. A. Brady in *The Eormanric of the Widsið*[1] deals with the purpose of the poem and the reason that Eormanric the Ostrogoth is given the place of honour in the verse. Much work has been done in the structure of the poem already, but Miss Brady wishes to examine especially the question of the unity of its subject-matter. She suggests that the unifying theme is that of Eormanric and the wars between the Huns and the Goths. She examines the epithet Hreiðgoð, the geography of the poem in general, the principle on which the names of the heroes are selected, and contends that any misconceptions on the part of the poet are not difficult to understand because of the principles which underlie the general treatment of heroic legend. We may note that Professor Chadwick, approaching the poem from an entirely different angle, also came to the conclusion that the central fact in it was the connexion of the poet with Eormanric's court.

In *J.E.G.P.* (Jan.) Henry Bosley Woolf gives *Three Notes on Widsith*, dealing with the proper names to be found in that poem, and discusses certain principles in the formation of proper names, i.e. alliteration, variation, and compounding. He uses examples from *Widsith* to illustrate and support his contention that the part of the poem which shows a proportion of nearly two uncompounded names to one compounded is the oldest.

Kemp Malone writes on *The Lidwicings of Widsith* (*Med. Æv.*, Oct.), elaborating a conclusion made in his edition of *Widsith*, viz. that the original name-form was **Lide* (nominative plural) or the like. By reference to hitherto unconsidered metrical evidence, he now considers that this name might be disyllabic or trisyllabic, but not tetrasyllabic, as in the extant text of *Widsith*, and presumes an original reading **Lidwingum*.

The same writer has two more brief articles on *Widsith*. In the first (*Anglia*, lxi) he presents more arguments in favour of his identification of the tribe referred to in the half-line *Mid Moidum ic wæs* with the inhabitants of the Danish island of

[1] *The Eormanric of the Widsið*, by Caroline A. Brady. (Univ. of California Publications in English, vol. iii, No. 6, pp. 225–36.) California and Cambridge Univ. Presses. 25 cents.

Møn. In the second (*A Metrical Note on Widsith, Anglia Beiblatt*, Nov.) he discusses the C-type of half-line; he points out that 'C' half-lines fall into two groups: (*a*) the variety which has both strong stresses in the same word, and (*b*) the variety in which the strong stresses fall on different words; he shows that in the second group 'the *Widsith* poet felt free to use either the first or the second stressed syllable (or both at once) in making his alliterations', whereas in the former group it is always the first of the strong stresses which alliterates. This distinction Malone believes to have been primitive.

In *M.L.R.* (July) F. Norman writes on *Deor: a Criticism and an Interpretation*. He first draws attention to the weaknesses in an interpretation by Kemp Malone (who by emending the text and straining the meaning then fills in his own text with details of the Scandinavian ballads), and next presents his own interpretation of the story of Geat and Mæðhild. Briefly, Norman builds up his understanding of the poem by reference to its being of a 'cyclical' construction. By analogy with other strophes in it he assumes Mæðhild and Geat to be opponents; by similar association the wronged Beaduhild begets the idea of the wronged Mæðhild. The next link in his chain of reflection ('Geat was presumably exiled') he forges partly by anticipating the story of Theodoric the Ostrogoth and partly by a detailed consideration of the text. He emends *slæp* to *slæpe*, and would translate 'so that his troublesome love deprived her of all sleep'. If all these reflections hold good, then Norman adds that although the Beaduhild motif recalled the Mæðhild motif, yet we can be sure that the latter's story must be different from the former's, else it would not have been selected by the poet. Hence Geat must have been got rid of. Again, by reference to the Heoden–Hagena story, Norman thinks that Geat elopes with Mæðhild, was exiled, was finally killed, and she was restored to her relations. In this way the reader may assume that the refrain, appended to this strophe as to the others, is justified—'þæs ofereode; þisses swa mæg'.

In *Die Assoziation in Deors Klage* (*Anglia*, lxi) Leonard Forster draws an interesting parallel between the artistic

methods of the composer of *Deor* and those of modern poets, particularly T. S. Eliot. The objectiveness of Germanic poetry, the writer suggests, made personal emotion hard to express or to evoke from the audience, and the method employed, as by Eliot, was one of literary reference, a mere mention of a name would bring up in the mind of the hearer a whole well-known tale with its accompanying mood. Hence reference to Beaduhild is something of the same technique as the quotation of 'the violet hour' in *The Waste Land*. It would evoke a response in a well-read audience.

Kemp Malone (*Med. Æv.*, Oct.) has a note on the *Seafarer*, *111–16*, which he emends as follows:

> Scyle monna gehwylc mid gemete healdan
> wiþ leofne ond wiþ laþne gelice bealo,
> þeah þe he hine fyres fulne wille
> oþþe on bæle gedon forbærnedne,
> his geworhtne wine. Wyrd biþ swiðre,
> meotud meahtigra, þonne ænges monnes gehygd.

'The poet, after laying down the general principle, illustrates it with an extreme case. If one makes a friend, and that friend proves false, so false that one would like to give him pagan rather than Christian burial (in other words, damn him eternally), even then, says the poet, one must do him no wrong.'

The sixth poetic text in Methuen's Old English Library appears this year in E. V. Gordon's edition of *The Battle of Maldon*.[2] In his preface the editor seeks at once to justify a new edition of this so often edited poem. Firstly, up to date, Hearne's print of 1726 has always been regarded as the sole textual authority. Gordon is now able to print John Elphinston's transcript, from which Hearne's print was taken, thanks to its identification by N. R. Ker. Secondly, Gordon offers some new information about both the Anglo-Saxons and Scandinavians who took part in the battle, and lastly he attempts a fresh estimate of the literary value of the poem.

In view of the fact that the poem and its material have been

[2] *The Battle of Maldon*, ed. by E. V. Gordon. Methuen. pp. ix+86. 2*s*. 6*d*.

so frequently edited and reviewed, it is best in this general survey to concentrate on these three things. Firstly, to quote Gordon himself: 'Hearne's print of Elphinston's transcript is remarkably accurate and does not appear to be guilty of a single misprint.' Any differences between the two versions are due either to a misreading of Elphinston's writing (l. 122 *stiðhugende*, E. *stiðhicgende*); or to a different grouping of letters (l. 310 *ac wehte*, E. *acwehte*); or a substitution of equivalent symbols (l. 10 *þā*, E. *þá*). There are also some differences in the spacing of the letters. Add to this one or two points of linguistic interest (e.g. non-West Saxon forms). Gordon's text therefore establishes Hearne's accuracy and brings the text one step nearer the original. Secondly, Gordon explains in detail the sources available for information about Byrhtnoð, the leader of the Anglo-Saxons, and offers some new and interesting suggestions about the material in the *Vita Oswaldi*, which he would ascribe to popular imagination. Stories gained ground about the hero Byrhtnoð as they had already done about the saintly King Edmund. In his section on Byrhtnoð in the Introduction, although differing in some points from earlier scholars, the editor is able to fill out the information we have about Byrhtnoð and his family by reference to the work of older scholars and contemporaries. There is a useful glossary of proper names.

Much of the Introduction is occupied with considering whether Olaf Tryggvason was a leader on the Scandinavian side. Like Laborde (*Byrhtnoð and Maldon.* See *Y.W.* xvii. 65) he thinks the treaty between Æðeldred and the Vikings which is the main source of evidence dates from 994 and not from 991. Material from Olaf's saga Tryggvasonar indicates that Olaf was not at Maldon. Thirdly, a section of the Introduction devoted to the composition and art of the poem draws the reader's attention to qualities of its heroic spirit and its style. The edition is fully annotated and contains a full bibliography.

In *M.L.R.* (Jan.) E. V. Gordon writes on the same subject as that referred to in the previous paragraph: *The Date of Æðelred's Treaty with the Vikings, Olaf Tryggvason and the Battle of Maldon.* The date of Æðelred's treaty affects certain details in

the narrative of the battle of Maldon. E. V. Gordon mentions the Old English poem, certain MSS. of the Chronicle under 991 and 994, the Winchester MS. of 993, and Florence of Worcester's Latin Chronicle, as containing the material out of which the date must be elicited. Hitherto fourteen scholars have allocated the treaty to the year 991 (these include Liebermann, Sisam, and Miss Ashdown recently): the results of Gordon's investigations point to 994.

The case which Gordon presents to his readers seems convincing. He shows the general rather than the local nature of the treaty from its contents: while its reference to wholesale raids, the promise of Olaf to refrain in future (but see later), the sum of money paid, and Scandinavian evidence—all point to 994 rather than to 991. In addition the wording of the treaty is such that the tenses of the verbs, destitute as they are of adverbs of time, allow of more than one inference. It may be noted that this is a feature of other Old English historical documents, but here even the nouns used, e.g. *woruld frið*, might be interpreted in some other way. Moreover, the death of Sigeric which one hoped might be the solution has to have a footnote of thirteen lines, which concludes: 'Sigeric almost certainly died in 994.' The problem bristles with difficulties, and Gordon's handling is skilful.

Gordon next deals with the question of Olaf Tryggvason's presence at the battle. There is also a Winchester Annal of the Chronicle which says that 'Anlaf' led the Viking band, but this latter incident is generally accepted as part of a composite annal, i.e. for 991 and 994, Anlaf belonging to the latter date. With additional references to the *Liber Eliensis* and to Florence of Worcester's *Anglicae historiae* Gordon concludes that there is no positive evidence that Anlaf (= Olaf) was at Maldon.

Bruce Dickins has an article in *Leeds Studies in English*, vi, entitled *The Day of Byrhtnoð's Death and other Obits from a Twelfth-Century Ely Kalendar*. Up to date, 11 August has been the accepted date for this from a Winchester Calendar, but Dickins gives a day earlier, 10 August, by reference to a twelfth-century Trinity College MS. attached to a copy of *Historia Eliensis*, MS. 0.2, 1. The fact that Ely would be

particularly interested in Byrhtnoð (and indeed shows its interest by mentioning various members of the family among the obits) convinces Dickins that 10 August rather than the 11th was the day on which the famous battle of Maldon was fought and Byrhtnoð killed. The other members of the family mentioned are Oswius his son-in-law, Ælflæd his wife, Æðelflæd his sister-in-law, Leofflæd his daughter, Æðelswið and Leofwaru his grand-daughters, in addition to more remote relationships. Details of these people and of others mentioned (there are just under 350 obits in the Calendar) must be studied in the article itself. The evidence for identification is nicely weighed, though it is often inadequate for drawing more than suggested conclusions.

In *London Mediaeval Studies* (vol. i, pt. 1) A. H. Smith has written on *The Site of the Battle of Brunanburh*. His article refers to the different forms of the name of the battle as it appears in English, Latin, and Scandinavian sources. In addition he considers the historical difficulties attached to the subject, and some earlier suggestions as to the site. It is the identity of Bromborough, in the Wirral, with the OE. Brunanburh which commends itself to him most, supported as it is by the early spellings of the name, and by an interpretation of the phrase 'ondlongne dæg' to mean 'without interruption'. This identification was first suggested by R. F. Weymouth in the *Athenaeum*, 1885.

Yet another article on *The Battlefield of Brunanburh* is contributed by W. S. Angus to *Antiquity* (Sept.), on the thousandth anniversary of the battle. The writer seeks information from names by which the battle was known to medieval writers and from traditions preserved by them. The battle-field was actually known by eight different names, which from their composition suggest both field or heath and a stronghold. In modern times more than thirty places have been suggested as a site. From among these Angus puts forward Burnswark (near Ecclefechan, in Dumfriesshire) as the most likely. The case for Burnswark was first expounded by G. Neilson. Angus considers Neilson's arguments and sifts the descriptions of the campaign in the works of medieval writers.

The difficulties in the presentation of the battle in Egil's

saga he suggests may be solved by assuming that the saga-writer is following the system of dating worked out by Ari. (Harold Fairhair's date is fifteen years too soon.) If we do this, Vinheiðr may be equated with Brunanburh. The writer, in conclusion, suggests as characteristics of the battle site a conspicuous and accessible site in Scottish territory, on the Scottish side of the river crossing, the Scotorum Vadum (here Scots and Vikings returned after harassing Æðelstan's kingdom), not too far from the west coast and Dublin, and near some sort of a stronghold. Burnswark comes well out of such a test: Bromborough (strong etymologically) shows up badly.

S. K. Das (*M.L.R.*, Jan.) gives *A Note on 'Crist', Line 20.* In the recent edition of the facsimile of the Exeter Book, apparently after a treatment of the damaged folio 8*a* with ultra-violet rays, R. W. Chambers and R. Flower give what can be read of lines 12 and 13 of the manuscript: 'eadg(a) us siges oþrum forwyrned.' They note, however, at the beginning of the facsimile, that further treatment by the ultra-violet rays by E. N. da C. Andrade has been given, but in spite of this do not modify in any way their findings for these lines. S. K. Das wishes to do so and would read (by reference to their photograph) the line as: 'eadgu(m) upwegas oþrum forwyrned', translating the passage '(the one) who . . . opens life, the ways of heaven to the blessed one, denies the welcome journey to another'. Das gives palaeographical notes which lead to his decision.

As a contribution towards the establishment of a reliable text of the *Charms* (*Zu den ae. Zaubersprüchen*, *Archiv*, clxxi), F. P. Magoun's notes are meant to be the continuation of the work done by experienced scholars in the last thirty years. They are textual and interpretive. A text which is the result of microscopic examination of the existing manuscript is the first requirement, before the still unanswered questions of chronology, and of Germanic and Celtic (particularly Irish) elements, can be dealt with.

The same writer, in *Strophische Überreste in den altenglischen Zaubersprüchen* (*E. Studien*, lxxii), puts forward a neat selection

and rearrangement of certain words and phrases in the *Charms*, whose repetition he regards as remains of an earlier strophic spell-song or *galdr*, e.g. 'Find þæt *feoh* and fere þæt *feoh*/ And fere ham þæt *feoh*'. The conclusion is that although strophe was ignored by the epic writers, traces of it remained a good deal in songs of Germanic origin used for magic ritual.

B. Colgrave in *M.L.R.* (Apr.) has *Some Notes on Riddle 21* of the Exeter Book. The solution of this riddle is 'plough', and the references in the textual description are elucidated by assuming that the writer is thinking of a particularly heavy type of plough, such as that represented in the Anglo-Saxon Calendar in the British Museum. Colgrave also suggests certain punctuation which helps in the elucidation of the text.

In an article entitled *König Eadgars Tod* (*975*) (*Eng. Stud.* lxxii), on the basis of a hitherto unnoticed marginal note in MS. Lambeth 204, fol. 129 *b* ('Da æfter Æadgares cininges forðsiðe on ðam gewalce'), Max Förster suggests that the modern English noun 'walk' may not be a late derivative from the verb, but may have a long independent existence developing from uses like the one quoted here, where the sense is 'military expedition'. Other passages where the word occurs are quoted.

In a second article in *Leeds Studies in English*, vi, Bruce Dickins suggests 23 August 1001 as *The Day of the Battle of Æthelingadene*. He is concerned with the identification of a certain Æþelwerd. If this personage (referred to in Cott. MS. Titus D XXVII as having died on 23 May) be the same as the man mentioned in the *Anglo-Saxon Chronicle*, annal 1001 A, among the casualties at the battle of Æthelingadene, then Dickins would suggest 23 May as the date of that battle.

In continuation of his work on the *Lindisfarne Gospels*[3] Alan Ross has produced a valuable monograph on the accidence of this text. 'The most striking feature of the accidence . . . is the large number of variant forms with one function. It is first of all shown that this variation is highly significant—not

[3] *Studies in the Accidence of the Lindisfarne Gospels*, by Alan S. C. Ross. Leeds, School of English Language. pp. 179. 10*s*.

insignificant as it has hitherto been considered to be. After an explanation of the variation has been given there follows a consideration of certain forms in the accidence which, since they have been regarded as insignificant variants, have naturally been left unexplained.' The result is a volume which is conspicuously lacking in the baldness and dryness often to be found in works on accidence.

Heinrich Henel points out that *Ein Bruchstück aus Byrhtferþs Handbuch* (*Anglia*, lxi) of about twenty lines is found in MS. Kk. 5. 32, fol. 60*v*, of the Cambridge University Library. The passages, in Crawford's edition, covered by the fragment are: pp. 188/15—190/14; 190/21—25; 190/28—192/7; 192/10—16.

Another article by Max Förster (*Ae. Hrider, Hriddern und Hriddel im Lichte altbritischer Entlehnungen, Anglia*, lxxii) makes a detailed examination of the forms of the word *hrider* 'winnowing fan', in relation to the borrowings of it found in Celtic languages, e.g. Welsh *rhidyll*, Breton *ridell*. The Celtic borrowings invariably show a long vowel, and this undoubtedly represents the Old English form, preserved like a linguistic fossil for over a thousand years. Förster points out that the value of the Celtic borrowings as preserving the phonetic value of Old English has not yet been sufficiently appreciated.

In *Anglia*, lxxii (*Altenglisches*), Willy Krogmann gives comparative philological notes on OE. *glemn*; *gewesan*; *eg(e)sa*; *gangan*; *dyst*, *dyþ*.

J. Klingebiel's *Die Passivumschreibungen im Altenglischen*[4] is an examination of Old English prose and poetry to produce evidence that the distinction, usually treated as hard-and-fast, between *weorþan*+past participle = the progressive passive, or genuine passive, and *wesan*+past participle = only a passive state, is not strictly kept. The results are summarized after a large collection of examples, which are wisely given with a good deal of context. As a sample, *Orosius* shows 31·6 per cent. of passive preterites with *wesan*, while in poetry the use of *wesan* is rare, and if used it is usually in a durative sense.

[4] *Die Passivumschreibungen im Altenglischen*, by Josef Klingebiel. Berlin diss. pp. 113.

In *Med. Æv.* (June) under the title *Robert Talbot and Domitian A IX*, C. E. Wright refers again to his article on the runes in the Cotton MS. Dom. A IX (see *Y.W.* xvi. 69). With the help of N. R. Ker he identifies a handwriting in this manuscript as belonging to Robert Talbot, sixteenth-century antiquary, and by this identification is able to make certain corrections in his former statement about the handwriting of the manuscript. Such corrections are endorsed by another specimen of Talbot's hand in a manuscript of Ælfric's Grammar (MS. Hh. I. 10).

IV

MIDDLE ENGLISH

I. CHAUCER

By Dorothy Everett

Chaucer studies published during 1937 are more numerous than those of the previous year, and the variety of them indicates a healthy activity in this field. A fair number are more or less general in character (i.e. they are concerned with more than one of Chaucer's works), and it is with them that this survey will begin, and, in particular, with those which deal with Chaucer's vocabulary. Among these, much the most far-reaching in scope is Joseph Mersand's book *Chaucer's Romance Vocabulary*,[1] the purpose of which is to 'establish, on the basis of exact statistics, the extent of Chaucer's Romance vocabulary and from this point of view to trace as definitely as possible the stages of his linguistic development'. Mersand begins by summarizing the views of earlier scholars in order to show that no finality can be reached in a matter of this kind except by 'scientific' investigation, which means, in this case, counting every word Chaucer uses, noting its etymology, and carefully computing and arranging the results. Taking Skeat's edition as his basis, Mersand has ascertained that, apart from quotations from foreign languages, Chaucer used in all 8,072 words (slightly more than Milton), of which 51·8 per cent. were derived from Romance sources, the vast majority of these being derived from continental Old French. Comparing these figures with those ascertained for Gower, Mersand discovers that Chaucer's vocabulary and his Romance vocabulary are both approximately twice as large as Gower's. Gower uses 563 Romance words not used by Chaucer, many of which 'strike us as exceedingly foreign', for not very many of the Romance words he introduced into English have remained in the English language. Chaucer had the faculty for using Romance words which 'for

[1] *Chaucer's Romance Vocabulary*, by Joseph Mersand. New York: Comet Press. pp. xiv+173. 11*s.* 6*d.*

some reason or other had greater permanency in English literature'.

Mersand next estimates Chaucer's contribution to the English vocabulary. With the aid of the *O.E.D.* he calculates that Chaucer was responsible for introducing into literature 1,180 Romance words. This fact, as he remarks, 'will be a surprizing one for those who have held that almost every word that [Chaucer] used can be found somewhere at an earlier date'. He admits that the publication of more and better Middle English texts may somewhat reduce the number, but, even so, it is likely to remain considerable.

The following two chapters are concerned with the origin and nature of the Romance words in the *Romaunt of the Rose* and the Minor Poems. Where possible, Mersand notes which words are taken by Chaucer from his sources. In the Minor Poems these are not very numerous, and it is probable, he thinks, that Chaucer was giving 'literary currency' to many Romance words which were already in colloquial use. This particular investigation establishes the fact that Chaucer used fewer new Romance words in these early works than he did later, and suggests that the proportion of new Romance words in a work may be a means of determining something about its chronology and source.

Chapters viii and ix are occupied with the results of various other calculations. For example, Mersand calculates the number of Romance words per line for each work of the poet and the percentage of Romance words in the vocabulary of each (the various parts of the *Canterbury Tales* are considered separately); he also calculates the percentage of Romance rhymes in each work. With the help of these calculations he traces the evolution of Chaucer's Romance vocabulary and arrives at some results which are of real value and interest to Chaucer scholars. He discovers that the years 1385–6, when *Troilus* and the B Prologue of the *Legend of Good Women* were probably written, were a period of 'marked Romance influence'; Chaucer was then using 'a kind of language that met with favor in literary circles' (that is, in Court circles). But after this, when he was probably writing less for the Court, he abandoned many of the Romance words he had introduced. Other results stated in this

chapter will need further investigation before they can be regarded as final.

The precise meaning of the word 'discreet' in Chaucer's works is discussed by P. E. Dustoor in *Chaucer's Use of 'Discreet'* (*M.L.R.*, April). One meaning of the word given in the *O.E.D.* is 'well-spoken, civil, courteous', but this is mentioned as peculiar to Scottish, and no instance of it is recorded before the eighteenth century. Dustoor thinks, however, that Chaucer used the word with something of this meaning in certain passages at least. The clearest illustration is in the description of Pertelote (B 4061–6) where 'discreet' is associated with the words 'curteys', 'debonaire', 'compaignable'. In A 515–23 too, when the phrase 'discreet and benygne' is used of the Parson's teaching, it appears to be strictly complementary to the preceding line, 'Ne of his speche daungerous ne digne', and to be intended to suggest that gentleness and kindness were the Parson's outstanding qualities as a teacher.

As has been noticed above (Chap. ii, p. 42), in *Chaucer's Tydif 'A Small Bird'* (*P.Q.*, Jan.), Urban, T. Holmes rejects the suggestion made in the *O.E.D.* that the word *tydif* (used in the *Legend*, F 153–7, and in the *Squire's Tale*, F 648–9) is the name of some small bird.

The studies next to be mentioned vary considerably in character, but they are all concerned with some aspect of the life or thought of Chaucer's day as it is reflected in his works.

Old Age in Chaucer's Day (*M.L.N.*, Jan.) by George R. Coffman is a brief note pointing out that in the *Parlement of the Three Ages* there is a 'violation of the accepted tradition' about old age. Lowes, in the course of a discussion of the A Prologue of the *Legend of Good Women* (*P.M.L.A.* xx, 1905), showed by convincing quotations that in medieval literature the years from forty to sixty represented old age, but Coffman notes that in the *Parlement of the Three Ages* youth is defined as thirty years old (ll. 109–35), middle age as sixty (ll. 136–51), and old age as a hundred (ll. 152–65).

In *Arms and Armor in Chaucer* (*Speculum*, Oct.), S. J. Herben, Jr., begins with a warning that the technical terms used

in connexion with armour were constantly changing their meaning in the Middle Ages. He stresses the value of the English monumental brasses as evidence of the type of armour worn at different periods and notes that they show, during the lifetime of Chaucer, two distinct styles with clearly traceable transitions. Herben gives a number of references showing that many of the details discernible on the brasses appear in Chaucer's works. Commenting on the description of the arming of Sir Thopas (the most detailed passage in the poet's work on the subject of armour), Herben objects to Manly's contention that it is full of absurdities and shows that, on the contrary, it is a 'fairly realistic description of the successive stages of arming'. In this opinion he agrees with Linn, whose article was noticed last year (cf. *Y.W.* xvii. 79). An examination of Chaucer's works as a whole leads, however, to the conclusion that the poet is 'as remarkable for the large number of technical terms which he omits as for those he employs'. There is not, in them, the 'opulence of detail' to be found in some of his contemporaries. Chaucer's method is to give a slight sketch and to leave his readers to fill in the details for themselves; but, wherever verification is possible, his sketches are always found to be 'fastidiously exact'.

A more ambitious piece of investigation has been undertaken by Mary Ernestine Whitmore in her dissertation *Medieval Domestic Life and Amusements in the Works of Chaucer*.[2] Her aim is to present 'a composite view of English medieval social life as seen in the numerous, scattered allusions made by Chaucer . . . to the manners and customs of his times'. Accordingly she collects and classifies all the information that can be gained from the poet's works about houses (of four different kinds), gardens, meals and table manners, dress, sports, and pastimes. There is not much that has escaped her eye, and the result is almost an encyclopaedia on the subject. It needs, however, to be used with caution, for though the author stresses, both in her preface and in her conclusion, the necessity for

[2] *Medieval English Domestic Life and Amusements in the Works of Chaucer*, by Mary Ernestine Whitmore. Cath. Univ. of America. pp. xii+279.

distinguishing between allusions which merely reflect literary tradition and those which are concerned with real life, she sometimes fails to recognize an instance of the former, particularly when it belongs to the conventions of medieval rhetoric. She also fails, on occasion, to distinguish between what is peculiar to England at all times and what is peculiar to fourteenth-century England.

Hans Marcus's study, *Chaucer, der Freund des einfachen Mannes* (*Archiv*, June, Sept.), attempts to correct the view of Chaucer as predominantly a Court poet by showing that he was interested, to a greater extent than most English medieval writers, in the common people. After a brief historical sketch of the position of the common people, Marcus describes in detail the attitude of medieval writers before Chaucer towards them. He then turns to Chaucer himself and tries to show by quotations drawn from his works that 'kein anderer englischer Schriftsteller vor und neben ihm das Problem des einfachen Mannes so eindringlich und teilnahmsvoll behandelt hat wie Chaucer'. (Without denying Chaucer's interest in the common people, one may feel that this claim is somewhat extravagant and that the quotations adduced to prove it are not always as significant as they appear at first sight. For instance, the 'poverty stanzas' from the Man of Law's Prologue are so closely translated from Pope Innocent's *De Contemptu Mundi* that it is difficult to be certain that they represent Chaucer's views precisely. Similar evidence might well be used to prove that Chaucer was an ardent teetotaler (cf. *Man of Law's Tale*, B 771–7, also derived from the *De Contemptu Mundi*).

H. H. Glunz considers Chaucer from a rather different point of view. The purpose of his book, *Die Literarästhetik des europäischen Mittelalters*,[3] is to trace the development in the conception of the poet's function in the Middle Ages, since, in his opinion, this is vital to the understanding of medieval poetry. The part of his book which is directly concerned with Chaucer is small. In it he stresses Chaucer's modifications of the tradi-

[3] *Die Literarästhetik des europäischen Mittelalters*, by H. H. Glunz. Bochum-Langendreer: Pöppinghaus. pp. xvi+608. R.M. 20.

tion of the *Roman de la Rose* and his departure from it. He thinks that in the *Canterbury Tales* there exist, side by side, tales with an inner meaning (he regards the *Knight's Tale* as such) which carry on the tradition in a modified form, and tales without an inner meaning, which do not belong to the tradition. According to his view the variety of the tales reflects the variety of human comprehension of the divine. It is the 'gentils' who appreciate the *Knight's Tale*, and the Parson who sees such beauty in his own long religious tract that for him there is nothing incongruous in the phrase 'a myrie tale in prose' which he applies to it. The lowest degree of humanity is represented by the coarse, crude tales of the Miller, Reve, &c.—tales told as an end in themselves, without any spiritual meaning. In such tales as these Chaucer, being free from the necessity of dealing with a transcendental meaning, is able to comply with the demands of rhetoric. Glunz remarks that he is the first who saw beauty simply in verbal ornament and from this proceeds his outstanding clarity, limpidity, and power over expression. In most of Chaucer's poetry external decoration prevails, to a greater or a less degree, over the inner 'Schmuckmittel' which belongs, so Glunz holds, to the poetry influenced by scholastic conceptions. The lack of 'inner beauty' would not have been unnatural in the churls' tales, but it was a new thing to present such a romance as Chaucer tells in *Troilus* without some allegorical 'oder ständischdidaktischen Hintergrund'.

Some of Glunz's remarks about Chaucer's poetry will probably surprise most English and American critics of Chaucer. It appears to the present writer that he has tried to fit Chaucer into a theory rather than to construct a theory which fits Chaucer. Perhaps the most disturbing thing about his criticism is that there is in it no single hint that Chaucer is a humorous poet.

Karl Young's note (*M.L.N.*, May) on *Chaucer and Aulus Gellius* is more concerned with Chaucer the man than Chaucer the writer. He refers to Deschamps's *balade* in which Chaucer is addressed as 'Seneque en meurs et Anglux en pratique', and accepts Jenkins's view (*M.L.N.* xxxiii) that 'Anglux' should be emended to 'Auglius' and should be regarded as a reference to Aulus Gellius. Jenkins's comparison of Gellius and Chaucer as

men of practical affairs suggested one reason for the phrase 'Auglius (Aulus) en pratique', but Young thinks a stronger one was the similarity of the 'literary habits' of Gellius (as described in his *Noctes Atticae*) and of Chaucer, as described in, for instance, the *Prologue* to the *Legend of Good Women*, or the *Parliament of Fowls*.

Of the publications concerned with individual works of Chaucer those dealing with minor works will be considered first.

In *Chaucer's 'Wretched Engendering' and 'An Holy Medytacion'* (*Mod. Phil.*, Aug.) Germaine Dempster continues her attack upon the theory advanced by Carleton Brown (cf. *Y.W.* xvi. 92–4; xvii. 70 ff.) that the poem known as *An Holy Medytacion* is the work referred to in the *Legend of Good Women*, G 414–15. Her main points are that the dependence of the *Medytacion* on the *De humana miseria tractatus* and of this on the *De Contemptu Mundi* have been exaggerated, and that what Chaucer himself tells us about his 'Wretched Engendering' does not suggest a work like *An Holy Medytacion*. His lines in the *Legend* indicate, she thinks, that the work was on the subject of procreation, that it was in prose, that it was a translation, and that it was taken directly from Pope Innocent's work or resembled it very closely. If these assumptions be granted, it is obvious that *An Holy Medytacion* cannot be the work referred to. Mrs. Dempster concludes her attack by stressing once more the differences in subject-matter and style (including rhymes and vocabulary) between this poem and the characteristic work of Chaucer.

The relation between Jean de Meun's translation of Boethius's *Consolation of Philosophy* and Chaucer's is considered in V. L. Dedeck-Héry's article *Jean de Meun et Chaucer, Traducteurs de la Consolation de Boèce* (*P.M.L.A.*, Dec.). The author accepts the view of Langlois that the prose translation in MSS. Bibl. nat. 1097, 1098, 809, &c., was the work of Jean de Meun and refers to Cline's recent confirmation of this (cf. *Y.W.* xvii. 74–5). Having transcribed in full all the manuscripts of the French translation, Dedeck-Héry finds himself in a position to decide the precise nature of Chaucer's indebtedness to it. He has col-

lected a number of passages in both translations which show identical or very similar additions to the original, and others in which the exact turn of expression found in the French is reproduced in the English. Proof positive that Chaucer made direct use of Jean de Meun's translation is provided by the faults which are common to the two translations and by those in Chaucer's translation which are due to a misunderstanding of the French or to a too literal translation of it.

Dedeck-Héry's conclusion is that, though Chaucer did not use this French translation exclusively, nor follow it very closely (he has, for instance, additions and glosses that have no parallel there), he was considerably indebted to it.

Arguments for a late dating of *Lak of Stedfastnesse* are adduced by Haldeen Braddy in *The Date of Chaucer's 'Lak of Stedfastnesse'* (*J.E.G.P.*, Oct.). He begins by rejecting the connexion with *Boece* (Book II, Metrum 8) which has been used as an argument for a date in the '80's (cf. Robinson's edition, p. 977) and stresses rather the connexion with certain *balades* of Deschamps to which Brusendorff drew attention (*Chaucer Tradition*, p. 487). In addition to the three *balades* mentioned by Brusendorff (Nos. 31, 209, 234) there is another, beginning *Quant se pourra tout reformer?* which resembles Chaucer's poem in some ways.

Deschamp's *balade* No. 31 has been assigned to the year 1390 and the others referred to are presumably later. If one agrees with Brusendorff that Chaucer's acquaintance with the *balades* dated from 1393 when Sir Lewis Clifford probably brought to him the gift from Deschamps of a volume of his poems, and if, as is likely, the *balades* under discussion were included in that volume, then, Braddy concludes, the earliest possible date for *Lak of Stedfastnesse* is 1393. In confirmation of this late date Braddy notes that the criticisms contained in the poem apply more completely to the '90's than to the '80's and that Shirley testifies that the poem was made 'by oure laureal poete of Albyon in hees laste yeeres'.

Curt F. Bühler (*A New Lydgate–Chaucer Manuscript*, *M.L.N.*, Jan.) draws attention to an unnoted copy of the *Compleynt to*

his Purse in a manuscript in the Pierpont Morgan Library. He describes fully the contents of the manuscript (mainly works by Lydgate) and prints the text of the *Compleynt* with variant readings from the Chaucer Society's transcripts and from MacCracken's edition of the Caius College MS. (*M.L.N.* xxvii). The readings of the new version suggest a regrouping of the manuscripts of the *Compleynt*, and Bühler provides a diagram to show how, in his opinion, the extant versions are related. He also offers some remarks on the date of the poem. He thinks there are grounds for believing that the Morgan text may represent an earlier version. In it line 17 reads 'Oute of this toune helpe me þis night' (other MSS. 'thurgh your myght'), which emphasizes Chaucer's immediate need of money.

Chaucer's love-visions have received a good deal of attention this year. First, there are two articles dealing with the *Book of the Duchess*. Haldeen Braddy (*Chaucer's 'Book of the Duchess' and two of Granson's 'Complaintes'*, *M.L.N.*, Nov.) draws attention to some parallels between Chaucer's poem and two of the *Complaintes* of Sir Oton (Otes) de Granson, the only contemporary French poet to whom Chaucer refers by name (cf. *Complaint of Venus*). The setting of Granson's *La Complainte de l'an nouvel* is a wood, towards morning; the principal characters are a knight who 'complains' to himself and a poet who attempts to console him. In these points it resembles Chaucer's *Book of the Duchess*, but it is unlike in that the cause of the knight's grief is not the death of his lady. In another of Granson's poems, the *Complainte de saint Valentin*, there is, however, a lover who laments his lady's death, declaring that he is inconsolable and that his own death is the only solution of his misery (cf. *B.D.* 481–3). Admittedly neither of Granson's *Complaintes* affords a complete parallel to the whole plan of Chaucer's poem (the second *Complainte* ends quite differently from the *Book of the Duchess*), but Braddy thinks it likely that they provided suggestions for the central situation in it; both Granson and Chaucer, he remarks, 'depart from the conventional models at almost precisely the same points'.

The second article, *Chaucer and Peter Riga* (*Speculum*, July), by Karl Young, deals with the passage in the *Book of the Duchess*

which refers to Peter Riga's poem *Aurora* (cf. ll. 1157–70). Hitherto, owing to the lack of a printed text of the *Aurora*, it has been uncertain whether Chaucer derived his account of the invention of music (*B.D.*, ll. 1162 ff.) directly from Riga's poem or whether he took it from one or other of the medieval encyclopaedic works with which he was certainly familiar. (Young points out that either Peter Comestor's *Historia Scholastica* or Vincent of Beauvais's *Speculum Doctrinale* could have provided him with a good deal of the information he recounts and that he might have added the reference to *Aurora* merely as a 'literary flourish'.) In order to settle the point Young has consulted various unpublished manuscripts of the *Aurora* and as a result he is able to show beyond doubt that Chaucer did know and use Riga's poem in this passage.

Yet another attempt to interpret the *Parliament of Fowls* is reported in the summary of a thesis presented by Robert Eugene Thackaberry to the University of Iowa.[4] He insists on the close connexion between the introduction and the rest of the poem and, in the light of this, interprets the poem as a piece of advice to the 'warring social classes of Chaucer's England to be ruled by Nature'.

A comparison of the two Prologues to the *Legend of Good Women* leads Robert M. Estrich (*Chaucer's Maturing Art in the Prologues to the 'Legend of Good Women'*, *J.E.G.P.*, July) to conclude that 'whether or not the immediate inspiration to revise came at the time of the queen's death, Chaucer's purpose [in altering F] was artistic', and the work of revision consisted largely in the removal of 'a good deal of conventional courtly-love material and the concomitant heightening of the amused, ironic comedy of the Prologue at the expense of the God of Love'. Estrich admits that both Prologues are developed in a 'lighthearted' manner, but he finds a more sceptical tone in G. This is achieved partly by cutting down the long introductory section in F (the most conventional part of the poem) and toning down the adoration of the daisy, partly by the addition of passages which help to throw a mocking light upon the figures in

[4] *University of Iowa Studies*, New Series No. 342, State Univ. of Iowa.

the Prologue and the situations in which they find themselves. Estrich's comparison of the two Prologues is a careful piece of work, and he has certainly proved his point that the later one shows Chaucer 'finding subject for amusement in the courtly poetry and doctrine in which he served his apprenticeship'.)

The article by W. K. Wimsatt, Jr., entitled *Vincent of Beauvais and Chaucer's Cleopatra and Croesus* (*Speculum*, July) is partly concerned with the *Legend of Good Women*. Referring to recent articles by Pauline Aiken which have established Chaucer's knowledge of Vincent's *Speculum Naturale* and *Speculum Doctrinale*, Wimsatt suggests that his knowledge of the *Speculum Historiale* can also be proved. The only mention of Vincent by name in Chaucer's writings is in connexion with this last work (cf. *Legend*, G 307, 'what [seyth] Vincent in his Estoryal Myrour?'). It is probable, Wimsatt thinks, that this reference has some direct bearing on the legends themselves since other books mentioned in G 280–307 do provide information about heroines in the legends. The one heroine whose story Chaucer might have found in the *Speculum Historiale* is Cleopatra, and though some critics have argued that Chaucer derived his legend of Cleopatra from Florus' *Epitome*, others that he used Boccaccio's *De Casibus* and *De Claris Mulieribus*, Wimsatt thinks it significant that in Vincent's account there occur 'all of the details which might be called necessary' for Chaucer's. He considers that the parallels between Vincent's account and Chaucer's cannot be disregarded in considering the question of Chaucer's source or sources for the legend of Cleopatra.

The other story for which Wimsatt believes Chaucer used the *Speculum Historiale* is that of Croesus in the *Monk's Tale*, though he was also indebted here to the *Roman de la Rose*.

The only publication concerned with *Troilus and Criseyde* is one by Richard C. Boys (*An Unusual Meaning of 'Make' in Chaucer*, *M.L.N.*, May) which discusses the exact meaning of 'make' in the difficult lines

> Ther God thi makere yet, er that he dye,
> So sende myght to make in som comedye (v. 1787–8).

Boys's suggestion is that 'make' here means 'match' (cf. *O.E.D.*, *make* vb.[2]) and that 'in' in the expression 'make in' means 'with' (he refers here to *O.E.D.*, *in* 13). Noting that Chaucer often uses 'Ther' (cf. l. 1787) to introduce a subjunctive in an oath or prayer, he translates the two lines, 'may God send enough power to your author before he dies to match [you, the tragedy] with a comedy'.

Work on the *Canterbury Tales* includes several conjectures about the earlier form of some parts of the *Tales*.

In *The Man of Law's Head-link and the Prologue of the Canterbury Tales* (*S. in Ph.*, Jan.) Carleton Brown propounds a new theory about the original form of the opening section of the *Canterbury Tales*. Briefly, his suggestion is that the *General Prologue*, ll. 1–826, was originally followed by the Man of Law's Head-link introducing the *Tale of Melibeus* (possibly followed by the *Squire's* and *Franklin's Tales*). This, of course, implies that the end of the *General Prologue* and all the tales of Group A as we know it were added to the scheme of the *Canterbury Tales* at a later date. This startling suggestion arises from the consideration of certain features of the Man of Law's Head-link. It has often been observed that, though the list of lovers given there connects the Head-link with the *Legend of Good Women*, it agrees neither with the list given in the *Legend*, nor with the list of legends actually recounted. It is nearest to the list in the *balade* but is even more closely dependent on Ovid than that is. Brown thinks that ll. 53–6 in the Head-link suggest that the Man of Law's list was directly compiled from the pages of Ovid and that 'considered from the point of view of its relation to Ovid' it must precede not merely the writing of the legends but that of the *balade* also. If so, it was a comparatively early piece of writing.

Brown next states his reasons for assigning *Melibeus* to an earlier date than Tatlock did, and he ends this part of his argument by pointing to certain features in the Head-link which suggest that it was meant to stand at the beginning of the whole series of tales. There is, for example, the exact dating in l. 5, which might have been expected in reference to the first day of the pilgrimage rather than to the second, and the account of

Chaucer's previous literary activities, which again would come more naturally at the very beginning of the *Canterbury Tales*.

Brown then turns his attention to the present Group A. The likelihood that all the tales of this group were written (or revised) late and that they ousted the *Man of Law's* original tale (*Melibeus*) from its position at the beginning of the whole series leads Brown to look for definite traces of this shift. These he finds in certain 'significant points' of resemblance between the Man of Law's Head-link and ll. 827–58 of the *General Prologue* —lines which, on Brown's assumption, must have been added when Group A was inserted. (A 827 and B 15, A 851–2 and B 34–5 are among the similarities mentioned.) He notes, too, some echoes, in these last lines of the Prologue, of passages in the earlier part (cf. A 805–6 and A 833–4). All these similarities, he thinks, are more easily explained on the supposition that A 827–58 was a late addition superseding the Man of Law's Head-link.

In his article Brown has drawn attention to a number of interesting connexions between different parts of the *Canterbury Tales*, some of which have not been previously noticed and all of which certainly need explanation. Some scholars will, no doubt, raise the 'strenuous objection' which Brown himself anticipates to an explanation which necessitates so new a conception of the genesis of the *Canterbury Tales*. But it is not enough merely to reject it; those who feel inclined to do so are faced with the problem of producing an equally cogent explanation.

That the *Merchant's Tale* was originally written for the Friar is the thesis of Albert C. Baugh's article *The Original Teller of the Merchant's Tale* (*Mod. Phil.*, Aug.). He argues that the present prologue to the *Merchant's Tale*, which depicts the woes of a man who is unhappily married, is out of keeping with the long passage in which the teller of the *Tale*, apparently in his own person, exalts marriage and tells of its advantages (cf. E 1267 ff.). In the passage itself there is no suggestion that the speaker has his tongue in his cheek, yet, if the Merchant is the teller, it must be interpreted as 'more than irony'. Baugh is struck by the homiletic character of this passage. Its citation

of authorities, and its references to the Bible are, he thinks, more appropriate to a preacher than to the Merchant, and the several references to 'fooles that been seculeer' (cf. ll. 1251, 1322, 1390) seem to indicate that Chaucer had in mind a narrator who was an ecclesiastic. The praise of marriage in the mouth of such a person would be natural, and could be taken at its face value.

Baugh thinks that, of all the ecclesiastical pilgrims, the Friar is the most likely to have been the original narrator, for he would be capable both of preaching and of 'telling a lewd jest'. It is possible, too, to suggest why the tale was later taken from the Friar and given to the Merchant, for the Friar was needed to interrupt the Wife's *Prologue* (which, as Carleton Brown has shown, was written after the *Merchant's Tale*) and his present tale grows out of this interruption.

The purpose of Laurence F. Hawkins's dissertation *The Place of Group F in the Canterbury Chronology*[5] is to discover evidence about the date of the *Squire's* and the *Franklin's Tales* by examining their literary connexions. The parallels which he collects between these two tales and other Chaucerian and non-Chaucerian works are often interesting; for instance, he demonstrates more clearly than has yet been done the interconnexions between the *Squire's Tale* and *Anelida* and the use in both these works of the *Roman de la Rose* and Boethius. The deductions that he draws from the parallels are, however, sometimes open to question, and at times he makes dangerous use of the theory of interpolation. In view of the dubious nature of some of Hawkins's arguments it is difficult to accept as certain the far-reaching conclusions which are stated in the last section. He believes that his evidence shows that the *Squire's Tale* belongs to 'the period of the Palamon' (about 1380–6) and that the *Franklin's Tale* (except for Dorigen's complaint) is also to be dated in the '80's, after the *Squire's Tale*, *Anelida*, *Palamon*, *Troilus*, and *Prologue* F of the *Legend*. This chronology may be correct, but it is hardly possible to hold that Hawkins has yet *proved* it so.

[5] *The Place of Group F in the Canterbury Chronology*, by Laurence Faulkner Hawkins. (New York dissertation.) pp. vi+57.

An interesting analogue to the framework of the *Canterbury Tales* is discussed by Beatrice Daw Brown (*A Thirteenth-Century Chaucerian Analogue*, *M.L.N.*, Jan.). In one of his *exempla* Caesarius of Heisterbach uses the theme of 'story-telling as the pastime of a group of riders' and there are several points of similarity between its development in the *exemplum* and in the *Canterbury Tales*. Caesarius's riders, like Chaucer's, are bound together by a common religious purpose (though they are not on pilgrimage). The suggestion of story-telling as a means of entertainment is first made in a 'general preliminary way' and then one of the company is called upon by a leader. The rider who is chosen prefaces his tale with an 'apologetic disclaimer', like some of Chaucer's pilgrims; the tale he tells, like some of those told in the *Canterbury Tales*, is directed against another member of the company, and the reaction of the victim is noted. The *exemplum*, therefore, presents 'in miniature' the central structural devices of the *Canterbury Tales*.

The next four items are concerned with different members of Chaucer's company of pilgrims. B. J. Whiting, in *The Miller's Head* (*M.L.N.*, June), refers to instances of men who could perform feats with their heads similar to the Miller's (cf. A 550 ff.). E. D. Lyon, in *Roger de Ware* (*M.L.N.*, Nov.), draws attention to the appearance (in the *Calendar of Plea and Memoranda Rolls . . . of the City of London, 1364–81*) of a certain 'Roger de Ware, cook' who was 'presented as a common night-walker'. He explains the phrase 'common night-walker' by reference to a passage in the *Liber Albus* and to the descriptions of the behaviour of other persons indicted for this offence. He thinks that the mention in the *Calendar* suggests 'that Roger de Ware was in no position to object to Chaucer's ugly picture of him' in the *Canterbury Tales*.

In *The Apparitor and Chaucer's Summoner* (*Speculum*, Jan.) L. A. Haselmayer examines ecclesiastical records of the thirteenth and fourteenth centuries in order to discover more precisely the exact official status and duties of the apparitor, or summoner, at the time when Chaucer lived. After recording the facts which can be discovered from historical documents

about this official, Haselmayer notes that in literary tradition he is depicted in an unfavourable light and had become 'a standard example of corruption and exploitation'. In particular, Chaucer's two portraits of Summoners are more harsh than the historical facts would warrant. Both in the description in the *Prologue* and in that in the *Friar's Tale*, there are, moreover, 'personal and distinctive details' which cannot be documented. Haselmayer's conclusion is that Chaucer had a living prototype or prototypes in mind when he wrote these passages.)

H. Lange, in *Die Bedeutung der Heraldik für die Erklärung eines mittelalterlichen Dichters* (*Forschungen u. Fortschritte*, Feb. 10), makes the surprising suggestion that the original for the portrait of the Summoner was Michael de la Pole, Chancellor of England (1383–6). This identification is based on the fact that the armorial bearings of Michael de la Pole include a man with a red face, hair, and beard (cf. *Gen. Prol.* l. 624 where the Summoner is described as having a 'fyr-reed' face). The red man wears a golden coronet and the Summoner a 'gerland . . . As greet as it were for an ale-stake'. In the last two words Lange sees a play on the name 'atte Pole' and a further play on words is, in his opinion, to be found in the epithet 'cherubynnes' applied to the Summoner's face, since the Christian name Michael would suggest the Archangel Michael.

Lange's ingenuity seems, on this occasion, to have led him rather far from the serious interpretation of poetry.

Rosemund Tuve considers, in *Spring in Chaucer and Before Him* (*M.L.N.*, Jan.), the suggestion recently made by J. E. Hankins (cf. *Y.W.* xv. 87) that the opening lines of the *General Prologue* are indebted to the *Pervigilium Veneris*. She claims that this passage and others in Chaucer's works which refer to the seasons 'spring from a complicated tradition of seasons-description in Latin, French, and Middle English, and from no single "source"'—a view which she developed at length in her book *Seasons and Months*. She does not deny that Chaucer may have known the *Pervigilium Veneris*, but notes that there are many other elements in his seasons-descriptions. For example, the *General Prologue*, ll. 1–7, contain typical details derived

from 'scientific' descriptions of Spring such as are found in the *Secreta Secretorum* and in the related *De natura rerum* of Bartholomaeus Anglicus.

(Miss Tuve also deals in some detail with other passages which Hankins used to prove Chaucer's dependence on the *Pervigilium Veneris*, in particular with the description of Nature in the *Parliament of Fowls*. Once again she makes it clear that we have here a traditional description impossible to trace to any single source. Finally she objects to Hankins's interpretation of the first lines of the *General Prologue*. Chaucer is not taking April 1st to be the beginning of spring. He would think of spring as beginning in mid-March—the traditional time—and he actually says, 'By the first part of April, when spring is finally under way, then do peoples' minds run upon journeys to strange places'.)

The next group of publications, which are concerned with individual tales, will be mentioned in the order in which the tales themselves are arranged in Skeat's edition. In *The Offa-Constance Legend* (*Anglia*, June) Alexander Haggerty Krappe discusses the origin of the story which appears in the *Man of Law's Tale*. The many modern examples of this story are divided by Krappe into three main types: Type A in which the agent who brings about the catastrophe is the heroine's incestuous father, Type B in which the agent is a wicked mother-in-law (this includes the *motif* of the falsified letters), and Type C in which the distinguishing characteristics of A and B are 'mixed'. Most of the fourteen texts belonging to Type A hail from Balkan countries; those belonging to Type B come (with one exception) from Slavonic and Armenian territory, and the centre of diffusion of this type lies 'somewhere in the Balkans'; Type C (to which the well-known Offa legend belongs) also appears to have its home in the Balkans.

These facts lead Krappe to the view that, contrary to the usual opinion, the story is not an Anglo-Saxon (or Teutonic) one; rather, it is a 'migratory legend' of Byzantine origin, 'making its first appearance in England more than a century after the Norman conquest'.

The *Chronique anglo-normande* of Trivet, from which Chaucer took his *Man of Law's Tale*, furnishes the story with an histori-

cal setting which includes the completely imaginary connexion (by his marriage with Constance) of the relatively unimportant Anglo-Saxon king Ælla with the family of the Byzantine emperors. Krappe remarks, on this point, 'Needless to say Trivet is completely innocent of this falsification of history: he merely followed an older model written in Latin or Norman French.'

The word 'taillynge' used at the end of the *Shipman's Tale* (B 1624) is discussed by Claude Jones in *Chaucer's 'Taillynge Ynough'* (*M.L.N.*, Dec.). He suggests that in this passage it means 'sexual intercourse'.

In *A 'B' Version of the Legend Told by Chaucer's Prioress* (*M.L.N.*, Jan.) Woodburn O. Ross prints the text of an analogue to the *Prioress's Tale* which is to be found in the British Museum MS. Add. 27336. He notes that, though this version of the story was mentioned by Herbert in the *Catalogue of Romances in . . . the British Museum*, vol. iii, it has apparently remained unknown to most Chaucerian scholars. It belongs to the B Group of stories according to Carleton Brown's classification (cf. *Study of the Miracle . . . told by Chaucer's Prioress*), but is not closely connected with any other known B version. The manuscript in which it occurs dates from the fifteenth century and certain individual details in the version suggest that it was composed late.

Claude Jones (*The Monk's Tale, a Mediaeval Sermon*, *M.L.N.*, Dec.) compares the *Monk's Tale* with the description of a monastic sermon given by Owst in his *Preaching in Mediaeval England* and comes to the conclusion that Chaucer intended the *Tale* to be an example of the kind of sermon the Monk was accustomed to preach in his cloister. All the usual elements of a monastic sermon are to be found in the *Tale*, though they appear in unusual order. For instance, the 'theme' is stated in the Monk's definition of tragedy (B 3163–7), the 'protheme apology' is contained in ll. 3174–80, in ll. 3181–8 there is a restatement of the theme, ending with a moral. The main part of the *Tale* consists, of course, of *exemplaria* 'liberally spiced with warnings'. In spite of the fact that he is interrupted, the Monk succeeds in making a final restatement of his theme

(ll. 3951 ff.) and, in view of this, Jones suggests that he has probably finished his sermon though neither the Knight nor the Host seems to be aware of it.

W. K. Wimsatt's work on the story of Croesus in this *Tale* has already been mentioned (p. 76).

In a brief note on the *Pardoner's Tale* entitled *On the Subtly Creeping Wine of Chaucer's Pardoner* (*M.L.N.*, Jan.) A. L. Hench refers to a passage in the *Letters and Papers of John Shillingford* which mentions the practice alluded to by the Pardoner (C 565 ff.) of mixing poorer wines with better.

The origin of the two aphorisms ascribed by the Wife of Bath to Ptolemy's *Almageste* (cf. D 180–3, 324–7) is considered by Karl Young in his article *Chaucer's Aphorisms from Ptolemy* (*S. in Ph.*, Jan.). The Latin versions of these aphorisms are given in the margins of MSS. Ellesmere and Dd. 4.24, but nothing to correspond with them exists in the usual editions of the *Almageste*. Flügel (*Anglia*, xviii) discovered them, however, among the *dicta* attributed to Ptolemy in the preface to a Latin translation of the work made by Gerard of Cremona in 1175 and printed at Venice in 1515; but it was still uncertain whether this preface was attached to Ptolemy's work in the manuscripts of Chaucer's time. Young is now able to point to a complete version of Gerard's preface occurring in a fourteenth-century manuscript of the *Almagestum* (MS. Burney 275, in the British Museum). Aphorisms Nos. 18 and 23 in this manuscript are clearly those which Chaucer had in mind, but his version of the first (D 180 ff.) differs from that in MS. Burney (and in the Venetian printed text) in omitting a negative in the second clause. It agrees in this, however, with the version in the *Vita Omnium Philosophorum et Poetarum* by Walter Burley (1275–1337), and this raises the question of whether Chaucer may not have obtained his aphorisms from Burley. (The second aphorism also occurs in his work.) Young rejects this possibility because there is no hint in Burley of any association between the aphorisms and the *Almageste*. His explanation of their origin is that Chaucer did find them in a copy of Gerard of Cremona's preface, but either the text of the first differed from that in MS. Burney 'or else Chaucer, and his glossator, read carelessly'.

The change in Chaucer's attitude towards courtly love is stressed by Margaret Schlauch in her article *Chaucer's 'Merchant's Tale' and Courtly Love* (*E.L.H.*, Sept.). She remarks that the degree of the change is apparent when one compares Damian 'the enamoured squire' with Troilus; her aim is to discover the precise nature of it. Courtly love was the prerogative of feudal aristocracy and it is clear that Chaucer was already aware of this limitation of it when he wrote the *Parliament of Fowls*. In the *Merchant's Tale* the social *milieu* is that of the conventional romances and the situation of the lover Damian can be closely paralleled in many such works, particularly in *Amadas and Ydoine*. Yet, though the characters in the *Tale* belong to the aristocratic order of society, we find them 'enacting a *fabliau*', and it is, in Miss Schlauch's opinion, by this juxtaposition of romance and *fabliau* that Chaucer 'shows his awareness of the fundamental falsity in the system' of courtly love. Recalling the contrast made between earthly (that is, courtly) love and heavenly at the end of *Troilus*, she remarks that in the *Merchant's Tale* the cynicism and obscenity provide, on a humbler plane, 'something of the like commentary'.

In *Gawain in the 'Squire's Tale'* (*M.L.N.*, June) Roger Sherman Loomis mentions other works besides the *Squire's Tale* which refer to the tradition that Gawain, like Arthur, inhabited the other world (cf. F 95–6). In the *Bataille Loquifer*, composed by Graindor de Brie about 1180, we are told how Renouart found in Avalon, not only Arthur, but Gawain, Ivain, and others. The *Miroir des Histoires* of Jean d'Outremeuse describes how Ogier the Dane was wrecked upon an island nine days' sail from Cyprus, where he found Arthur and Gawain in the Castel Plaisant, over which 'Morghe' (Morgan le Fay) presided. Since there is no connexion between these two works, nor is Chaucer's *Tale* connected with either of them, Loomis suggests that all three references are independently derived from a minstrel tradition. There are reasons for thinking that this tradition was 'most firmly fixed and most highly elaborated' in Sicily and in other Mediterranean regions. Jean d'Outremeuse actually places the land of Faerie in those regions, and others, too, connect Morgan's palace with them.

Germaine Dempster analyses in detail the relation between the list of heroines in Dorigen's Complaint (F 1367 ff.) and that in Jerome's *Contra Jovinianum* (Chaps. 41–6) which was Chaucer's source (*Chaucer at Work on the Complaint in the 'Franklin's Tale'*, *M.L.N.*, Jan.). Jerome's list falls into four groups, the first and third of which are not used by Chaucer at all because they contain no stories involving suicide, and have therefore no relevance to Dorigen's case. The heroines in groups two and four do not appear in Chaucer's list in the same order as in Jerome's, and comparison of the two arrangements seems to indicate that at first Chaucer did not intend to mention many. The stories of the first seven in his list are told in some detail and are followed by ll. 1419 ff., which sound like a conclusion. The heroines who follow are alluded to much more briefly and the order in which they are given suggests that Chaucer is now going systematically through Jerome's list in order not to omit any 'usable material'. At first he still keeps in mind the fact that the examples must illustrate suicide committed for the sake of chastity, and he therefore discards some of Jerome's instances. Later, however, he becomes more careless and he begins to include simple examples of wifely devotion such as Penelope and Portia; he then goes once more over Jerome's list and adds Artemisia and Teuta and others who were previously discarded. The last stage in this accumulation of *exempla* is probably the marginal gloss in MS. Ellesmere, which mentions a number more. Mrs. Dempster concludes that Chaucer must have worked with a manuscript of Jerome open before him, at least from the eighth *exemplum* onwards, and she thinks that the carelessness of the last part of the Complaint (from *exemplum* 8) reveals Chaucer's boredom with the list.

A second, very brief, article by Claude Jones entitled *The 'Second Nun's Tale', A Mediaeval Sermon* (*M.L.R.*, April) suggests that the *Second Nun's Tale*, like the *Monk's*, was intended to be a medieval sermon, this time of the *de sanctis* type. The most popular source of the sermons preached on a saint's day was the *Legenda Aurea* from which Chaucer derived his material for this tale. In the *Tale* the 'theme', as is usual in the *de sanctis* sermons, takes the form of a simple statement of the

saint's name (G 28). The invocation (cf. ll. 29–84) and the definition of the name (85–119), both of which are elaborately treated by Chaucer, are common features in this type of sermon, and the body of the sermon is in line with others of the kind in consisting of the story of the saint ending 'with a statement of the location of the relics' (120–553). The only common feature of the *de sanctis* sermon which is absent from Chaucer's *Tale* is the final benediction and prayer.

The passage in the *Canon Yeoman's Tale* which reports a conversation between Plato and his disciple and refers to 'his book Senior' (G 1448 ff.) is discussed by Julius Ruska in *Chaucer und das Buch Senior* (*Anglia*, Jan.). Robinson, in his edition of Chaucer, explained 'his book Senior' as a reference to the work printed in Zetzner's *Theatrum Chemicum* under the title *Senioris Zadith Tabula Chimica*, but he notes that there the story is told of Solomon, not of Plato. Ruska has compared Chaucer's passage with that in the *Tabula Chimica* and discovered that it is not at all close to the Latin work; indeed, Chaucer uses only one sentence of the Latin and this in a different context.

Additions to our knowledge of Chaucer's circle of friends and acquaintances are supplied in the two following articles. In *Sir Lewis Clifford's French Mission of 1391* (*M.L.N.*, Jan.) Haldeen Braddy mentions a French official document which gives information about Sir Lewis Clifford's mission not to be found in Froissart. The importance of Clifford as a link between Deschamps and Chaucer has been recognized for some time, and further facts about his French mission (probably the occasion on which he met Deschamps) are welcome.

The Heyrons of London: A Study in the Social Origins of Geoffrey Chaucer (*Speculum*, April), by Vincent B. Redstone and Lilian J. Redstone, is concerned with John Heyron the younger, the first husband of Mary Chaucer (Chaucer's grandmother), and with this man's family. It begins by supplying proofs of the identity of Mary's first husband with John Heyron the younger, a pepperer of London, and goes on to recapitulate the facts which are known about Heyron's life and about the life of his son Thomas, the vintner. This Thomas took an active

part in the disputes between his mother, Mary, and the family of her second husband, Robert Chaucer, about her dowry and the rights of her son John Chaucer to certain properties.

The article relates a number of activities in which Thomas Heyron and John Chaucer were jointly engaged, and records what is known of the father of John Heyron the younger. The poet must, in early life, have seen a good deal of the family of the Heyrons and the circle to which it belonged. It has been shown that Chaucer's father was a close friend of John Heyron's son, and Chaucer's grandmother (now the wife of Robert Chaucer) lived at the old shop on the south side of Watling Street which had belonged to John Heyron the younger. The authors of this article suggest that 'familiarity with this side of City life could have aided Chaucer greatly in his intercourse with Italians, as well as in his later contacts with the great grocers, Brembre and Churchman'.

Several, hitherto unnoted, allusions to Chaucer and his works have been recorded. Elkin Calhoun Wilson (*Chaucer Allusions, N. and Q.*, Dec. 25) mentions several in Elizabethan writers, including one by Anthony Munday; H. C. Whitford in *An Uncollected Sixteenth-Century Allusion to 'The House of Fame'* (*M.L.N.*, Jan.) notes one made by the Chief Justice, Robert Catlin, in 1571; seventeenth-century allusions are recorded by Kathrine Koller (*A Chaucer Allusion, M.L.N.*, Dec.) and William Sloane (*A XVII-Century Chaucer Allusion, N. and Q.*, Sept. 25). Franklin B. Williams, Jr. (*Unnoted Chaucer Allusions, 1550–1650, P.Q.*, Jan.) includes among his collection two which provide evidence about the editorship of the 1606 edition of *The Ploughman's Tale.*

V

MIDDLE ENGLISH

II. BEFORE AND AFTER CHAUCER

By Mary S. Serjeantson

This has been a year of only moderate activity in Middle English studies, but at least of continuous and promising activity. A number of students are following up work already begun, while there are several instances of articles, &c., which are to be regarded as preliminary surveys for future development. The arrangement of the present chapter remains approximately what it was last year: general works; writings on and editions of verse literature of the period; prose; drama; a few articles and books of less definitely literary character.

In a short but useful paper on *Interpreting Literature by History* (*Speculum*, July) J. S. P. Tatlock reminds us of the dangers inherent in the modern tendency to read and criticize medieval literature without sufficient historical knowledge of the actual human background of this literature. This has led, he thinks, to a survival of the 'romantic' outlook on medievalism, which 'still vitiates a great deal of the literary, historical and critical writing concerning [the middle ages] in our own day, especially by the less experienced'. 'Much contemporary literary scholarship . . . over-simplifies and over-romanticizes, and completely neglects the vast complexity and the deep humanity of the middle ages.'

J. P. Oakden's *The Poetry of the Alliterative Revival*,[1] a chapter from his *Alliterative Poetry in Middle English* (see *Y.W.* xvi. 121–2), has been reprinted separately, and is a useful survey of the subject.

Continuing an article of the previous year on *More Lost Literature* (see *Y.W.* xvii. 57), R. M. Wilson (*Leeds Studies in English*, 6), gives more evidence from medieval library catalogues, wills,

[1] *The Poetry of the Alliterative Revival*, by J. P. Oakden. Manchester Univ. Press. pp. 40. 3*s*. 6*d*.

and other sources, for the existence of works and manuscripts now apparently no longer extant. He mentions, for instance, a copy of *De conflictu inter philomenam et bubonem in anglicis* listed in a catalogue (1400) of the monastic library at Titchfield in Hampshire, which also possessed a copy of *Legenda sanctorum que dicitur aurea in anglicis.*

In the same volume E. S. Olszewska has the first part of an article on *Norse Alliterative Tradition in Middle English,* a sequel to a former article of hers (*Leeds Studies in English,* 2; see *Y.W.* xiv. 159–60). She now deals chiefly with the circumstances in which ambiguous phrases may be considered to be due to Norse influence, and discusses in detail a number of individual phrases which illustrate the points raised.

Another note by the same writer, also in this volume of *Leeds Studies,* suggests a Norse origin for ME. *isked,* 'longed', which occurs in the Cotton MS. of *Cursor Mundi* (l. 11848).

Friedrich Brie[2] has published a volume of some size on Scottish literature down to the period of the Renaissance. His emphasis is laid particularly on the strongly national character of the literature, a character which had shown itself already in the fourteenth century, not only in ballads and other verse in the vernacular, but also in Latin chronicles and other records. Brie writes in successive chapters in considerable detail of Barbour, Wyntoun (the *Original Chronicle* and the continuation), Walter Bower's *Scotichronicon,* Arnald Blair, the *Wallace,* John Major, and Hector Boece. He traces the development of the national consciousness and its expression in a growing enthusiasm, and finally shows its decline in the sixteenth century, when English nationalism was, in its turn, rising to an unprecedented height.

A fine series of twenty-four facsimiles[3] in gold and colour from the best of the English illuminated manuscripts forms one of the most beautiful books to be included in this year's survey. Such reproductions are invaluable to the student as well as to others,

[2] *Die Nationale Literatur Schottlands von den Anfängen bis zur Renaissance,* by Friedrich Brie. Halle: Niemeyer. pp. xiii+371. RM. 14.

[3] *English Manuscripts of the Fourteenth Century (c. 1250 to 1400).* Described by F. Harrison. The Studio Ltd. pp. 48+24 Plates. 30*s.*

and the introductory chapters give a reasonable amount of not too technical information. These chapters treat of the illuminator, his patrons, his methods and pigments, and his most usual subjects, the last drawn chiefly from the Psalter, the bestiaries, and the Apocalypse. An account is also given of each of the manuscripts here illustrated; among them are the Arundel Psalter, Queen Mary's Psalter, the St. Omer Psalter, the Vaux Psalter, Richard II's Bible, the Lovel Lectionary, Litlyngton's Missal, the Bohun Psalter, and the Coronation Book of Richard II.

Loretta McGarry[4] has investigated the homiletic and devotional verse of the period 1300–1500 to show how the Eucharistic dogma and observance of the Catholic Church are reflected therein. The two types of verse are dealt with separately. It is no easy thing to consider at the same time the various aspects of the Sacrament as shown in the verse, and the attitudes of the different writers towards the Sacrament, and the writer does not always succeed in keeping the threads clear. But here is much material of both literary and liturgical interest, and valuable evidence of the 'sound doctrine' shown in the verse of the period, united as it is in its presentation of the traditional teaching of the Church.

H. C. Wyld continues his valuable *Studies in the Diction of Laȝamon's Brut* (*Language*, Jan.–Mar., July–Sept.). The plan of the work follows that of earlier articles on the same subject (see *Y.W.* xv. 109–10), the categories dealt with in the present sections being the voice, speech, shouting, singing, and movement, going and coming, &c. It should be noted that we may learn from these studies not only much about Laȝamon, but also about the vocabulary of Old English, since reference is constantly made to the semantics of that period with often detailed discussions of individual words.

A series of notes by P. J. Heather on *Laȝamon's Brut* appears in *Folk-Lore* (Dec.) on those aspects of the poem which would

[4] *The Holy Eucharist in Middle English Homiletic and Devotional Verse*, by Loretta McGarry. Washington, D.C.: Catholic Univ. of America. pp. 271.

most interest students of folk-lore, such as the customs and beliefs there illustrated, proverbs, similes, and oaths used in the poem, and legends and traditions set forth or referred to there.

G. Linke has some notes on the text of *Genesis and Exodus* in *Archiv* (clxxi).

A Note on Havelok the Dane, l. 1917 by G. V. Smithers (*R.E.S.*, Oct.) suggests that the word *hernes* in *With neues under hernes set* means 'ears', and that it is an adaptation of ON. *heyrn*, which has sometimes the sense of 'ear' as well as the usual one of 'hearing'. He adduces parallels in sense from Anglo-Norman and Old French texts, and one from the prose *Edda*; in the last, *eyra* is used instead of *heyrn*; the two words, however, are equivalents. Though *hern* 'ear' does not appear to be recorded elsewhere in Middle English, Smithers suggests that the form *hern* in the Cotton MS. of the *Cursor Mundi*, l. 8080, usually taken to be a weak plural of the native *ere* (the other manuscripts having *eren*, *eres*), is another example of the same loan-word.

A Note on Pearl and The Buke of the Howlat (*Med. Æv.*, June) by Gavin Bone points out that the phrase 'Throwe myrth markit on mold' (in the latter poem) which has been adduced to support the interpretation of 'Bytwene myrþes by merez made' (*Pearl*, 140) is itself a crux. He himself would take *markit* as a finite verb, and in its normal northern sense of 'went', and assume the omission of the pronominal subject (as in at least one other line of the poem). The phrase would then mean 'For mirth I walked on the ground', which is 'exactly what we expect at the beginning of an allegorical poem or a chanson d'aventure'.

C. T. Onions (*Essays and Studies*, xxii) makes *An Experiment in Textual Reconstruction* of passages from the poem of *The Owl and the Nightingale*, his object being to present the text 'in such a shape that it can be read without the distraction that is inevitably caused by the medley of dialectal forms and the irregularities in spelling and prosody of the two manuscripts in which the poem has been handed down'; that is to say, he has normalized the text to suit a south-eastern type assumed for

the original (on the evidence of rhymes, &c.). The result is attractive, reads smoothly, and gives an impression of genuineness.

Writing on *Equine Quartering in 'The Owl and the Nightingale'* (*P.M.L.A.*, Dec.), Kathryn Huganir discusses the puzzling passage referring to the heavy penalties inflicted on the knight who had caused the nightingale to be torn asunder by wild horses, in revenge for the part the bird had played by her song in the seduction of his wife. Why, the writer asks, was this vengeance on the nightingale punished by so severe a penalty as outlawry, mutilation, and a fine of one hundred pounds? Miss Huganir shows by quotation from a number of French sources that equine quartering seems to have been used chiefly or solely as a punishment for those who had wronged the king; it was a royal prerogative. Any one, therefore, who usurped this prerogative by using this form of torture against one who had not committed the crime of treachery to the king laid himself open to the most severe penalties. The knowledge of equine quartering, Miss Huganir believes, probably came to the poet both through his acquaintance with the law-courts and through the romance literature, which was becoming popular in England at his time.

In *Reynard Climbs* (*Anglia*, lxi) B. J. Whiting, commenting on part of the description of the fox in *The Owl and the Nightingale* ('an he kan hongi bi þe boȝe', l. 816), quotes a number of passages from the *Roman de Renart* in which the fox is shown to be a tree-climber, and also gives references to two recent (1936) cases which show that foxes do sometimes climb trees.

H. B. Hinckley in *A Note on the 'Owl'* (*E.L.H.*, Dec.) discusses several points on which F. Tupper (see *Y.W.* xv. 126–7) in an earlier article had disagreed with him.

The present writer has edited *The Index of the Vernon Manuscript* (*M.L.R.*, Apr.), which dates from the beginning of the fifteenth century, a very little later than the rest of the manuscript. The Index is almost complete, the missing items being supplied in the printed text. Bibliographical and other notes are added, and also a brief survey of the dialect of the index,

which seems to belong to south Shropshire or south Staffordshire.

The poem of *Amis and Amiloun*,[5] an English version of a very popular medieval tale, is extant in four manuscripts, two of the fourteenth and two of the fifteenth century.

The earliest and best of these English texts is that in the famous Auchinleck MS.; this text is printed in a volume now edited by MacEdward Leach, the fifty-two lines missing at the beginning being supplied from the rather later MS. Egerton 2862. Variants in the other manuscripts are given in footnotes. Apart from the actual work of editing the English poem, the editor's chief aim has been to trace the history of the story back to its sources. Since the late eleventh century (its first known appearance) the different versions of the story have become divided into two groups, the romantic, which stresses the extraordinary friendship between two knights, and the hagiographic, in which the virtues of two friends lead to the working of miracles and to martyrdom. The latter group can all be traced to a twelfth-century *Vita Sanctorum Amici et Amelii*. Bédier believed that this and the romantic group were all derived from 'a French *chanson de geste* which combined feudal and Christian elements and that *its* source can only be conjectured'. Leach disagrees with the view that the feudal and Christian elements in the story were original and essential, and gives reasons for thinking that these were accretions, the only primitive element being the friendship-*motif*. He analyses the details of the story, and indicates certain features which are parallel to details in the well-known folk-tales of *The Two Brothers* and *The Faithful Servitor*. These, he believes, in the hands of an eleventh-century French poet, supplied the skeleton of a plot which was unified and given a contemporary setting.

The relation between the English and French versions of the romantic form of the story is indicated in notes on the text. Appendices give a translation of the earliest extant version (11th-century Latin), and specimens of the three English versions other than the Auchinleck. There is a short Glossary.

[5] *Amis and Amiloun*, ed. by MacEdward Leach. O.U.P. for E.E.T.S. pp. cii+137. 12*s*.

Incoherencies in the A- and B-texts of Piers Plowman and their Bearing on the Authorship form the subject of an article by R. W. Chambers (*London Medieval Studies*, i). The writer discusses in detail two examples from the poem, in which 'an explanation, which is necessary to the understanding of the passage, only becomes explicit in the B-text, though we are compelled to suppose it implicit in the mind of "the A-man" if any sense is to be made of the poem as it has come down to us in the manuscripts'. The first passage in A is that in which Piers tears asunder the pardon that has been sent to him by the Pope, and utters the enigmatic text *Si ambulavero in medio umbre mortis, non timebo.* This difficulty, Chambers shows, is cleared up by the assumption that the author of A knew the *Glossa ordinaria* of Walafrid Strabo, whose commentary on the twenty-third psalm proclaims that 'those who keep to the "paths of righteousness" need not fear the valley of the shadow of death, through faith that they will later be rewarded by God's presence'. This faith and assurance, Piers knows, cannot be impugned by a 'lewed lorel' or any other, and makes any form of ecclesiastical pardon unnecessary. In the B-text, at a later stage of the poem, Imaginative quotes the same text, and specifically mentions the 'mede to treuth' promised by 'the glose . . . upon that vers', which must have been in the mind of the author of the A-text. Is it likely that B would have known the mind of A so well if he were not the same man? The second point discussed is the series of confessions made by the Deadly Sins, and here Chambers again shows that B's apparent knowledge of the mind and intention of A clears up a difficulty which has usually been explained by the theory of a missing leaf.

T. P. Dunning provides an analysis of the A-text of *Piers Plowman*,[6] in which he aims at demonstrating the unity of this version in thought and structure, and its character as a moral rather than a satirical work. Accepting Langland as an orthodox Churchman, the writer takes the teaching of the Fathers of the Church (in particular, of course, St. Augustine and St. Gregory) as a basis for the interpretation of the poem, and uses for com-

[6] *Piers Plowman: An Interpretation of the A-Text*, by T. P. Dunning. Longmans. pp. ix + 214. 8*s.* 6*d.*

parison the contemporary sermon, though he does not admit G. R. Owst's implication that the medieval sermon is the chief influence on, or source of, the poem.

Dunning emphasizes the necessity of recognizing the so-called A-text as containing two poems: The *Visio de Petro Plowman* and the *Vita de Dowel, Dobet, et Dobest*, the latter of small importance compared with the former, but restating its theme in rather a different way; it is perhaps to be regarded, he thinks, as an example of the medieval *débat*. The greater part of the present volume is occupied with an analysis of the line of thought of the more important *Visio*: 'The *Visio is* the A text.' Langland has concentrated on one particular aspect of the moral law, 'the right use of temporal goods', though presenting his immediate theme as part of the Church's teaching on man's life as a whole *sub specie aeternitatis*. This concentration achieves for the poem a unity which seems hardly promised by the discussion between Holy Church and the dreamer, and it may be that it is the more general point of view of the early part of the poem which may have given to some critics of the poem an impression of disunity and incompleteness. To Langland, the vice of avarice seems to have been that which most endangered the soul of fourteenth-century England, and the whole of his poetic vigour is employed to express the need of combating it. He does not, however, lay such stress on the proper use of temporal things as he does, like a true son of the Church, on the right use of the *spiritualia*, which must of itself bring about the right attitude towards the *temporalia*.

It can only be stated here very briefly that Dunning divides the *Visio* into four sections: 'The statement of the theme, Prologue and Passus i; the Vision of Lady Meed, Passus ii–iv; the Vision of Repentance and Piers Plowman, Passus v–viii. 129; and the Epilogue, Passus viii. 130 to the end', finding by his detailed analysis 'a unity of thought exactly corresponding to the external structural divisions', with the allegory of the second and third sections growing out of the basis established in the first section.

The volume has a short chapter containing a comparison between the A- and the B-texts, and presenting some points concerning authorship which arise out of the analysis of the A-Text,

and which Dunning feels are difficulties in the way of accepting the theory of unity of authorship. These points are, however, only incidental to the main theme of the present work, which is to present the *Visio* as a carefully planned and well-achieved work of art, which has combined a developing tendency towards realism with the earlier medieval spirituality.

The character and personnel of the household of King Arthur[7] in medieval literature from Geoffrey of Monmouth to Malory are the theme of a dissertation by Imogene Baker. After a sketch of the position of the royal household in Frankish, Saxon, and Anglo-Norman society, she studies the question in the *Historia Regum Britanniae* and chronicles based upon it, in the French metrical and prose romances, and finally in the English romances, showing a unity of tradition throughout the series, though the literary convention is adapted variously by different writers at different periods.

An interesting article in *Med. Æv.* (June) by E. Vinaver and the late E. V. Gordon gives *New Light on the Text of the Alliterative Morte Arthure*. This makes it clear that the alliterative poem, as has before been tentatively suggested, was, in fact, an immediate source of Malory's Book V. The newly discovered Winchester MS., which seems to be 'a fair representative' of the prose text before it was revised by Caxton, 'follows the *Morte Arthure* very closely, using the phrasing of the original extensively, frequently taking half-lines and whole lines and occasionally even groups of lines from the alliterative poem'. This is so clear that Malory's text can in many instances be used (*a*) to fill up gaps in the alliterative poem (where Malory's words are obviously based on such a text), or (*b*) to support the reading of the Thornton MS. where editors have found it necessary to emend.

Tania Vorontzoff (*Med. Æv.*, June) uses *Malory's Story of Arthur's Roman Campaign* to show that while the Winchester

[7] *The King's Household in the Arthurian Court from Geoffrey of Monmouth to Malory*, by Imogene Baker. Washington, D.C.: Catholic Univ. of America. pp. 166.

text cannot be derived from Caxton's, neither can Caxton be derived from Winchester; further, that it is possible to construct a genealogy of Malory's text, tracing it back through a version of the alliterative *Morte Arthure*, which is, however, not that preserved in the Thornton MS.

Four brief notes on *Sir Gawain and the Green Knight* are to be recorded. L. M. Perry (*M.L.R.*, Jan.) suggests that in l. 2511 ('For non may hyden his harme but unhap ne may it'), *mon* should be read instead of *non*; the sense would then be 'For one may conceal his misfortune but unfasten not may it'. Confusion between *n* and *m* occurs several times in the manuscript.

In *Sir Gawain and Medieval Football* (*English Studies*, Oct.) F. P. Magoun refers to the episode in which the Green Knight's head falls to the floor, 'þat fele hit foyned with her fete, þere hit forth roled', and mentions an apparent instance of the same treatment of a severed head in real life: 'In 1321 a certain John de Boddeworth . . . was murdered by the brothers Oldynton at Darnhall (Ch); . . . it is stated that the murderers subsequently played football with the victim's head.' A few parallels from later English literature are also quoted.

The same writer supplies some notes on the punctuation, orthography, and vocabulary of the poem, in an article entitled *Kleine Beiträge zu Sir Gawain* (*Anglia*, lxi).

Henry L. Savage (*M.L.N.*, Jan.) defends the manuscript-reading *browe* in *Sir Gawain*, l. 1457 ('And þe barbeȝ of his browe bite non wolde'), which was emended by Tolkien-Gordon to *browen* = *brawen*, 'brawn'. Magoun paints a lifelike picture of the boar at bay, with the arrows striking ineffectively against the thick, stubbly bristles of the brow.

H. A. Basilius (*Mod. Phil.*, Nov.) has examined the rhymes common to the two versions of *Eger and Grime* (the Percy and the Huntington-Laing texts) and obtained from them more reliable evidence as to the dialect of the original than did a recent editor of the poem, J. R. Caldwell, who in his estimate of the original dialect used rhymes which were not all to be found

in both texts. Basilius thinks that 'the common ancestor of [the two versions] was probably written in a northern English or Scottish dialect', but that it was not 'characteristically Scottish', as Caldwell believed.

Curt F. Bühler describes (*M.L.N.*, Jan.) *A New Lydgate-Chaucer Manuscript*, Pierpont Morgan Library, MS. 4, which 'does not appear to have been noted by any of the recent editors and bibliographers of the poetical works of Chaucer and Lydgate'. It is a vellum manuscript of the middle of the fifteenth century, and contains Lydgate's *Siege of Thebes*, *Lenvoye to all princes*, and *Letter to Gloucester* and Chaucer's *Compleynt un-to his purse*. The two last are here printed, with some annotations.

The same editor also gives an account (*M.L.N.*, Dec.) of *A Middle English Prayer Roll*, MS. 486 in the Pierpont Morgan Library. This is of the late fifteenth or early sixteenth century, and contains 'three Latin prayers and one in English, all of which are common in early Liturgical books, and a poem in English on the Passion, written in the form of the more famous "Fifteen Oes of Christ"'. The poem, which begins 'O Jhesu grant me þi will off wepynge / Withe teris tricklyng unto þi feett', contains fifteen eight-line stanzas and an envoy of six lines; it is in a northern dialect and has not before been recorded. It is printed in *M.L.N.* with the other prayers.

Karl Brunner continues his work on fifteenth-century English verse by publishing in *Anglia*, lxi, six more poems, with notes on the texts and manuscripts: (*a*) *Salve Regina* from Brit. Mus. Add. MS. 37049 (*inc.* 'Hayl oure patron & lady of erthe'); (*b*) *Stabat Mater Dolorosa* from Bodl. MS. Ashmole 59 (*inc.* 'Heyle goddes moder dolorous'); (*c*) *Ave Maris Stella* from Brit. Mus. Add. MS. 37049 (*inc.* 'Hayle se sterne Gods modyr holy'); (*d*) *Alma Redemptoris Mater* from Bodl. MS. Ashmole 189 (*inc.* 'Swete lady now ȝe wys'); (*e*) *Virgo Rosa Virginum* from MS. Caius College, Cambridge, 383 (*inc.* 'Alle ȝe mouwen of ioye synge'); (*f*) a macaronic hymn to St. Thomas Becket from the same manuscript (*inc.* 'Herkenud lordyngus grete & smale').

The mystical poem *Quia Amore Langueo*[8] has been produced most attractively in an unusual form for a short Middle English poem: a volume all to itself, in a limited edition, beautifully printed by Hague and Gill, with four engravings by Eric Gill. The first part of the poem is printed from Bodl. MS. Douce 322 and Brit. Mus. Add. MS. 37049 (the manuscript which contains the *Salve Regina* and *Ave Maris Stella* mentioned above), the latter hitherto unprinted, the second part from the only two extant texts, Lambeth Library MS. 853, and University Library, Cambridge, Hh. 4. 12.

R. H. Bowers gives in *Mod. Phil.* (Jan.) a number of brief *Notes on the Middle English Schoolboy Verses in Lincoln Cathedral Chapter Library MS. 132*, which were printed in R. M. Woolley's *Cat. MSS. Linc. Cath. Chapt. Libr.* (1927), but without any explanation of the less common words.

B. Dickins and R. M. Wilson (*Leeds Studies in English*, 6) identify the puzzling 'Sent Kasi' of the charm against rats preserved in Bodl. MS. Rawlinson C. 288 (and published in K. Sisam's *Fourteenth Century Verse and Prose*) with St. Nicasius, or Nicaise, bishop of Reims *c.* 400, who is invoked against a plague of rats or mice in certain French charms. How the name of this saint became connected with rat-charms, and how his fame in this connexion came to England, remain as yet undetermined.

Bogislav von Lindheim in *Sprachliche Studien zu Texten des MS. Cotton Galba E. ix* (*Anglia*, lxi) determines by means of spellings certain features of the pronunciation of the *scribe* of the versions of *Ywain and Gawain* and *The Seven Sages of Rome* in this manuscript, finding them to point definitely to a northern scribe.

H. C. Schulz argues (*Speculum*, Jan.) in favour of the belief that *Thomas Hoccleve, Scribe*, was himself the copyist of his poems in Ashburnham Addit. MS. 133, Phillipps MS. 8151, and Durham MS. V. III. 9. Schulz also discusses the date of Hoccleve's death, which he places as early as *c.* 1430, not 1450, his argument depending on an earlier dating of the *Balade to the*

[8] *Quia Amore Langueo*, ed. by H. S. Bennett. With engravings by Eric Gill. Faber and Faber. pp. 38. 10*s.* 6*d.*

Duke of York, for which he gives reasons that though mostly negative are at least plausible.

Considerable work has been done of recent years on the medieval sermon. One particular group of sermons—those of the preaching friars—has been studied by H. G. Pfander,[9] who now publishes a monograph to give a short survey of the subject. He describes the rapid development of the popular sermon in western Europe during the thirteenth century with the spread of the Franciscan and Dominican orders, the conditions which the friars found in this country, and the circumstances in which they preached, and touches further on their audiences and subject-matter. Two other sections of the book deal respectively with the English verse-sermon and the English prose-sermon, showing something of their character and of the influences which they show. As a sample of the verse-sermon Pfander prints one on the Seven Petitions of the *Pater Noster*, in short couplets, from a small roll of the later half of the thirteenth century in the Bodleian Library (MS. Addit. E. 6). The prose type is represented by a sermon of the Austin Friar John Gregory (of Newport, Mon., early fifteenth century), *Per proprium sanguinem*, from MS. Univ. Oxf. 97, pp. 324–39.

A small amount of work on the *Ancrene Riwle* has appeared this year. A German dissertation[10] on the verb in the *Riwle* collects the material for the study of the verb and considers briefly such points as the relation of the forms to those of Old English, the introduction of new verbs (both foreign loan-words and native derivatives), and the possible bearing of the verbal forms on the question of the dialect (presumably of the Nero MS.).

A brief article by N. Bögholm on the *Vocabulary and Style of the Middle English Ancrene Riwle* (*English Studies*, June) contains a number of rather miscellaneous notes, almost all on the Nero MS.; the chief Scandinavian elements of the vocabulary are listed, and there are comments on a number of French words

[9] *The Popular Sermon of the Medieval Friar in England*, by Homer G. Pfander. New York Univ. diss. pp. 66. $1.00.

[10] *Das Verbum in der Ancren Riwle*, by L. Füller. Jena diss. Teildruck. pp. 38.

in the text; some of the author's similes are discussed. In *Ancrene Wisse vs. Ancren Riwle* (*E.L.H.*, June) F. P. Magoun makes a plea for the use of the former rather than the latter title. A dissertation on *The Ancrene Wisse* by A. R. Jewitt is reported from Cornell University.

A note by W. Nelson Francis on *The Original of the Ayenbite of Inwyt* (*P.M.L.A.*, Sept.) makes it clear that Dan Michel himself possessed a copy of the *Somme des vices et des vertus*, and that there was another copy of the work in St. Augustine's library. The latter copy had been the property of a certain Abbot Thomas, identified by Francis as Dan Michel's own abbot, Thomas Poncyn (1334–43), and it now survives in the Cotton collection as MS. Cleopatra A. v.

Herbert Senff[11] has made a very full study of the inflexion of nouns, adjectives, adverbs, and pronouns in the *Ayenbite*. He classifies the material according to the Old English categories, and deals separately with the foreign element.

A. C. Cawley (*London Medieval Studies*, i) has a study of the *Punctuation in the Early Versions of Trevisa* based on chapters lviii and lix of Book I of the *Polychronicon* in the manuscripts and in Caxton. His object is to show firstly the significance and regularity of the punctuation in the manuscripts, even though these differ in this respect, and secondly, that Caxton's version has an intelligible system of punctuation. The study is an interesting one and might well be carried farther.

In her book on mysticism, *Sense and Thought*,[12] Greta Hort takes the *Cloud of Unknowing* as a subject in which to study 'the work of the human mind in its whole experiences, and the action and reaction between sense and thought'. She has deliberately (to avoid overlapping with the work of others) refrained from dealing with literary, historical, biographical, or philosophical questions, and examines simply the personal experiences and the instructions given by the author of the

[11] *Die Nominalflexion im Ayenbite of Inwyt*, by Herbert Senff. (Forschungen zur engl. Philologie, vii.) Jena: Biedermann. pp. 100. RM. 5.

[12] *Sense and Thought*, by Greta Hort. Allen and Unwin. pp. 262. 8*s*. 6*d*.

Cloud, comparing them with those of other mystics. This is a sympathetic and interesting study, which can hardly be summarized, but which makes a valuable addition to our knowledge of this fine medieval work.

E. J. F. Arnould has published two articles on Richard Rolle. The shorter of the two, *On Richard Rolle's Patrons* (*Med. Æv.*, June) draws attention to a reading in two manuscripts of the treatise *De Amore Dei Contra Amatores*, which may have an important bearing on the passage in which it occurs. In Rolle's lament for the death of a lady 'que (et) me una cum marito suo per annos nonnullos sustentaverat', Linc. Cath. Libr. MS. 209 and Trier, Stadtbibliothek, MS. 685, have at the end the words *ad scolas*. The consideration of the identity of this lady should therefore include his time at the university, whether Oxford or Paris.

The second article (*Richard Rolle and a Bishop: a Vindication*, *John Rylands Library Bulletin*, Apr.) deals with the charge, made first by Horstmann against Rolle (and repeated by others), of 'open rebellion against a diocesan authority'. The charge is based on a short passage in the *Melos Amoris*. Arnould shows, by considering this with its whole context, that Rolle is not opposing a contemporary bishop, but is expressing his disagreement with St. Anselm on the much discussed question of the relative values of the active life and the contemplative life, the writings of St. Anselm having, apparently, been used by Rolle's opponents in their arguments against him.

Helen L. Gardner in an essay on *Walter Hilton and the Mystical Tradition in England* (*Essays and Studies*, xxii) gives a useful account of the work of Walter Hilton. After a brief note on the writings of Richard Rolle and of the author of the *Cloud of Unknowing*, she deals shortly with Hilton's minor works and the circumstances in which they were written, and then describes in more detail his greatest work, *The Scale of Perfection*. She emphasizes the distinctions between Book I and Book II, and feels that it is 'quite possible that some years separate them and that they should be regarded more as two separate works than as two parts of the same book'. Where the

first Book is 'rigidly schematized', careful, very ready with its references to authority, the second is serener, more discursive, more imaginative, more mystical. Miss Gardner shows Hilton's value as a teacher, and points out the homeliness and realism of his similes; and at the end of an interesting article she traces the survival of Hilton's influence in the 'by-ways and backwaters', if not in the main stream, of English literature.

E. W. Talbert has an article on *The Date of the Composition of the English Wyclifite Collection of Sermons* (*Speculum*, Oct.), which 'attempts to clear the ground for determination of the authorship of the English Wyclifite tracts and sermons, which in turn will involve a study of the early centers of Lollardy other than Oxford'. The arguments are based on references in the sermons to contemporary events.

In an article in *S. in Ph.* (Jan.) Lillian L. Steckman describes *A Late Fifteenth-century Revision of Mirk's Festial*, extant in MSS. Harl. 2247 and Royal 18. B. xxv. The reviser, whose name is unknown, rewrote Mirk's homilies, and added many of his own. The dialect is London English, and Miss Steckman shows that the date is probably about 1483. This later work is distinguished from its principal source by being prepared for laymen, not for priests, which involves some omissions and some shifting of emphasis. The new material gives some clue to the personality of the reviser, and Miss Steckman (who is preparing an edition of the added homilies) considers that his work 'is important in its own right as an index to fifteenth-century thought, as a contribution to English prose'.

E. O. Powell prints extracts from *The Brute of the Chronicle of England* (MS. Jesus College, Oxford, v) in *Folk-Lore* (Mar.). The passages are those dealing with the birth of Merlin, and with his explanation of the fall of Vortiger's castle.

Philip Deasy has a monograph on the role played by St. Joseph in the early English drama.[13] He begins with a brief

[13] *St. Joseph in the English Mystery Plays*, by Philip C. Deasy. Washington, D.C.: Catholic Univ. of America. pp. 112.

survey of the portrayal of St. Joseph in the Apocryphal Gospels, and then of the evidences of the cult of the Saint (not very marked) in medieval times. The writer proceeds to study the considerably varied characterization of St. Joseph in the plays, and concludes with a chapter on the relation of the character to the conventional medieval conception of old age.

In an article on *Clerical Drama in Lincoln Cathedral, 1318 to 1561* (*P.M.L.A.*, Dec.) Virginia Shull presents a considerable amount of new material, extracted by her from the Commons Accounts of the Cathedral. The relevant entries show 'no great variety of drama at Lincoln—in the Church, at least. There is a record of continuous activity, but not a lively one: in the fourteenth century an Easter play of St. Thomas and a Christmas play of the Three Kings appear spasmodically, to give way finally to a pale little item concerning a salutation given at Christmas matins, a performance which persists as a custom from 1390 to 1465' and probably till the end of the century. The same century saw also the introduction of a play on the Assumption of the Virgin, performed on the Feast of St. Anne yearly from 1458–9 until the Reformation.

The material is particularly important as giving evidence of the continuing activity of the Church in the field of drama at a time when the drama was becoming largely secularized.

Mendal G. Frampton (*P.M.L.A.*, Sept.) presents and discusses the evidence available for determining the relation between *The Brewbarret Interpolation in the York Play the 'Sacrificium Cayme and Abell'*, and the corresponding part of the Towneley Play. His conclusion is that Brewbarret is 'a late product of the York school of comedy' (he argues from details of the metre that the passage was probably written during the second decade of the fifteenth century), that it was borrowed by some Wakefield editor who added the character to the Towneley Play, and that finally the relevant passages were recast by the Wakefield Master.

John Harrington Smith points out *Another Allusion to Costume in the Work of the 'Wakefield Master'* (*P.M.L.A.*, Sept.). This is Mak's line in the *Secunda Pastorum*, 'I pray you looke my slefe

that I steyll noght', apparently a reference to the huge sleeves often satirized in the late fourteenth and early fifteenth centuries, and known as 'pokes'.

The first part of an article by Mendal G. Frampton on *The Early English Text Society Edition of the Towneley Plays* appears in the *Beiblatt zur Anglia* (Nov.). This gives the results of a collation of the printed text with the manuscript, now in the Huntington Library, showing a considerable number of errors in the former.

N. R. Ker (*Leeds Studies in English*, vi) has found some evidence bearing on *The date of the 'tremulous' Worcester hand* —the backward-sloping old man's hand, as he describes it, which appears in annotations in a number of Old English manuscripts. The hand is to be seen in certain notes and glosses in Bodl. MS. Hatton 114, the most important instance of which is a correction to the table of contents (part of which is here reproduced). This table 'belongs, probably, to the second quarter of the thirteenth century'; the 'tremulous' hand, which corrected it, must therefore have been at work at a period considerably after that to which it is usually assigned (the late twelfth century).

As a document of importance to any student of the Middle Ages, we must draw attention to an edition of the autobiography of Giraldus Cambrensis,[14] in the form of a translation into English (the first) by H. E. Butler. Giraldus's vivid, humorous, and highly personal style, reflecting his valiant, unscrupulous, eccentric, and, one might say, furious life, is not lost in the translation, and the volume should be found attractive and entertaining by the general reader as well as the more academic. Butler has added a few connecting links to the text, and cut out a few of the less interesting passages. The autobiography is preceded by a short account of Giraldus and his works, and the book is illustrated by photographs of Manorbier and St. David's.

[14] *The Autobiography of Giraldus Cambrensis*, ed. and transl. by H. E. Butler. Cape. pp. 368. 15*s*.

Iris Brooke's *English Costume of the Early Middle Ages*[15] completes her series of seven volumes on English costume. Beginning with the simple dress of the Anglo-Saxon period, this volume covers four centuries, but shows on the whole surprisingly few essential changes, and does not suggest the approach of the extraordinary elaborations typical of the fifteenth century and illustrated in Miss Brooke's previous work (see *Y.W.* xvi. 157).

Finally, we may mention a monograph on the names of mammals in Middle English,[16] largely in the form of lists and etymological notes.

[15] *English Costume of the Early Middle Ages; the Tenth to the Thirteenth Centuries*, drawn and described by Iris Brooke. A. and C. Black. pp. 87. 6*s*.

[16] *Die Namen der Säugetiere im Mittelenglischen*, by Hans Kalb. Bottrop: Postberg. pp. 88.

VI

THE RENAISSANCE

By F. S. Boas

This survey of 1937 publications dealing with English Renaissance literature may fitly be introduced with the study of the friendship theme which L. J. Mills has entitled *One Soul in Bodies Twain*.[1] He begins with a discussion of classical ideas on friendship, especially as illustrated in Cicero's *De Amicitia*. In the Middle Ages the clerks who had classical learning were interested more in the world to come than in the relations between man and man on earth, and the feudal system was inconsistent with the spirit of equality upon which friendship in the classical sense was based. Its place was to some extent taken by the Teutonic bond of sworn brotherhood. With the revival of learning, aided immeasurably by the invention of the printing-press, the classical views of friendship sprang into new life modified by altered conditions. They exercised their influence mainly through Cicero, whose *De Amicitia*, translated by Tiptoft, Earl of Worcester, was printed by Caxton and afterwards by W. Rastell. Scarcely less operative was the *De Officiis* containing the story of Damon and Pythias. The *Adagia* of Erasmus, including many passages summarizing classical views of friendship, also had a wide influence, as had other contemporary anthologies. These views were popularized by Sir Thomas Elyot in *The Governour*, where he discusses 'the true description of amitie or friendship' and illustrates its perfection from the history of Titus and Gysippus.

Mills then discusses the development of the friendship theme in the three divisions of Tudor literature—poetry, drama, and prose from Elyot to Shakespeare. He indicates its place in the verse miscellanies, though Wyatt and Surrey were chiefly occupied with the Petrarchan ideal of courtly love. But its relative importance is greater in drama, especially in the

[1] *One Soul in Bodies Twain: Friendship in Tudor Literature and Stuart Drama*, by Laurens J. Mills. Bloomington, Indiana: Principia Press. pp. vii+470. 16*s*.

Damon and Pithias of Richard Edwardes. In prose the friendship theme enters into the courtesy books, such as Hoby's translation of *Il Cortegiano*, into some of the novels in Painter's *Palace of Pleasure* and Fenton's *Tragical Discourses*, and culminates in *Euphues* and its sequel and in the romances of Greene and Sidney. The discussion of its place in Stuart drama is noticed below.[2]

A very different aspect of Renaissance literature is dealt with by Napoleone Orsini in the first chapter of his *Studii sul Rinascimento Italiano in Inghilterra*,[3] where he discusses a number of manuscript English translations of Machiavelli which have never been printed. Five of these (one in the Bodleian and four among the Harleian MSS.) are of the *Principe*. Three others, in the British Museum, are of the *Discorsi*, and of these the most interesting (MS. Addit. 41162) is by John Levett, who is notable among his Elizabethan contemporaries for making in his prefatory epistles, reproduced by Orsini, a defence of the abhorred Florentine: 'I write not to excuse him, but to admonish thee, that thou reade him not to beleeue, nor to finde fault, but to weigh, & consider, that thou maiest bee able with knowledge to allowe of that hee writeth well, & to leaue the rest.' Orsini has by his investigations given important new proofs of Machiavelli's widespread influence, and he devotes a chapter to Milton's study of his writings.

In another chapter he discusses the influence of the *Ricordi* of Francesco Guicciardini in England. He also deals with Gabriel Harvey and his *marginalia*, with an appendix on Harvey's reference to Giordano Bruno disputing at Oxford. For students of the drama probably the most interesting section of Orsini's volume will be his account of an anonymous manuscript play in the British Museum (Addit. 34312, 9) on the subject of Gismonda, differing in treatment from the Inner Temple play of 1566 and representing her as an innocent heroine.

[2] See Chapter VIII, p. 138.

[3] *Studii sul Rinascimento Italiano in Inghilterra, con alcuni testi Inglesi inediti*, by Napoleone Orsini. Firenze: Sansoni. pp. viii+140. L. 20.

To his publications on Sir Thomas More noticed in previous volumes of *Y.W.* (xi. 128–9, xiii. 18–20, 131–2, xvi. 161–3) R. W. Chambers has added *The Place of St. Thomas More in English Literature and History.*[4] This is a revision of a lecture delivered before the Thomas More Society, a Roman Catholic legal body, in the old hall of Lincoln's Inn. It gives, therefore, special attention to the connexion of More and his family with the Inn and to the views of lawyers upon his career. It records the identification among the British Museum Royal MSS. of a legal *Abridgement*, an alphabetical subject-index to the Year Books from 1327 to 1455, with a Latin entry that the book belongs to John More, member of Lincoln's Inn, and with additional entries in the same hand, which is identical with that which entered the dates of John More's marriage and the births of his children in the manuscript of Geoffrey of Monmouth's *History* now in Trinity College, Cambridge. Facsimiles are given of the entries in the *History* and at the beginning of the *Abridgement*, and Holbein's miniature of Sir Thomas, now belonging to the Inn, forms the frontispiece.

In the body of the lecture Chambers gives an attractive summary of his well-known views on More's career and crosses swords with some of his critics. He contrasts favourably the views of lawyers upon More's trial and execution with those of historians, and draws a parallel between Sir Thomas and Antigone.

Monsignor Philip E. Hallett, who was vice-postulator for the canonization of Saint Thomas More, has published 'the first Catholic edition of the *Utopia* in modern times'.[5] The text of Ralph Robinson's translation is used, but the spelling has been modernized. As Hallett frankly says, his object is not literary but to assist the general reader to understand the work, especially in its religious and moral aspect. The notes, therefore, apart from explanations of verbal difficulties or classical allusions, are concerned chiefly with those aspects of the *Utopia*, which Hallett also discusses in his Introduction. A

[4] *The Place of Saint Thomas More in English Literature and History*, by R. W. Chambers. Longmans. pp. vii+125. 5*s*.

[5] *Utopia, by St. Thomas More* . . . ed. by Monsignor Philip E. Hallett. Burns, Oates & Washbourne. pp. xxiii+237. 6*s*.

foreword by Lord Russell of Killowen discusses More's social theories in relation to present-day conditions.

A proof of More's growing international reputation is supplied by Marie Delcourt's volume of translations from his writings, supplemented by a short life, prefaces, and notes.[6] She has divided her selections into three groups under the headings of 'Master More', 'Thomas Morus', and 'Sir Thomas'. The first contains translations of some of his English and Latin poems and his *Richard III*, abbreviated. The second has a similarly abbreviated version of *Utopia* followed by some letters to Erasmus and others. The third presents selections from his religious works. The book, included in the series of 'Les Cent Chefs-d'œuvre étrangers', is well planned to attract French readers to More's writings.

In the previous volume of *Y.W.* (pp. 112–13) a number of publications dealing with Tyndale in 1936, the 400th anniversary of his death, were noticed. None of these was on so extensive a scale as J. F. Mozley's important 1937 study, *William Tyndale*.[7] Mozley writes in a spirit of strong, though not indiscriminating, sympathy with Tyndale's views and achievements, and from researches in this country and abroad he throws new light on some of the doubtful points in his career. Thus he gives good reason for identifying Tyndale with the 'Guillelmus Daltici ex Anglia' entered in the matriculation register of the University of Wittenberg on 27 May 1524. He brings confirmatory evidence for Foxe's statement that Tyndale and Coverdale were together at Hamburg in 1529 in the house of Margaret von Emersen. He decides for Quentel against Fuchs as the printer of the Cologne fragment of Tyndale's 1525 translation of the New Testament, and he is positive that there was only one form, octavo, without glosses, of the edition printed at Worms.

Mozley discusses in detail, with many examples, Tyndale's characteristics as a translator and as a master of English style

[6] *Thomas More: Œuvres Choisies.* Préfaces, traductions et notes de Marie Delcourt. Paris: La Renaissance du livre. pp. 177. 5 fr. 50.

[7] *William Tyndale*, by J. F. Mozley. S.P.C.K. pp. xi+364. 12*s.* 6*d.*

as shown both in the 1525 edition and in the revised version, in its various editions, of 1534. And in the controversy that arose out of the translation between him and More we find Mozley stating the case on behalf of Tyndale. He will not convince those who have ranged themselves on the side of Sir Thomas, but his able and scholarly study is worth attention from readers of diverse views.

Clarence Bromfield has continued his investigations concerning Ralph Holinshed and his work (see *Y.W.* xvii. 109). In *Holinshed and his Editors* (*T.L.S.*, Aug. 7) echoes of the great religious controversy recur. Holinshed has been accused of an exaggerated Protestant bias. Bromfield claims on the contrary that his sympathies were with 'the traditions of the Merrie England of his childhood', and that he was 'a true historian in the sense that he did his best to attain objectivity'. The Protestant bias was shown not by him but by his editors who in the 1587 issue not only continued the *Chronicle* for the ten years after his death but interpolated into Holinshed's original account of the reign of Mary and the earlier years of Elizabeth passages of a strongly anti-Catholic character.

Helen Stearns Sale in *M.L.N.* (Dec.) gives reasons for fixing *The Date of Skelton's 'Bowge of Court'* as 1499. There are two extant copies of the poem. The copy in the Advocates Library, Edinburgh, was 'Enprynted at westmyster By me Wynkyn the worde'. The one in the Cambridge University Library was printed 'in flete strete, at the sygne of the sonne'. As Wynken de Worde moved from Westminster to Fleet Street some time in 1500, any work printed by him at Westminster must have been issued during or before 1500, and the type in the Advocates Library copy is known to have been used by him for the first time in 1499. The Cambridge copy is a later reprint. Skelton therefore cannot have been influenced by Barclay's *Ship of Fools* (1509), but probably had read Locher's Latin translation of Brandt's *Narrenschiff* (1497).

In *M.L.N.* (March) Truman W. Camp prints from William Baldwin's *A treatise of Morall Phylosophie* (1547/8) *Another*

Version of 'The thinges that cause a quiet lyfe'. This translation by the Earl of Surrey of Martial, x. 47, is best known in the form in which it appeared in *Tottel's Miscellany* in 1557, with the title, 'The meanes to attain happy life'. There is also a manuscript version (B.M. Addit. 36529). Baldwin's *Treatise* appeared on 20 January 1547/8, and the text of Surrey's translation included in it differs in some points from the other versions, especially in beginning with 'My frende' instead of 'Martial'. Hence Camp suggests that Baldwin may have known Surrey well enough to receive a manuscript of the poem from the author. This is the more likely because Baldwin himself wrote a sonnet in Surrey's 'English' form printed in 1547 which Camp reproduces as perhaps the first sonnet published in English.

In *Notes on the Bibliography of Thomas Churchyard* (*M.L.N.*, March) Allan Griffith Chester shows that nos. 177 and 180 in *Tottel's Miscellany*, reprinted as a broadside in 1566, have been wrongly attributed to Churchyard and belong to an otherwise unknown 'I. Canand'. Similarly the tragedy of Mowbray in *The Mirror for Magistrates* is not to be ascribed to him but to Thomas Chalmer or to William Baldwin. After discussing various doubtful poems Chester records his discovery of a manuscript copy (Egerton MS. 2877, f. 16) of a supposed lost poem by Churchyard, *The welcome home of the Earle of Essex*, which was originally entered to E. Bollifant, 5 October 1596, and later to William Wood, 1 October 1599. The subject was not (as has been thought) the return of Essex from Ireland, but from the voyage to Cadiz in 1596.

Lily B. Campbell, whose valuable work on *The Mirror for Magistrates* has been noticed in previous volumes of *Y.W.* (xv. 154–6, xvii. 115–16), has an article in *E.L.H.* iv. 192–200 (of which no copy has been available) upon John Dolman, who wrote the tragedy of Hastings in the 1563 edition of *The Mirror*.

The biographical and other problems presented by Gascoigne's career continue to be actively investigated. Genevieve A. Oldfield, in *R.E.S.* (April) throws *New Light on the Life of George*

Gascoigne from documentary sources. She explains from the terms of his father's will the complicated and indirect method by which George was disinherited, and she considers that Sir John's chief motive was objection to his son's marriage on 23 November 1562 to Elizabeth, widow of William Breton. She had already been contracted to Edward Boys, who claimed that she was his wife and that he was the guardian of her children. There was a street fray between the two men, but in February 1569 a long legal contest ended in Gascoigne's favour.

Fredson Thayer Bowers in *Gascoigne and the Oxford Cipher* (*M.L.N.*, March) gives a final blow to the theory that Edward de Vere, Earl of Oxford, was the chief contributor to George Gascoigne's *A Hundredth Sundrie Flowres* (1573). Bowers proves conclusively, in the present writer's view, that the cipher upon which B. M. Ward largely based his theory is non-existent and that Edward de Vere had nothing to do with *A Hundredth Sundrie Flowres*.

E. St. John Brooks in *Gascoigne and Hastings* (*T.L.S.*, Jan. 16) does not accept Ward's view that the 'posies' in *A Hundredth Sundrie Flowres* conceal the identities of various contributors to the work. But he thinks that they cover prominent persons who are thus credited with curious adventures and sentiments expressed in verses subscribed by mottoes which would be identifiable by the initiated. Thus 'Master F. I.', i.e. 'fortunatus infoelix', Brooks would identify with Sir Christopher Hatton, whose posy was 'foelix infortunatus'. He further seeks to show that the adventure of F. I. in falling in love with a very fair gentlewoman whom he meets in the northern part of the kingdom corresponds with Hatton's suit for the hand of Elizabeth Cavendish, probably while she was with her mother, Lady Shrewsbury, at Sheffield Castle.

In *An Elizabethan Puritan*[8] Louis Thorn Golding has provided an attractive and valuable memorial volume to his ancestor, Arthur Golding, the Elizabethan translator. By topographical and documentary researches the biographer has made important additions to our knowledge of Golding's career. He

[8] *An Elizabethan Puritan: The Life of Arthur Golding*, by Louis Thorn Golding. New York: Richard R. Smith. pp. xi+276. $3.50.

has confirmed 1536 as the year of his birth, most probably at Belchamp Hall, Essex, and has identified in the parish register of Belchamp St. Paul's the date of his burial on 13 May 1606. He gives a lively account of Golding's chequered fortunes during these seventy years. At first all went well with him, as member of a county family, uncle of the very wealthy Edward de Vere, Earl of Oxford, and 'receiver' for him during his minority; as a successful author and member of the Society of Antiquaries and, 'without payment', of the Inner Temple. Then, in 1575 succeeding as heir to his elder brother, Henry, he became involved in lawsuits, had to borrow heavily and to sell properties, and died deeply in debt.

Similarly paradoxical is the list of Golding's works, of which a table is given, ranging from massive folio translations of Calvin's Latin sermons on the Books of Job and Deuteronomy to quarto translations of Ovid's *Metamorphoses* and octavo 'discourses' on the murder of Master George Sanders and on the earthquake of 6 April 1580. With the aid of a copyright granted two days after Golding's burial to his son Percival and to Thomas Wilson for the publication of seventeen of his works, and of an autograph memorandum of a debt to his sister-in-law, Lady Golding (now in the Folger Shakespeare Library), the biographer has been able to make some corrections in the canon of Golding's works. Thus the copyright includes *A Woorke concerning the duties of Magistrates*, otherwise not known, and also *The Testament of the twelve Patriarches*, of which the published copies are signed 'A. G.', and which has been attributed to Anthony Gilby. An *Epitome of Froissard's Chronicles* is assigned in the quarto of 1608 to P. Golding, but a comparison of that manuscript (Harl. 357, Art. 5) with Arthur Golding's autograph memorandum proves it to be his. Reprints are given in this volume of Golding's two prose 'Discourses', of his verses prefixed in 1580 to *Barret's Alvearie*, and of his verse dedications to his Ovid in 1565 and 1567. Photographs and facsimiles add to the value of the volume.

Fresh light is thrown on the biography of another translator of Ovid, *George Turberville*, in *T.L.S.* (May 15) by Norma H. Hodgson, who shows from evidence in an Elizabethan letter-

book that he was the brother and not (as Anthony Ward and others have stated) the son of Nicholas Turberville, a Dorset justice who was murdered by his brother-in-law.

In her German dissertation on Freewill in older English drama[9] Eva Koldewey seeks to cover a wide range in comparatively narrow limits. In Part I of her thesis she discusses the general question of the freedom of the will and its relation to drama, and the medieval and Renaissance standpoints. In Part II she deals with the problem as it appears in a number of Moralities where the freedom of the will is taken for granted, though in later examples such as *Nature* there are conflicting elements. In the early Renaissance English drama, especially typified by *Gorboduc* on the one hand and *Appius and Virginia* on the other, there are two conflicting tendencies, the Classical fatalism derived mainly from Seneca and the native emphasis on the freedom of the individual will. The two tendencies are combined 'in technischer Hinsicht bei Kyd, in geistiger bei Marlowe. . . . Der Höhepunkt wird mit Shakespeare erreicht.'

A Berlin dissertation by Herbert Barke, issued by the same publishers, on '*Bales Kynge Johan*' *und sein Verhältnis zur zeitgenössischen Geschichtsschreibung*, has not been available for further notice.

P. L. Carver has rendered a valuable service both to historians of education in England and to linguistic and literary students by his scholarly edition of John Palsgrave's 1540 translation of perhaps the most popular of Renaissance 'prodigal son' plays, the *Acolastus* of Fullonius.[10] Carver begins his detailed Introduction with 'a personal history' of Palsgrave, whom he is inclined to identify with a John Pagrave, eldest son of Henry and Anne Pagrave, belonging to an ancient Norfolk family. 'Everything in Palsgrave's career, so far as we can trace it, is consistent with his relationship to the family of Pagrave.' The chief stages in that career are discussed in the

[9] *Über die Willensfreiheit im älteren englischen Drama*, by Eva Koldewey. Würzburg: Konrad Triltsch. pp. viii+99.

[10] *The Comedy of Acolastus: Translated from the Latin of Fullonius by John Palsgrave*, ed. by P. L. Carter. O.U.P. for E.E.T.S. pp. civ+312. 20*s*.

light of documentary and other evidence. They include his connexion in turn with the Universities of Cambridge, Louvain, and Oxford; his engagements as 'schoolmaster' to Princess Mary, afterwards Queen of France, to the Duke of Richmond, and to other prominent pupils; his pluralist clerical career ending in the rectorship of St. Dunstan's-in-the-East; his membership of the Council of the North; his relations with More, Erasmus, Wolsey, Cromwell, and Henry VIII.

Palsgrave lived till 1554, but, as Carver states, the appearance of the English version of *Acolastus* in 1540 was the last event in his career of more than personal importance. In an interesting though somewhat discursive section of his Introduction, Carver discusses the place of Palsgrave's translation in the educational system of his day. He apparently intended it to be studied instead of the Latin section of the royally authorized 'Lilly's Grammar' as soon as the English section had been mastered. But what is of importance in the development of English prose is the range and freshness of Palsgrave's vocabulary. The author of *Terens in englysh* (*c.* 1520) had claimed that English was equal to the task of rendering Latin, and Carver makes the important suggestion that it is from the pen of John Rastell, who makes a similar plea in the *Interlude of the Four Elements*. Palsgrave had a kindred belief in the adequacy of English, and his real service was less to the teaching of Latin than to the enrichment of his native tongue. Carver traces his influence on later writers, among whom he would include Shakespeare himself.

The text of the play in Latin and English, with Palsgrave's marginal annotations, is followed by a detailed apparatus of Notes, Index of Proverbs, Glossary, and General Index. The edition is in every way worthy of the E.E.T.S. high standard of publication.

The study of *John Heywood: Entertainer* by R. de la Bère[11] will form a helpful introduction to the life and work of the Tudor playwright and satirist. Though, as the prefixed bibliography shows, de la Bère has made good use of recent

[11] *John Heywood: Entertainer*, by R. de la Bère. Allen and Unwin. pp. 272. 10*s.* 6*d.*

research on Heywood, he breaks little fresh ground. Nor does he discuss his relation as a writer of interludes to Medwall and Rastell, on whom new light has been thrown of late years. He speaks of his dramatic works as 'an entire novelty'.

In an introductory chapter de la Bère gives an account of Heywood's life. He then analyses in turn the six plays usually included in the Heywood canon, adding some notes on the points of internal evidence which justify this ascription. There follows an appreciative account of the *Dialogue* containing Proverbs, of the *Epigrams*, and of *The Spider and the Flie*, with a list of verbal parallels connecting them with the interludes. The most novel part of de la Bère's book is his treatment of *The Spider and the Flie*. He draws attention to Heywood's statement that this 'parable', published in 1556, had been begun more than twenty years previously. 'The result is that he constantly shifts his ground and mystifies his readers deliberately or accidentally just when they are apparently on a hot scent. The poem appears to have been begun as a political, social, or religious pamphlet. It ended as a laudatory poem on Queen Mary; and to-day it is impossible to distinguish the verses and the views of 1536 when they have been coloured or enlarged or modified by the experience of later life.'

De la Bère reprints four of the plays, *Wytty and Wyttles*, *The Pardoner and the Frere*, *The Foure P.P.*, and *Johan Johan*. In an appendix he discusses the alternative birthplaces that have been suggested for Heywood—London, North Mimms in Hertfordshire, and Stock Harvard in Essex—and concludes that 'he must have been born near the Court, and probably at London'.

On the other hand, W. R. Hughes in *They All Wrote Plays* (*Blackwood's Mag.*, July) assumes that Heywood was one of the group of Hertfordshire dramatists whom he there commemorates. They range from Heywood and Radcliffe, the Hitchin schoolmaster, to Chapman and Shirley. Hughes calls attention to the fact that three of Radcliffe's plays which were supposed to have disappeared have been found in manuscript in the library of Lord Harlech.

In the last volume of *Y.W.*, pp. 118–19, there was a notice of the article by B. Ifor Evans describing the volume discovered

by him at Coleorton Hall containing thirteen quartos of sixteenth- and seventeenth-century plays. The two most important of these, a unique copy of Thomas Garter's *Susanna*, 1578, and an edition of *Jack Juggler*, of which only two leaves had been known, have now been reprinted by the Malone Society.[12] In a short introduction to *Susanna* the editors reproduce the entry in the Stationers' Register in 1568–9 of a licence to Thomas Colwell to print 'ye playe of susanna'. That Colwell took advantage of the licence is improbable, for after his death in 1575 his widow married Hugh Jackson, who in 1578 printed the play as a first edition, ascribing it to a Thomas Garter whose identification presents some difficulties. The text of the play is preceded by the list of irregular and doubtful readings customary in the Malone Society reprints.

In the introduction to *Jack Juggler* the editors point out that the newly discovered edition, printed by John Allde and undated, was apparently printed from W. Copland's second edition, 'most likely not till after Copland's death in 1568–9'. In Allde's quarto the punctuation has been amplified and the spelling normalized. The text has also 'been largely and sometimes drastically revised to give it greater smoothness of verse and expression and generally a more modern tone'. The editors suggest that the rewriting may have been done in Allde's office, and they point out that the inner forme of sheet D in the fragment shows a more advanced state of correction than in the perfect copy. A list of seven variants in D 2–3 between this copy and the fragment is given. There are also lists of (1) readings showing that Q 3 goes back to Q 2 rather than to Q 1 directly, (2) doubtful and irregular readings, (3) the more important differences of reading between Q 1 and Q 3.

The volume containing the quartos has now passed from Coleorton Hall to the Folger Shakespeare Library in Washington.

[12] *The Most Virtuous and Godly Susanna*, by Thomas Garter, 1578. pp. xiv+A i–F iii (with 4 facsimiles). *Jack Juggler* (third edition). pp. xvi+A i–E iv (with 4 facsimiles). Ed. by B. Ifor Evans and W. W. Greg. (Malone Society Reprints.)

VII

SHAKESPEARE

By Allardyce Nicoll

Pride of place among the books devoted to biographical research must this year go to Leslie Hotson's study of Thomas Russell.[1]

A vast deal of patient research has gone to the making of Hotson's book. His main object has been to investigate the relationship between Shakespeare and Thomas Russell which caused the latter to be made overseer of the former's will, but that initial investigation has carried the historian into many unexpected quarters. This Russell, he finds, was related to the Henry Willoughby who has good claim to be considered the author of *Willobie his Avisa*, and naturally his deduction is that the connexion between the greater poet and the less came through him. This, however, is only a beginning. As Hotson continues his tale, we find a variety of men associated together by ties of blood or of friendship. Sir Henry Berkeley enters here and the Earl of Pembroke, Sir Dudley Digges, and Sir Tobie Mathew. Not least informative among the results of his research is the apparent identification of 'Mr. Bushell', mentioned in Richard Quiney's famous letter to Shakespeare, as Thomas Bushell, one of two brothers who appear to have been closely connected with the Catholic gentry of the time. Discovery of this has let Hotson into the midst of the Gunpowder Plot, where we find none other than Ben Jonson supping, a few days before the projected blowing-up of the House of Lords, with Catesby, Tresham, and their fellow conspirators.

These Catholic connexions of Shakespeare must be linked in our minds with other recently unearthed evidence tending in the same direction; and all of this gives particular interest to the Countess De Chambrun's volume entitled *Shakespeare Rediscovered.*[2] Not all of her conclusions can be accepted with-

[1] *I, William Shakespeare, do appoint Thomas Russell, Esquire* . . . by Leslie Hotson. Cape. pp. 296. 12*s*. 6*d*.

[2] *Shakespeare Rediscovered by means of Public Records, Secret Reports & Correspondence: Newly set forth as Evidence on his Life & Work*, by

out question and some of her facts need checking, but no one may deny that she has succeeded here in bringing together what G. B. Harrison describes in his preface as 'a number of new and exciting ideas which are well worth examining'. Much of the evidence she adduces goes to show the poet surrounded by Catholic acquaintances. The Catholic faith which, she thinks, he himself held is used to explain the peculiar circumstances of his marriage and the notorious animosity between the young Shakespeare and Sir Thomas Lucy. John Shakespeare's Catholic 'testament' the authoress accepts as a genuine document. Among the new material brought forward in her book may be noted particularly the records of play performances in Scotland and those documents which seem to indicate that the Anne Lee, on account of whom (and Shakespeare) William Gardiner went in fear of his life, was in the centre of underground Catholic activity in London. Most controversial of all the Countess De Chambrun's chapters is that which essays to prove the presence of Shakespeare's hand in annotations found on the margins of a copy of Holinshed. Unquestionably she has made out a fair case for regarding these as genuine, although final judgement must rest until this volume has been still more thoroughly scrutinized.

In view of the allusions to *Willobie his Avisa* in both these books, reference may be made here to Pauline K. Angell's article, *Light on the Dark Lady: A Study of Some Elizabethan Libels* (*P.M.L.A.*, Sept.). This poem Hotson takes as referring directly to a love affair involving Shakespeare, Willoughby, and some lady unidentified; the Countess De Chambrun believes that the lady must be Mrs. Davenant of Oxford and the other lover Henry Wriothesley, Earl of Southampton. Miss Angell argues that the apparent reference to Oxford as the place of action is not to a city, but to a man. She consequently assumes that the woman is the wife (Elizabeth Trentham) of Edward de Vere, Earl of Oxford; she concurs with the Countess De Chambrun in identifying 'H. W.' with Southampton and 'W. S.' with Shakespeare. *Willobie his Avisa* she believes is

Clara Longworth De Chambrun. Charles Scribner's Sons. pp. xii+323. 12*s.* 6*d.*

to be associated with two kindred works, *Penelope's Complaint* and *The Victory of English Chastity*. Because the story related to distinguished social figures, in her opinion *Willobie* attained a scandalous popularity far beyond its merits as a poem.

Since this endeavour to interpret an allegory has been mentioned, we may also note R. W. Short's rebuttal of B. H. Newdigate's effort to prove that the 'Phoenix' was Lady Bedford (*T.L.S.*, Feb. 13) and Newdigate's reply (ibid., Feb. 20). G. Bonnard in *Shakespeare's Contribution to R. Chester's Love's Martyr* (*English Studies*, April) rejects Newdigate's theory and interprets the Phoenix poem as a 'joke' on Shakespeare's part. Incidentally, the Countess De Chambrun believes that *The Phoenix and the Turtle* may be concerned with Anne Lyne, a Catholic gentlewoman executed for her faith in 1601.

In connexion with the dramatist's genealogy C. L'Estrange Ewen has a short note on *Shakespeare of Olditch in Balsall* (*N. and Q.*, April 10), suggesting the descent of the Shakespeares of Warwick from those of Olditch.

A new edition of Alois Brandl's life of Shakespeare has been issued;[3] this work is so well known as to require no comment.

The 'psychological biography' prepared by Kenneth Muir and Sean O'Loughlin[4] presents no fresh documentary facts but endeavours, by examination of Shakespeare's imagery and his use of source material, to descend below the surface of the plays and poems into the inner consciousness and spiritual experience of their creator. This is a suggestive and penetrating biography—a profound expansion of Keats's belief that 'Shakespeare led a life of allegory'.

A not dissimilar essay is that of C. Narayana Menon.[5] Here an attempt is made to reach 'a synthesis of Shakespeare Criti-

[3] *Shakespeare: Leben — Umwelt — Kunst*, by Alois Brandl. Berlin: G. Grote'sche Verlagsbuchhandlung. pp. xii+521.

[4] *The Voyage to Illyria: A New Study of Shakespeare*, by Kenneth Muir and Sean O'Loughlin. Methuen. pp. 242. 7*s*. 6*d*.

[5] *Shakespeare Criticism: An Essay in Synthesis*, by C. Narayana Menon. O.U.P. pp. viii+276. 5*s*.

cism'. In a keenly appreciative chapter the author discusses that 'transparency' out of which issues the finest art and which must be understood by a complete and willing dissolving of 'empirical personalities' in the art object. Certain dangers Menon sees in various critical theories when too strictly applied. Pseudo-psychoanalysis is one; another is the over-emphasis upon purely 'dramatic character' study; textual criticism is a third, accompanied by over-attention to the audience, and lastly there is that kind of critical analysis which insists on formal divisions and patterns. The author's object in this book is to reject the bad in these and, selecting the good, find a synthesis of them all. His task is well accomplished, although it may be questioned whether, in his fear of some things, he has not at times moved too far in another direction. To say that 'the child's appreciation of literature is as valid as Saintsbury's' sounds a truth until, by further contemplation, we come to recognize its fallacious essence; to say that *Hamlet* may be appreciated by a person who knows nothing of Elizabethan theatrical conditions sounds equally true, although again reflection will show that there is a complementary truth—knowledge of these conditions may effectively intensify and deepen our appreciation of the poet's accomplishment.

Una Ellis-Fermor has written a thoughtful and timely review of recent studies devoted to Shakespeare's imagery.[6] So much work has been done in this field, and so much remains yet to be done, that this essay, attempting to indicate positive accomplishment, desiderata, and lurking dangers, was definitely called for. It should certainly prove a guide for later students of the subject. Miss Ellis-Fermor rightly decides that, before adequate impressions may be formulated, many individual contributions of a preliminary sort must be made. Of these there are already several, but more are demanded. These contributions will, of course, be mainly concerned with direct images, but complementary to them will be the studies which deal with Shakespeare's attitude towards and use of specific material. The present year sees the publication of one such—A. H. R. Fairchild's

[6] *Some Recent Research in Shakespeare's Imagery*, by Una Ellis-Fermor. O.U.P. for the Shakespeare Assoc. pp. 39. 2*s*.

Shakespeare and the Arts of Design.[7] Architecture, Sculpture, and Painting are here surveyed—each section outlining the background and achievements of Elizabethan effort in the particular kind and providing notice of Shakespeare's references to the arts in general or to specific objects.

Cognate to the study of Shakespeare's imagery is the study of what W. C. Curry calls his 'philosophical patterns'.[8] Curry's is an important volume, no less for its interesting aesthetic study of patterns in general than for its investigation of Shakespeare's indebtedness to medieval speculation. Already, some of the chapters, notably those on 'The Demonic Metaphysics of Macbeth' and 'Sacerdotal Science in Shakespeare's *The Tempest*', have appeared in article form,[9] but their significance and value are unquestionably enhanced when they are thus presented in association, and with relevant context. George C. Taylor provides some additions to W. Farnham's survey[10] in *The Medieval Element in Shakespeare* (*S.A.B.*, Oct.). With this may be noted Paul Meissner's *Renaissance und Humanismus im Rahmen der nationalenglischen Kulturidee* (*Shakespeare-Jahrbuch*, vol. lxxiii). Oskar Boerner has an important analysis of *Shakespeare und der Barock* in *Germanisch-Romanische Monatsschrift* (Sept.–Oct.).

Anderson M. Baton's *The Philosophy of Shakespeare*[11] sounds more important than its contents reveal it to be. The spiritual values revealed in the plays are surveyed by Frederick C. Gill in *Homiletic Values in Shakespeare* (*London Quarterly and Holborn Review*, Oct.) and Tim Klein similarly surveys *Die religiöse Wirklichkeit bei Shakespeare* (*Zeitwende*, Aug.).

John W. Draper, in *King James and Shakespeare's Literary Style* (*Archiv*, March), endeavours to prove, not very convin-

[7] *Shakespeare and the Arts of Design* (*Architecture, Sculpture, and Painting*), by Arthur H. R. Fairchild (*Univ. of Missouri Studies*, XII. i). Univ. of Missouri, Columbia. pp. 198.

[8] *Shakespeare's Philosophical Patterns*, by Walter Clyde Curry. Baton Rouge: Louisiana State Univ. pp. xii+244. $2.75.

[9] See *Y.W.* xvi. 193 and xvii. 135.

[10] See *Y.W.* xvii. 146.

[11] *The Philosophy of Shakespeare*, by Anderson M. Baton. Kingsport Press, Kingsport, Tennessee. pp. xvi+596.

cingly, that a certain tendency towards simplicity in content and form visible after 1603 is due to King James's emphasis on that quality.

In *Shakespeare and Shorthand* (*P.Q.*, Jan.) Max Förster gives cautious acceptance to the theory that by this means some of the bad texts may have come down to us. He opines that speech may have been slower on the Elizabethan stage than now—perhaps from 100 to 120 words a minute. His conclusion is that, while the problem is not yet settled, careful attention ought to be given to the possibility that Bright's system was used.

Of critical studies devoted to groups of Shakespeare's characters there have been few in 1937. The only essays that approach this field are Hans F. K. Günther's *Shakespeares Mädchen und Frauen* (*Shakespeare-Jahrbuch*, vol. lxxiii) and E. E. Stoll's *Shakespeare's Young Lovers*,[12] which is largely dedicated to an interesting study of 'The Maidens of Shakespeare's Prime' and 'The Maidens in the Dramatic Romances'. There are, however, many essays on particular plays and characters.

J. Dover Wilson's *What Happens in 'Hamlet'* has reached a second edition,[13] and Levin L. Schücking's study of the same play, already noted in *Y.W.* (xvii. 122),[14] has been issued in English.[15] Wilson's work still continues to be as active a stimulus and inspiration as it proved in 1936. C. Narayana Menon, in *A Stage Direction in the New Shakespeare 'Hamlet'* (*M.L.R.*, July), argues that a stage-direction could not have been omitted in the scene wherein Wilson thinks Hamlet was intended to overhear Claudius and Polonius. *The Fencing Scene in 'Hamlet'* is twice discussed, by Lee Mitchell (*P.Q.*, Jan.) and by A. A. Gay (*R.E.S.*, July). The former believes that the duellists did not use shirts of mail, and provides an alternative theory of the stage action; the latter thinks that Wilson 'has made the

[12] *Shakespeare's Young Lovers* (*The Alexander Lectures at the Univ. of Toronto, 1935*), by Elmer Edgar Stoll. O.U.P. pp. 118. 6*s*.

[13] *What Happens in 'Hamlet'*, by J. Dover Wilson. C.U.P. pp. xx+342. 12*s*. 6*d*.

[14] In the original German edition.

[15] *The Meaning of 'Hamlet'*, by Levin L. Schücking. . . . Translated from the German by Graham Rawson. O.U.P. pp. xii+195. 6*s*.

mistake of exaggerating the importance of Saviolo's book as source material for all fencing matters in Elizabethan England'. In *Hamlet Problems* (*T.L.S.*, Jan. 9) H. D. Gray rebuts Wilson's arguments relating to the play scene; he believes that Claudius sees the dumb-show but restrains himself from making any false move. H. Granville-Barker's '*Hamlet*' wins critical appraisal (*S.A.B.*, July) from Robert M. Smith; the same journal contains a critique of this volume by R. W. Babcock.

A general analysis is provided by Wolfgang Keller in *Hamlets wunderliches Wesen* (*Die neueren Sprachen*, Heft 1, 1937). Louis Cazamian has a suggestive and charming essay on *Humour in 'Hamlet'* (*Rice Institute Pamphlet*, July). Under the title of *There are more things, Horatio* (*S.A.B.*, Oct.) Anton A. Raven writes an amusing article on some fantastic theories propounded on this play; and R. S. Knox, in *Shakespeare: A Diversity of Doctrine* (*Univ. of Toronto Quarterly*, Jan. 1938), discusses certain recent attitudes, notably those of Wilson, Granville-Barker, and Murry. Ernst Weigelin writes *Zum Problem des 'Hamlet'* in the *Shakespeare-Jahrbuch*. Max Priess in *Das Hamlet-Problem* (*Englische Studien*, Band 72, Heft 1) relates the play to contemporary ideas.

Leo Kirschbaum, in *The Date of Shakespeare's 'Hamlet'* (*S. in Ph.*, April,) again turns to Harvey's note in Speght's Chaucer, giving evidence to prove that this note cannot be dated exactly. Percy Allen (*T.L.S.*, Jan. 2) comments on some deductions which, he believes, may be drawn from A. S. Cairncross's dating of the play *c.* 1588,[16] but Cairncross writes (ibid., Jan. 9) to dissociate himself from these deductions. Notes on Hamlet's relations with modern political problems appear in *Hamlets All* (*S.A.B.*, Jan.) by Arthur M. Sampley. Largely inspired by Cairncross's *The Problem of 'Hamlet'*, H. D. Gray, in *The 'Hamlet' First Quarto Pirate* (*P.Q.*, Oct.), essays to determine the identity of the actor-thief concerned with the provision of the 1603 text; this man, he thinks, may have been Beeston. Elmer Edgar Stoll publishes a timely essay entitled '*Hamlet*' *and the* '*Spanish Tragedy*', *Quartos 1 and 2: A Protest* (*Mod. Phil.*, Aug.). In this

[16] See *Y.W.* xvii. 122.

he rebuts Chambers's theory regarding the texts and argues that this theory interferes with our understanding of the play. Thomas M. Parrott's *An Emendation in the Text of 'Hamlet'* (*S.A.B.*, Jan.) concerns III. iii. 7; this contribution is commented upon by S. A. Tannenbaum in the same journal (Jan.). H. W. Crundell's note *On Three Passages of Shakespeare* (*N. and Q.*, May 8) is concerned mainly with *Hamlet*, I. iv, and *Coriolanus* IV. vii. A critical survey of the contents of A. A. Raven's *Hamlet Bibliography*,[17] together with several important additions to that work, are given by Robert M. Smith (*S.A.B.*, Jan.).

Rosamond Gilder has prepared a very useful examination of John Gielgud's interpretation of the play.[18] No doubt the value of this book will appear more clearly to later students than to immediate contemporaries, but even to us who have witnessed this particular performance its significance is great. The literature of the stage includes far too few detailed and exact records of productions, and Miss Gilder is to be congratulated for the thought which prompted her to undertake this task.

J. H. E. Brock's study of some Shakespearian villains[19] is concerned mainly with *Othello*; Brock thinks that Iago's chief impulse was jealousy. He believed that his wife had played false with his general, and 'Emilia's disclosure to the Moor of the theft of the handkerchief was to Iago proof positive that she had betrayed him to her lover, and thus confirmed his suspicions'. Samuel A. Tannenbaum comes to the same conclusion in *The Wronged Iago* (*S.A.B.*, Jan.): there can be no doubt in his opinion that Shakespeare intended us to know that Othello had had relations with Emilia. G. R. Elliott, in *Othello as a Love Tragedy* (*American Review*, Jan.), thinks Shakespeare conceived the play as an essay in a love theme, but holds that Iago is not well drawn for the part he has to play. Enid Glen examines *Cassio the Puritan* (*N. and Q.*, Jan. 16).

[17] See *Y.W.* xvii. 120.

[18] *John Gielgud's Hamlet: A Record of Performance*, by Rosamond Gilder. With Notes on Costume, Scenery, and Stage Business by John Gielgud. Methuen. New York: O.U.P. pp. 234. 5*s*.

[19] *Iago and Some Shakespearean Villains*, by J. H. E. Brock. Cambridge: Heffer. pp. 48. 2*s*. 6*d*.

Edwin R. Hunter, writing on *Macbeth as a Morality* (*S.A.B.*, Oct.), demonstrates the likeness of *Macbeth* to the old moralities, and suggests that Shakespeare may have been influenced by these in his composition of the tragedy. A witty detective study of *Macbeth*, supposed to have been written by the doctor, has been penned by David Baird.[20] This pursues the narrative method made familiar in recent times, and does not neglect even to insert plans of Macbeth's castle and the rooms in which victim, villains, and associates were disposed on the fatal night.

John W. Draper, considering *The Occasion of 'King Lear'* (*S. in Ph.*, April), sees this play as a sort of essay on current political conditions. The main theme, in his opinion, springs from the recent accession of James I to the throne and the consequent uniting of the two countries. He believes that contemporary audiences could not have escaped connecting Albany with Scotland. P. Fijn van Draat devotes a short but sensible critical analysis to this play (*Anglia*, Jan.).

Shakespeare's Deviations from 'Romeus and Iuliet' (*P.M.L.A.*, March) are examined by Olin H. Moore. The only known source of the play, he observes, is Brooke's poem, but in four significant episodes—truth to Rosaline till Juliet is seen, the fight with Tybalt to avenge a friend, Juliet's going unescorted to the wedding, and the first balcony scene—Shakespeare follows closely Luigi da Porto's original, which, therefore, Moore conjectures he may have consulted. In drawing the character of Mercutio, Alwin Thaler considers that Shakespeare may have been influenced by Phantastes in *The Faerie Queene* (*P.Q.*, Oct.). I. J. Kapstein considers *'Runaways Eyes' Again* (*S.A.B.*, April); in this article he gives evidence to show that 'runaway' signified 'treacherous rascal', and had associations with 'renegate', 'renegade', 'runagate'. Harry R. Hoppe also comments on this crux (*N. and Q.*, Sept. 4).

Hamill Kenny, in *Shakespeare's Cressida* (*Anglia*, Jan.), attempts a defence of 'a Trojan lady, a normal and blameless

[20] *The Thane of Cawdor: A Detective Study of Macbeth*, by David Baird. O.U.P. pp. 105. 4*s*. 6*d*.

niece, and a beloved daughter'. A. H. King has some textual *Notes on 'Coriolanus'* (*English Studies*, Jan.); S. A. Tannenbaum writes on *Pericles*, IV. i. 4–6 and on *Cymbeline's 'Jay of Italy'* in *S.A.B.* (July). Douglas Bush discusses an indebtedness to Elyot's *Governour* in *Julius Caesar* (*M.L.N.*, June). Henry Cuningham writes on *Cymbeline*, III. v. 70–4 (*T.L.S.*, Nov. 13).

George C. Taylor is concerned chiefly with glosses in his *Notes and Comments on Henry IV, Part I, Variorum Edition* (*S.A.B.*, July). Wilhelm Mutz writes on the treatment of Richard III by chroniclers and by Shakespeare.[21] To *Richard III* and *Henry V* Archibald Stalker devotes an analysis in *Shakespeare, Marlowe and Nashe*.[22] William S. Knickerbocker in *Shakespearean Alarum* (*Sewanee Review*, Jan.–March) and *Shakespearean Excursion* (ibid., July–Sept.) examines *Richard III* and *Henry VI* and casts doubt on the attempts to trace individual styles of supposed collaborators in these plays. *An Omission in the Folio Text of 'Richard II'* (*R.E.S.*, July) William J. Griffin explains by supposing that the lines (IV. ii. 102–21) might have been associated by contemporaries with George Villiers, Duke of Buckingham. Robert Petsch writes on *Shakespeares König Heinrich IV und das Geschichts-Drama in England* (*Shakespeare-Jahrbuch*). R. W. Babcock has found *An Early Eighteenth Century Note on Falstaff* (*P.Q.*, Jan.) in the Heralds' Office, which records the 'inimitable scoundrell character given him by Shakespeare'.

Charles F. Denny writes on *The Sources of 1 'Henry VI' as an Indication of Revision* (*P.Q.*, July). From an examination of Hall, Holinshed, and Fabyan he judges that 'the historical material bears out the contention that the present form of the play is the product of a revision made for the purpose of adapting and transforming an older play, *harey the vj*, into

[21] *Der Charakter Richards III. in der Darstellung des Chronisten Holinshed und des Dramatikers Shakespeare, mit einem Beitrag zu seiner Charakterpsyche*, by Wilhelm Mutz. Berlin: Paul Funk. pp. 75. 1936.

[22] *Shakespeare, Marlowe and Nashe*, by Archibald Stalker. Stirling: Learmonth. 1936. pp. 177.

a continuous part of a Henry VI trilogy'. R. B. McKerrow contributes *A Note on the 'Bad Quartos' of 2 and 3 Henry VI and the Folio Text* (*R.E.S.*, Jan.). He suggests that the evidence, instead of leading towards the deduction that fragmentary 'parts' were used in the preparation of the text, may point to the conclusion that several passages in the original used for the Folio were corrupt and that hence the printer fell back on the 'bad' quartos for guidance.

M. P. and J. K. Y. Tilley's *Two Notes on Shakespeare* (*S.A.B.*, Jan.) concern *2 Henry IV*, I. ii. 222 ('to repent in sack') and Malvolio's yellow stockings. *Bassanio, the Elizabethan Lover* (*P.Q.*, July) is dealt with by Helen P. Pettigrew, in the Draper manner, by reference to Elizabethan conventions and attitudes. George Garrett, in *That Four-Flusher Prospero* (*Life & Letters To-day*, Spring), writes a paradoxical attack on the viciousness of Miranda's father. A. Koszul discusses the origin and occult associations of the name Ariel (*English Studies*, Oct.). J. W. Thompson's *A Note on the Tempest* (*M.L.N.*, March) concerns Ariel's song, and Harold B. Allen writes on I. i of the same play in *Shakespeare's 'Lay Her A-Hold'* (see above, p. 43). *Lucio, in Measure for Measure* (*English Studies*, Dec.) is interpreted as a Renaissance type by R. Lawson. In *The Prenzie Angelo* (*T.L.S.*, Jan. 16) W. P. Barrett suggests 'peregrin' for 'prenzie' in *Measure for Measure*, III. i. 93. Mario Praz has a note on '*All-bridling Law*' (*T.L.S.*, Feb. 13) in the same play, II. iv. 94. In *Shakespeare's Probable Confusion of the Two Romanos* (*J.E.G.P.*, Jan.) Denver Ewing Baughan believes the dramatist may have confused Castiglione's 'Johnchristopher Romano' with Giulio, due to hurried reading. Mackie Langham Bennett has devoted a careful paper to *Shakespeare's 'Much Ado' and its Possible Italian Sources* (*Univ. of Texas Bulletin*, July). Percy Allen, doubtfully, discovers the influence of Montaigne in *Twelfth Night* (*T.L.S.*, Sept. 18). J. W. Draper, examining *The Wooing of Olivia* (*Neophilologus*, Bd. 23, Aflevering 1), essays to defend the structure of the comedy.

The Development of The Two Gentlemen of Verona (*H.L.B.*, April) is treated by George B. Parks, who believes that in the

original version the scene was laid in Verona throughout. Burns Martin regards *Shakespeare's Shylock* (*Dalhousie Review*, Oct.) as conceived purely in an 'Elizabethan' manner. Ernst Weigelin also writes on *Die gerichtliche Entscheidung in Shakespeares Kaufmann von Venedig* (*Die neueren Sprachen*, Heft 5). H. W. Crundell has *Two Notes on 'The Merry Wives of Windsor'* (*N. and Q.*, Aug. 14).

We welcome the appearance of H. B. Charlton's *Shakespearian Comedy*,[23] which, although published at the beginning of 1938, may be mentioned here, since the last chapter appeared in the *John Rylands Library Bulletin* (April). The greater part, indeed, of this volume has already been published in various issues of the *Bulletin of the John Rylands Library*, and consequently has been noticed in the relevant sections of *The Year's Work*. The penetrating and appreciative quality of these articles demanded their being printed thus in book form. Much has been written of Shakespearian tragedy, but the comedies as a whole have been rather neglected. Perhaps it is less easy to catch comedy's elusive spirit; perhaps the failure of Aristotle to leave an adequate survey of this form may be responsible; but, whatever the cause, there can be no doubt that such a book as this fills a serious gap in the Shakespearian library. Charlton is a humanist and a critic of profound insight; the gap is now not only filled but filled well.

C. L'Estrange Ewen contributes in pamphlet form 'a chapter from an unpublished book', entitled *A Criticism of 'The Tempest' Wreck Scene*.[24] In his judgement the use of maritime terms does not show any remarkable understanding of seamanship.

H. M. Young devotes to the sonnets 'A psycho-sexual analysis'.[25] This is a sensible study. The author indulges in

[23] *Shakespearian Comedy*, by H. B. Charlton. Methuen. pp. 303. 10*s*. 6*d*.

[24] *A Criticism of the Tempest Wreck Scene*, by C. L'Estrange Ewen. Ewen. 6*d*.

[25] *The Sonnets of Shakespeare: A Psycho-Sexual Analysis*, by H. McClure Young. George Banta Publishing Co. pp. 121.

some considerable conjecture regarding the precise events which the poems are presumed to celebrate, but his general conception of the poet's experience, and in particular his rebuttal of homosexual theories, argues true appreciation and conception of imaginative processes. In *A New Preface to Shakespeare's Sonnets* (*S.A.B.*, April) Henry W. Wells emphasizes the (presumed) autobiographical nature of these poems.

The most important textual study of the year is the survey of Shakespeare's seventeenth-century editors, by M. W. Black and M. A. Shaaber.[26] This work badly wanted doing. The Second Folio in especial demanded such a painstaking examination of its changes. Black and Shaaber's book is divided into two sections. The first gives a critical summary of the peculiarities of each edition, while the second provides a classified list of alterations. 'Our data show', say the authors, 'that there existed a real anxiety to correct and improve the text . . . and an intelligence which, at its best, commands respect. We maintain that the three later folios are not imperfect reprints of F1, F2, and F3 respectively, but critical editions in exactly the same sense that Rowe's is a critical edition.' On the other hand, they find that none of the evidence 'can be construed as disturbing the long-accepted view that the later folios have no authority in determining the text of the plays'. The correctors of F3 and F4, they believe, were professional proof readers but 'the editor of F2 seems . . . an entirely different sort of person'. This man, who must remain anonymous, is to be regarded as 'the first of Shakespeare's editors, and not the least brilliant'.

Among the reprints, chief in importance is a facsimile of the second quarto of *Hamlet*.[27] This is a useful complement to the First Quarto facsimile issued by the Huntington Library in 1931.

[26] *Shakespeare's Seventeenth-Century Editors 1623–1685*, by Matthew W. Black and Matthias A. Shaaber. New York: Modern Language Association of America; and O.U.P. pp. xi+420. 14*s*.

[27] *Shakespeare's 'Hamlet'. The Second Quarto 1604, Reproduced in facsimile from the copy in the Huntington Library.* With an Introduction by Oscar James Campbell. San Marino, California. $3·50.

Bernard H. Newdigate has edited a pleasant reprint of *The Phoenix and Turtle*.[28] In the introduction Newdigate emphasizes the association of these verses with the Duchess of Bedford. Although normally cheap reprints are not noted in *The Year's Work*, mention must here be made of the 1937 issues of three plays (*Hamlet*, *Much Ado*, and *Julius Caesar*) in 'The Penguin Shakespeare'. Each of these is an excellent sixpennyworth, with its well-printed text and notes by G. B. Harrison.

W. J. Lawrence is to be congratulated on the rich material he has gathered together in his volume entitled *Speeding up Shakespeare*.[29] A study of references to the use of 'act' and 'scene' in Shakespeare convinces him that 'we are compelled to conclude that' the 'plays were written in the prescribed five acts, and acted in his own day with four intervals'. The volume contains notes on a variety of subjects from Dick Tarleton to Hamlet's soliloquy, the dedication of early English plays, self-allusions by actors, the origin of bulls, Sir Henry Herbert's office-book, and the gravedigger's waistcoats.

H. W. Crundell discusses *The Taming of the Shrew on the XVII Century Stage* (*N. and Q.*, Sept. 18). Otway's *Caius Marius* forms the subject of Louis M. Eich's *A Previous Adaptation of 'Romeo and Juliet'* (*Quarterly Journal of Speech*, Dec.). *A Shakespeare Allusion* of 1694 is noted by J. K. Yamagiwa (*M.L.N.*, March). *Garrick's Presentation of 'Antony and Cleopatra'* (*R.E.S.*, Jan.) is given an interesting and detailed account, based on material in the Folger Library, by George Winchester Stone, Jr. *Shakespearean Performances in Pre-Revolutionary America* (*South Atlantic Quarterly*, Jan.) are discussed by Robert L. Shurter. Praise of the Stratford company comes from A. Michael Myers in *British and American Staging of Shakespeare* (*S.A.B.*, July). Tyrone Guthrie writes on *'Hamlet' at Elsinore* (*London Mercury*, July).

[28] *The Phoenix and Turtle, by William Shakespeare, John Marston, George Chapman, Ben Jonson and Others*, ed. by Bernard H. Newdigate. Oxford: B. Blackwell. pp. xxiv+text. 2*s.* 6*d.*

[29] *Speeding up Shakespeare: Studies of the Bygone Theatre and Drama*, by W. J. Lawrence. Argonaut Press. pp. xii+220. 10*s.* 6*d.*

Notes *Sur le William Shakespeare de Victor Hugo* (*La Revue de France*, 15 March) are given by Cécil Daubray. Wolfgang Keller writes of *Ben Jonson und Shakespeare* (*Shakespeare-Jahrbuch* lxxiii), emphasizing the relationship between the writings of the two master dramatists. His discussion of the problems involved is both acute and suggestive. Robert S. Newdick provides some short *Notes on Robert Frost and Shakespere* (*S.A.B.*, July). *The Hauptmann Hamlet* (*P.Q.*, April) is critically examined by F. B. Wahr. R. Pascal provides a valuable commentary on Shakespeare in Germany between 1740 and 1815.[30] His book consists of an introduction and selected passages from various critics. These are printed in German together with some specimen translations of Shakespeare's text. Gustav Becker attempts to explain the references to 'Sasper' by Johann Jakob Bodmer (*Shakespeare-Jahrbuch*). A. Gillies writes on *Herder's Essay on Shakespeare: 'Das Herz der Untersuchung'* (*M.L.R.*, Jan.). Eduard Ritter surveys *Die Dramaturgie der Zyklenaufführungen von Shakespeares Königsdramen in Deutschland*,[31] and F. Brüggemann gives specimens of *Die Aufnahme Shakespeares auf der Bühne der Aufklärung in den sechziger und siebziger Jahren*.[32] Wolfgang Keller has an essay on *Shakespeare und die deutsche Jugend* (*Die neueren Sprachen*, Heft 7/8) in which he believes that 'unser bester Lehrmeister' is Shakespeare and that 'die Historien werden uns noch mehr als Schule der Vaterlandsliebe dienen können'.

Some of the poems have been edited with notes and commentary by Napoleone Orsini.[33] Vagn Börge discusses the influence of Shakespeare on Strindberg (*Shakespeare-Jahrbuch*).

[30] *Shakespeare in Germany 1740–1815*, by R. Pascal. C.U.P. pp. x+199. 7*s*. 6*d*.

[31] *Die Dramaturgie der Zyklenaufführungen von Shakespeares Königsdramen in Deutschland*, by Eduard Ritter. Emsdetten: Verlags-Anstalt Heinr. & J. Lechte. pp. 52. RM.3.

[32] *Die Aufnahme Shakespeares auf der Bühne der Aufklärung in den sechziger und siebziger Jahren*, ed. by F. Brüggemann. Leipzig: Philipp Reclam, jr. pp. 306.

[33] *Liriche*: Introduzione e commento a cura di N. Orsini. Messina-Milan: Giuseppe Principiato.

The annual Shakespeare bibliographies will be found in *The Shakespeare Association Bulletin*, *Studies in Philology* (April), and the *Shakespeare-Jahrbuch*, vol. lxxiii. In the last appears also a register of Shakespearian performances by Egon Mühlbach.

VIII

ELIZABETHAN DRAMA

By F. S. Boas

The 1937 publications dealing with Elizabethan drama generally have been comparatively few. *Excursions in English Drama*[1] does not strictly come under this heading, for in its dozen sections it touches upon a variety of topics from the Miracle Plays to Shaw. But it may be noticed here, as the chief aim of its author, Robert Withington, is to stimulate students beginning the investigation of pre-Shakespearian drama. While breaking no new ground, the book serves its purpose pleasantly, especially in its sections on the 'Vice' and on 'early pronunciations', and in the stress that it lays on the continuity of drama through the ages.

From a different angle *Drama and Society in the Age of Jonson*[2] may also be dealt with here. For though L. C. Knights associates his volume with the name of one major playwright, yet the sub-title, 'A study of the economic and social background of the early seventeenth century and its bearing on the works of contemporary dramatists', indicates that it is of extended range. It is an attempt to discuss the relation between economic conditions and culture in a special aspect, namely between the dramatic literature of the Jacobean period and the contemporary modes of economic production and exchange. Knights emphasizes the fact that these fall into two patterns. 'The basic pattern was the economic organization directly inherited from the Middle Ages while superimposed on this was the pattern formed by the development of capitalist enterprise.' These 'patterns' are respectively discussed and illustrated in chapters which are of value apart from any application of them to the drama.

In Ben Jonson's plays Knights finds a survival of 'the anti-

[1] *Excursions in English Drama*, by Robert Withington. New York: Appleton Century Co. pp. xvii+264. 6*s*.

[2] *Drama and Society in the Age of Jonson*, by L. C. Knights. Chatto and Windus. pp. xii+347. 12*s*. 6*d*.

acquisitive tradition inherited from the Middle Ages'. This appears topically in *The Devil is an Ass* and *The Staple of News*, and in more sublimated form in the greater plays. 'In *Volpone* and *The Alchemist* Jonson's general anti-acquisitive attitude combines with powerful emotions, with subtle observation, with all those constituents of value that are only susceptible to literary analysis.' Dekker is so far akin to Jonson that he accepts the traditional social ethic, 'but his Protestant Christianity is that of the seventeenth century middle class'.

The attitude of Heywood, Middleton, and Massinger to social questions is in turn examined, and emphasis is laid on the traditional elements. Knights sets forth his views forcibly and with a well-documented background. But his insistence on his special theme tends to throw the work of the dramatists out of perspective, and his critical judgements are often open to query. In connexion with Knights's book there should be read the *T.L.S.* leading article (June 5) on *Ben Jonson: Poet. The Social Background of the Plays.*

One forbidding aspect of social life under the Tudors and Stuarts is considered by Fredson Thayer Bowers in *The Audience and the Poisoners of Elizabethan Tragedy* (*J.E.G.P.*, Oct.). Bowers asks, 'How realistic to the audience was a poisoning scene in an Italian setting? Did this audience believe that such sensational incidents occurred in England?' He gives an account of trials of poisoners in England between 1559 and 1635, and notes that the records are chiefly of cases in the lower classes of society, the Overbury murder being the notable exception. But the Elizabethan populace suspected that the deaths of many prominent men, including King James and Prince Henry, were due to poison. Bowers concludes that 'while they gave a somewhat exotic fillip to the imagination, it cannot be said that the poison scenes of the Elizabethan tragedy were entirely outlandish, and did not present a certain surface realism to the audience'.

In *M.L.R.* (July) C. F. Beckingham has a note on *Seneca's Fatalism and Elizabethan Tragedy.* He disputes the view that Seneca's philosophy was one of hopeless fatalism, and gives

quotations from his epistles to show that 'he had no doubt that the fatalist would naturally be patient, courageous and happy'. Similarly, quotations are given from Elizabethan plays suggesting that Seneca's fatalism was often interpreted in them as an exhortation to patience and courage.

The earlier sections of L. J. Mill's study of friendship in Tudor literature and Stuart drama under the title, *One Soul in Bodies Twain*, have been noticed in Chapter VI.[3] Attention may here be drawn to the section, about 150 pages in length, which is mainly devoted to the discussion of the use of the friendship theme by the dramatists from Marlowe and Greene to Davenant and Glapthorne. From the conflict between the two competing loyalties of friendship and love, respectively, in certain aspects, of classical and medieval origin, 'through repetition and variation, many plot patterns were obtained. The friendship situations were highly conventional, going far beyond the normal and probable friendships of everyday sixteenth- and seventeenth-century life'.

The Play-List of the English College of St. Omers, 1592–1762, by William H. McCabe (*Rev. de Litt. Comp.*, pp. 355–75), is a valuable contribution to our knowledge of Jesuit drama. The College, founded by Robert Parsons in 1592, became a noted centre of theatrical activity. Plays, usually in Latin, were performed at the principal prize-day ('Distribution'); on honours-days following competitive compositions in classes ('Compositions'); and for the entertainment of important guests.

The earliest play mentioned by McCabe, dated 1602, was about Humphrey, a General of King Coenred of Mercia, who refused to confess his sins and died in despair. The second, in 1604, is given no title or description, but was acted during dinner for the Earl of Hertford, Vice-Admiral of England, and the Constable of Castile. In 1613 an English religious tragedy, *The Temple of the Cross*, was acted in public. Among notable pieces in later years was one in 1623 on Henry VI of England, with a full list of characters; in 1642 on the Earl of Warwick executed with Perkin Warbeck under Henry VII; in 1655

[3] See above, pp. 108–9.

Homo Duplex, a belated morality on the duel between body and soul.

The most notable of the St. Omers dramatists was Joseph Simons (as McCabe spells his name from an autograph signature), five of whose plays acted between (?) 1624 and 1631 were printed. Some of them, including a sixth, *S. Damianus*, are also preserved in manuscript. McCabe adds to our knowledge of Simons, and also shows that three Latin plays in the British Museum, MS. 15,204, by William Banister are of St. Omers origin. Most of the St. Omers plays still extant are among the Stonyhurst MSS.

In *Elizabethan and Seventeenth-Century Play Manuscripts: Addenda* (*P.M.L.A.*, Sept.) Alfred Harbage supplements, and corrects in some details, his list in the same periodical, Sept. 1935 (see *Y.W.* xvi. 203). This additional list includes manuscripts of twenty-seven plays. Perhaps the item of chief interest is the announcement of a manuscript in the Duke of Portland's library at Welbeck of *Hengist, King of Kent*, the version of Middleton's *The Mayor of Quinborough*, of which the only hitherto known copy is in the Lambarde MS. volume now in the Folger library. At Welbeck also are manuscripts of two of Shadwell's plays, *The Humorists* and *The Sullen Lovers*. Two additional manuscripts of John Blow's *Venus and Adonis* are listed in the Christ Church, Oxford, and Westminster Chapter libraries, and three additional of Rochester's *Sodom* in the Hague, in Hamburg, and in the Victoria and Albert Museum.

'*A Puritane One*' in R. H. Hill's article in *The Cornhill* (May) is Richard Brathwaite, so called from his famous quatrain about a Banbury Puritan. Hill illustrates from *The English Gentleman* (1630) and *The English Gentlewoman* (1631) Brathwaite's interest in the stage, though it was tempered by his serious religious views. In a striking passage he speaks of women who 'have the happiness . . . to correct the indisposure of a scene, to collect probably . . . what may best comply with the humour of the time, or suit best with the propriety of court masque or public stage'. But he warns them against inducing

their husbands to desert their country houses for London, on account of the theatres. 'Do these interludes or pastimes of the time delight you? Begin you to disaffect a country life? . . . Plants transplanted do seldom prosper.'

In *The Diary of a Caroline Theatregoer* (*Mod. Phil.*, Aug.) G. E. Bentley reproduces, with some illustrative comments, extracts relating to the contemporary theatre from the diary and account book of Sir Humphrey Mildmay, preserved together in British Museum Harl. MS. 454. The relevant entries concerning Sir Humphrey's visits to playhouses begin in the account book on 26 or 27 January 1631/2 and in the diary on 21 January 1633/4; in both they end on 16 November 1643. There are no theatrical entries in either for 1642.

Sir Humphrey records his attendance at fifty-seven plays and four masques. He mentions the name of twelve of the plays, including four by Fletcher, three by Jonson, two by D'Avenant, and one each by Shakespeare (*Othello* on 6 May 1635), Shirley, and Carlell—a list representative of the Cavalier taste of the day. His visits were most frequently to the Blackfriars theatre; neither the Fortune nor the Red Bull is mentioned by him. On six occasions he mentions that he was accompanied by his wife.

The year 1937 seems to have made little contribution to our knowledge of the Elizabethan theatre, as distinguished from drama, but C. J. Sisson has supplied an entertaining and informative sidelight in *Mr. and Mrs. Browne of the Boar's Head* (*Life and Letters*, xv, no. 6). Robert Browne was the leader of a company of players acting at the Boar's Head, which was an inn-yard theatre. He married his second wife, Susan, afterwards to be Mrs. Greene of the Red Bull, about 1594 and had four children by her before the end of 1599. He cannot, therefore, as Sisson points out, have been the Robert Browne who toured in Germany between 1594 and 1599.

Students must turn to Sisson's article for the complicated story of the financial transactions, lawsuits, and rows concerning the leasing of the Boar's Head for theatrical purposes in which from 1599 onwards Oliver Woodliffe, Richard Samuel,

Francis Langley of the Swan, and Robert Browne were involved, and which left Browne without a company, and at his death in October 1603 'very pore'. From the evidence in the lawsuits it would appear that the stage was a permanent structure, that there was a covering or 'heaven' over it, two tiring houses, and a balcony over them. And the 'galleries or rooms for people to stand in to see the plays' set up in the yard were independent structures. As Sisson sums it up, 'the Boar's Head had, in fact, the complete organization of the great public theatres of the most elaborate kind'.

In an article in *T.L.S.*, June 12, on *The 'Spanish Tragedy' Additions* Levin L. Schücking aimed at differentiating between acting and reading versions of Kyd's play in the 1602 edition, when 257 lines were added to the original 2,643, making 2,900 in all. In the light of recent investigations by himself and others into the average length of Elizabethan plays Schücking claimed that the whole of the revised text of *The Spanish Tragedy* cannot have been performed, and that in especial after the 'passion' of the Painter's scene (III. xii A), the repetition of a similar situation in III. xiii in more antiquated Senecan style would have fallen flat. Schücking therefore maintained that the *Additions* were intended to replace, not to enlarge, the corresponding original scenes.

In *T.L.S.*, June 26, the present writer pointed out that in his 1901 edition of *The Spanish Tragedy* it was indicated that it was clear that two of the *Additions* replaced the original lines. But there are difficulties in accepting this view about the *Addition* in the scene (II. vi) where Hieronimo finds Horatio's dead body and about the Painter's scene.

In *T.L.S.*, June 19, in a 'footnote' to his article, Schücking interpreted the words (IV. iv. 10) 'this play of Hieronimo, in sundry languages, was thought good to be set down in English more largely, for the easier understanding of every public reader', as an advertisement of the 1592 edition of *Solomon and Perseda*. The present writer combated this view, and took the words to refer to Hieronimo's play within the play. The discussion of this question was carried on further by Schücking in *T.L.S.*, July 17.

The 1937 publications concerning Christopher Marlowe relate chiefly to his biography. In *Marlowe and his Father* (*T.L.S.*, Jan. 2) John Bakeless cites from the transcripts of the parish register of St. Mary Bredham, Canterbury, the signature of 'Ihon Marley'—a proof that, though he appended only a cross to his will, the dramatist's father was not illiterate. The signature is in his capacity as churchwarden, 1591–2. Other documents in the municipal archives quoted by Bakeless throw fresh light on the number and names of John Marlowe's apprentices.

Bakeless also quoted from Thomas Harriot's papers in the British Museum allusions to 'Morly' and to 'Kit' which, as he thought, referred to the dramatist. But Ethel Seaton, under the same heading (*T.L.S.*, June 5), shows that the references are probably to Captain Edmund Marlow and to one or other of two servants of Harriot, both of them called Christopher.

Bakeless has included the results of the above and other researches in his volume, *Christopher Marlowe*,[4] which appeared in U.S.A. late in 1937, and was published in England by Jonathan Cape in 1938. The English edition will be noticed in the next volume of *Y.W.*

In *Marlowe in 1589–92?* (*T.L.S.*, Feb. 27) E. St. John Brooks drew attention to a letter from Lady Shrewsbury to Burghley dated 21 September 1592. In this she stated that 'one Morley', who had attended at Hardwick on her grand-daughter, Lady Arabella Stuart, 'and read to her for the space of three years and a half' had been dismissed, both because he was discontented, and because Lady Shrewsbury had of late 'some cause to be doubtful of his forwardness in religion'. Brooks suggested that 'one Morley' was Christopher Marlowe, and that he had been recommended by the Privy Council as tutor to Lady Arabella, who stood in close succession to the Crown.

The present writer in *T.L.S.*, March 6, disputed this identification on the ground that there are clear evidences of Christopher Marlowe having been resident in London during the period of three years and a half to which Lady Shrewsbury's letter refers.

[4] *Christopher Marlowe: The Man in his Time*, by John Bakeless. New York: Morrow. pp. viii+404. $3·75.

Under the fanciful title, *And Morning in his Eyes*, borrowed from Swinburne's poem, Philip Henderson has written a study of Marlowe.[5] It is divided into two Parts: the Man and his World, and the Dramatist. The former is biographical, and, as Henderson frankly acknowledges, is based upon the results of the researches of well-known Marlowe scholars. But confessing to 'a certain feeling of kinship' with Marlowe he interprets his personal career, and depicts the 'Elizabethan scene', from the point of view of a left-wing adherent of to-day. Though Marlowe's temper was revolutionary, such a presentation of himself and his environment is inevitably somewhat misleading.

The more valuable section of the book is therefore the second Part, where Henderson's critical comments on the plays are often forcible and suggestive. He notes the remarkable fact that Marlowe's dramas in an age of robust frankness about sex are singularly lacking in any such frankness. This is true, for instance, in the relations between Tamburlaine and Zenocrate, even if one does not accept from Henderson, following Miss Bradbrook in *The School of Night* (see *Y.W.* xvii. 175), the identification of the Scythian with the active principle and of his bride with the contemplative imagination. Henderson deals well with Marlowe's language and verse. He claims that the dramatist 'was capable of using as direct, terse, and supple language as any of his contemporaries 'when dealing with something he understands. . . . At his best Marlowe has the unobscured clarity of the Greeks.' The critical part of Henderson's volume will repay the attention of students of Marlowe.

An interesting evidence of the growth of Marlowe's reputation in the south-east of Europe is furnished by M. K. Mincoff's study of his development.[6] This involves as a basis the hypothetical fixing of the sequence of the plays as follows—*Dido*, *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta*, *Edward II*, *The Massacre at Paris*. Here Mincoff has to run counter to the

[5] *And Morning in his Eyes: A book about Christopher Marlowe*, by Philip Henderson. Boriswood. pp. 352. 12*s.* 6*d.*

[6] *Christopher Marlowe: A Study of his Development*, by Marco K. Mincoff. Sofia. Reprinted from 'Studia Historico-philologica Serdicensia.' Vol. i. pp. 112.

arguments, recently strengthened, in favour of dating *Doctor Faustus* in 1592, and has to assume that Marlowe had read P.F.'s translation of the *Volksbuch* in manuscript. He has to make the same convenient assumption with regard to Book I of *The Faerie Queene*, of which there are obvious echoes in both parts of *Tamburlaine*. This is indeed essential to his view of Marlowe's poetic development. He holds that the 'extraordinary richness of imagery' in *Tamburlaine*, in contrast with *Dido* which precedes it, and the plays that follow it, is mainly due to Spenserian influence and is a passing phase. This argument would fall to the ground if, as is more probable, the Spenserian imitations were introduced in a revision of the play after the publication of *The Faerie Queene* in 1590.

The chapters in which Mincoff seeks to trace the development of Marlowe as a dramatist and a thinker rest upon a similarly doubtful chronological basis. But whatever view be taken of his conclusions his study, which closes with a discussion of Marlowe's influence on Shakespeare, is stimulating and well written and deserves attention.

A shorter study, showing appreciative insight into the dramatist's genius, is F. C. Owlett's *The Eulogy of Marlowe*, included in a volume of essays.[7] Owlett's interpretation may be summed up in his own words: 'He was the poet-interpreter of the heroic in a heroic age. In his character as the Great Romantic (as, too, in his hatred of cant and stupidity of formulas and falsities) there is affinity between Marlowe and the Carlyle whose *Hero-Worship* expressed the spirit of that later century which saw the Renascence of Wonder.' The essay which gives the title to the collection includes some well-phrased comments on the dramatists from Lyly to Shirley.

In *Marlowe's Role in Borrowed Lines* (*P.M.L.A.*, Sept.) Mary Matheson Wills aims at showing that the dramatist helped himself to phrases from two translations of Ovid, Golding's *Metamorphoses*, and Turberville's *Heroides*. 'Pampered Jades of Asia' (*II Tamb.* IV. iii. 1) certainly recalls 'pampered Jades of Thrace' in Golding's *Ovid*, ix. 238, especially as Marlowe a few

[7] *The Spacious Days and other Essays*, by F. C. Owlett. Herbert Joseph and Globe-Mermaid Assoc. pp. 143. 3*s*. 6*d*.

lines later (l. 12) refers to 'The headstrong Jades of Thrace, Alcides tam'd'. Miss Wills's other examples are less convincing, though interesting as parallels, especially Turberville's allusion to Helen as 'Grecian dame' compared with *I Tamburlaine* I. i. 66. It certainly looks as if Marlowe were well acquainted with contemporary translations of Ovid in addition to the Latin originals.

Another sidelight on Marlowe's reading is suggested by L. J. Mills in a *A Note on I Tamburlaine I. ii. 242–3* (*M.L.N.*, Feb.) where Tamburlaine speaks of

> The love of Pylades and Orestes,
> Whose statues we adore in Scythia.

Mills thinks that the lines are an echo of a passage in Lucian's *Toxaris*, which he quotes in the Latin translation of Erasmus, which was used in schools.

Copies have not been available for notice of two New York publications, *Elizabethan Fashion*, by Eleanor G. Clark, described as 'a study in the social and political background of the drama with particular reference to Christopher Marlowe'; and *Christopher Marlowe: A Concise Bibliography*, by Samuel A. Tannenbaum (Scholars' Facsimiles and Reprints).

In an article on *Dekker's Theatrical Allusiveness* (*T.L.S.*, Jan. 30) W. J. Lawrence draws from it two conclusions. From the similarity of allusions in *The Shoemaker's Holiday*, *Satiromastix*, and *Blurt, Master Constable* to 'Tamar Cham' and 'Mephostopholes' he argues that Dekker had a material hand in the last-named play, usually attributed to Middleton. And from a comparison of Tucca's words in *Satiromastix*, IV. i. 173, 'Goe not out farding candle, goe not out, for trusty Damboys now the deed is done' with the allusions to the taper's flame in Montsurry's speech to his wife in *Bussy D'Ambois* (v. iv. 209 ff.) Lawrence argues that Chapman's play was written in 1600.

In *T.L.S.*, Feb. 13, H. W. Crundell, under the same heading, repeats his attribution to Dekker of the 1602 Additions to *The Spanish Tragedy* (see *Y.W.* xiv. 209–10), and also assigns to him certain scenes in Marston's *Jacke Drum's Entertainment*, 1601.

In *T.L.S.*, Oct. 30, Crundell urges that Marston's 'Drusus', the actor alluded to in *The Scourge of Villanie* and the *Satires*, is to be identified with Shakespeare.

John Olin Eidson in *Senecan Elements in Marston's 'Antonio and Mellida'* (*M.L.N.*, March) points out three quotations from Seneca in the play which have not been noted and also several passages inspired by lines in Seneca's tragedies. In another note he 'identifies' two familiar Virgilian quotations in the play.

In the same number Allan H. Gilbert shows that *Chapman's Fortune with Winged Hands* in *Bussy d'Ambois*, I. i. 114 is explained by a passage in Cartari's *Le Imagini dei Dei degli Antichi*, which asserts, on the authority of Quintus Curtius, that the Scythians represented Fortune without feet but with wings on her hands. But Curtius merely says that Fortune, as depicted by the Scythians, had hands and wings but no feet.

In an article on *The Chronology of Middleton's Plays* (*M.L.R.*, Jan.) R. C. Bald agrees with Lawrence in questioning Middleton's authorship of *Blurt, Master Constable*, of which the style and manner are unlike those of his other comedies in several respects. But if it is by him, it is his earliest extant play, 1601–2.

Bald then discusses the probable relative sequence between 1602 and 1606 of six plays published in 1607 and 1608, and from them passes to the three plays, *The Changeling*, *The Spanish Gipsy*, and *A Game at Chess*, licensed by Herbert in 1622, 1623, and 1624 respectively. Of the plays that seem to fall into the intervening period, 1606–22, only a few can, in Bald's view, be more exactly dated. Among these, for reasons that he gives in his article, he assigns *The Roaring Girl* to 1607–8, *A Chaste Maid in Cheapside* to 1613, and *The Witch* to 1616. He gives finally a conjectural table of the dates of twenty-three plays.

F. T. Bowers discusses *Middleton's 'Fair Quarrel' and the Duelling Code* (*J.E.G.P.*, Jan.). He claims that the play is neither a propagandist piece against all duels nor one that deals only with the problem of fighting in a wrong cause. He

examines in detail the situation between Captain Ager and the Colonel in the light of contemporary treatises and edicts about duelling, and concludes that the question at issue is 'of foolish hardihood versus prudent natural courage, mere quarrelsomeness versus true valor, and the defence of a specious and artificial reputation versus the actions of true fortitude'.

C. S. Napier, in a letter to *T.L.S.* (March 13), suggests that in the last scene of *The Revenger's Tragedy* it is not Spurio but Supervacuo who proclaims himself Duke, as Ambitioso would not, in the next line, call Spurio brother. Incidentally Napier does not seem to know that Tourneur's authorship of the play has been seriously questioned.

In *John Day's 'Law Tricks' and George Wilkins* (*Mod. Phil.*, Feb.) M. E. Borish claims the play solely for Day, whose name appears on the title-page of the 1608 quarto. Boyle, Dugdale Sykes, and Golding have argued from verbal similarities with Wilkins's works that he had a part in the composition of *Law Tricks*. Borish goes through the play scene by scene and contends that the parallels are either inconclusive or that, at most, they show the influence of Wilkins, not his collaboration.

In *The Criterion* (Oct.) Edward Sackville West discusses *The Significance of 'The Witch of Edmonton'* in connexion with its revival at the Old Vic. He disputes the view that the play 'was something merely quaint—a period piece—a minor hotch-potch'. Against this he contends that the problem with which it deals, 'briefly that of Good and Evil, is as actual to-day as it was in 1623'. He develops and illustrates this by an examination of the two plots of the play, that of which Mother Sawyer, the witch, is the centre, and the other of which Frank Thorney is the hero-villain, with the 'deep cleft in his nature' symbolized by Winnifred and Susan, 'the two women who allow themselves to be drawn into the vortex of his personality'. The paper is written in arresting style.

Ben Jonson, as might be expected, figures prominently in the publications of 1937, the tercentenary of his death. The event was commemorated by a *Ben Jonson Exhibition* in the Bodleian

Library, of which an account is given by Percy Simpson in *The Bodleian Quarterly Record*, vol. viii, no. 95. The exhibition included two copies of the first Folio (1616), one of the second Folio (1640), a number of the early quartos, including the only known copy of *Lovers made Men* (1617), and an octavo copy of *The New Inn* (1631), which belonged to Selden and was probably a gift from the author. Other features were the only autograph manuscript of Jonson's in Oxford, lent by Christ Church, an ode to James Fitzgerald, the imprisoned Earl of Desmond; the record of Jonson's Oxford M.A. degree, 17 July 1619; and a number of books from his library, with his signature and motto.

The tercentenary year has also been happily signalized by the publication of volume v of the Oxford *Ben Jonson*,[8] containing the three masterpieces and *Catiline*, the last play included in the 1616 Folio. It is unnecessary to repeat here the tributes paid previously in *The Year's Work*[9] to this great edition for which since Herford's death Simpson has been alone responsible. The present volume is specially important because in it the end is reached of a definite stage in the text of Jonson's plays. The Folio text is the earliest that we have of *Epicœne*, and the quartos of the three other plays were revised only by retouchings of word or phrase. 'He was at the height of his powers and even his keen critical mind found little to reject or alter. One after-effect of this was that his proof-reading was less rigorous. Further, the punctuation of the later plays is much freer than is usual with Jonson, and also less correct.'

Thus, as Simpson points out, the Folio text of *Volpone* differs verbally very slightly from that of the 1607 quarto. On the other hand, the punctuation has been systematically recast, especially in the longer speeches, and a number of stage-directions have been inserted. For *Epicœne* the first known extant quarto dates from 1620, and is a 'grossly careless reprint' of the 1616 Folio. But Gifford stated that he had seen one dated

[8] *Ben Jonson*, ed. by C. H. Herford and Percy Simpson. Vol. v. *Volpone or the Fox, Epicœne or The Silent Woman, The Alchemist, Catiline*. O.U.P. pp. xiii+554. £1. 1*s*.

[9] See *Y.W.* vi. 157–60; viii. 171–2; xiii. 177–9.

1612, though he makes no use of it. The question of the existence of this quarto was discussed by W. W. Greg in *The Library* in 1934 (see *Y.W.* xv. 340). On the evidence of an entry in the Stationers' Register, Simpson holds that Walter Burre intended to print the play in 1612, but that the problem of whether he did so is insoluble unless a copy with this date turns up. In any case a 1612 edition would probably have omitted the passage, Act v. i. 20–5, which Lady Arabella Stuart took to refer to the Prince of Moldavia and herself, and which appears to have led to the suppression of the play. But she had died in 1615, and Jonson declares in his dedication, 'There is not a line or syllable in it chang'd from the simplicity of the first Copy'.

The punctuation of *The Alchemist* both in the 1612 quarto and in the Folio text of the play is lax, judged by Jonson's earlier standard. In the latter 'phrases with a mildly scriptural ring' are toned down, and there is a particularly odd substitute in I. ii. 567 of 'the *greeke* XENOPHON' for 'the *Greeke Testament*'. A quarto of *Catiline* was published in 1611, and the Folio text was printed from a revised copy of this, with only a few verbal changes, but with a complete recasting of the punctuation.

All the above points and the other results of Simpson's exhaustive collations are embodied in his prefaces and critical apparatus. The volume contains facsimiles of the quarto and folio title-pages, and has as frontispiece the portrait of Jonson acquired by the National Portrait Gallery in 1935, which is claimed to be 'the nearest we possess to a living likeness' of Ben.

Evelyn Mary Simpson, who for a number of years has given help to her husband in the preparation of the Oxford *Ben Jonson*, discusses in *Anglia*, xlix, Heft 3/4, *The Folio Text of Ben Jonson's 'Sejanus'*. Her article is a vigorous reply to H. de Vocht, who in his edition of the play (1936) has based it on the 1605 quarto, and has asserted that 'Jonson had no part in the 1616 edition, which was entirely at the mercy of the printer and his staff'. Mrs. Simpson takes *seriatim* De Vocht's chief examples of what he considers to be the superiority of the quarto readings and challenges his arguments. It is impossible to give details here but, in the present writer's view,

she makes out a convincing case for the authority of the Folio text.

A. J. Farmer in *Une Source de 'Eastward Hoe': Rabelais* (*Études Anglaises*, i. 325) points out that the speech of Touchstone, Act V. v. 212 ff., describing to Securitie the advantages of being a cuckold, follows closely a passage in *Pantagruel*, III. xxviii.

F. T. Bowers discusses *Ben Jonson, Thomas Randolph and 'The Drinking Academy'* (*N. and Q.*, Sept. 4). In the prologue to this play, probably produced at Westminster School about 1626, Randolph speaks of himself as in ill favour with followers of Apollo because he 'hath been more a conjurer than a poet'. Bowers thinks that this is a reference to a scene introducing witches and the devil in *The ffary Knyht*, a manuscript play by Randolph in the Folger Library, which was produced at Westminster School 1622–4. Further light is thus thrown on passages in Jonson's *The Staple of News*, e.g. in the first Intermean, 'he kept schole vpo' the Stage, could coniure there, aboue the Schole of Westminster'; and in the third Intermean, 'I would haue ne'er . . . a Schole-master: that is a Coniurour . . . . They make all their schollers Play-boyes'.

Songs & Lyrics by Ben Jonson[10] forms no. 8 of the attractive Shakespeare Head Press quartos. It contains a selection of twenty-nine poems, including a number of songs from the plays and masques and the epitaph on Salathiel Pavy. It has as frontispiece the same portrait as in volume v of the Oxford *Ben Jonson*.

In the *Shakespeare-Jahrbuch*, vol. lxxiii, besides W. Keller's article noted above, p. 134, Ernst Ulrich has an article on *Die Musik in Ben Jonsons Maskenspielen und Entertainments* which, as is stated in a note, is a much abbreviated form of a longer work written in 1933. Ulrich deals with the musical elements in the masques, giving special attention to the *Masque of Blackness* and to *Oberon*. He discusses the instruments used in the masques and the composers, Ferrabosco, Lawes, Nelham,

[10] *Songs & Lyrics by Ben Jonson*. Oxford: Blackwell. pp. 32. 2*s*. 6*d*.

Webb, and Johnson, and appends to his article examples of a musical setting by each of these five song-writers. From his examination of the subject Ulrich concludes that we recognize Jonson 'als einen musikalischen Menschen, der nicht etwa nur deswegen der Musik in seinen Spielen einen breiten Raum gönnte, weil seine Zuhörer es wünschten, sondern der sich der Musik gern bediente, um seine poetischen Absichten zu unterstützen.' Yet Ben would have sympathized with the unknown writer of *A Manuscript Restoration Prologue for 'Volpone'* (printed by R. S. Noyes in *M.L.N.*, March), who deplored the introduction of 'French Haut-boyes' into the performance, perhaps the one by royal command, on 17 January 1676.

In *S. in Ph.* (July) F. T. Bowers discusses *Ben Jonson the Actor*. Starting from the satirical references in Dekker's *Satiromastix*, and taking into account other evidence, Bowers comes to the following conjectural conclusions. That Jonson was first connected with the stage in 1595–6 as an actor with Pembroke's men, for whom he played Hieronimo on tour. He acted with the same company when it came to London in February 1597, playing Zulziman, perhaps in *The Isle of Dogs*, at the Swan in Paris Garden. Later in the year he joined the Chamberlain's men at the Curtain, where he played Christopher Sly. Bowers also discusses Jonson's relations with the Admiral's company and with Henslowe, who records a loan to 'Bengemen Johnson player' on 28 July 1597, and the receipt on the same day of 3*s.* 9*d.* 'of Bengemenes Johnsones Share'. He holds that the share was to be in the Admiral's company and not, as has been suggested, in Pembroke's.

Mark Eccles in *Jonson and the Spies* (*R.E.S.*, Oct.) makes a suggestion of interest in connexion not only with Ben but with Marlowe. Jonson told Drummond that during his close imprisonment under Elizabeth his judges 'plac'd two damn'd villains to catch advantage of him'. In Epigram ci, 'Inviting a Friend to Supper', Jonson declares, 'And we will have no *Pooly*' or *Parrot* by.' An informer called Parrot in 1598 spied upon a prisoner in Newgate and Bridewell. Pooly, as Eccles believes, is no other than Robert Poley, who was with Marlowe

at his death, and who in 1597 was still a Government agent. If, as Eccles agreeing with Chambers thinks, the close imprisonment was the two months in the Marshalsea after the *Isle of Dogs* scandal in August 1597 and not the fortnight in Newgate, after the killing of Gabriel Spencer in September 1598, Poley was the very man to be employed in extorting information from Jonson about the writers and actors of the seditious and slanderous play.

In *Ben Jonson in the Provinces* (*N. and Q.*, Oct. 2) Emmett L. Avery gives particulars of some eighteenth-century performances of Jonson's plays in theatres outside of London. They include *The Silent Woman* at Richmond, 20 Sept. 1742 and 8 Aug. 1752, and at Twickenham, 12 Aug. 1752; *Every Man in his Humour* at Richmond, 15 June 1752, at Twickenham, 21 July 1752, and at Bristol, 2 Aug. 1754.

In the *Bodleian Quarterly Record* (viii, no. 92) Percy Simpson introduces to us *King Charles the First as Dramatic Critic*. The Malone Collection in the Bodleian includes a volume of nine Beaumont and Fletcher quarto plays which once belonged to King Charles, whose autograph 'Charles R.' is inserted on the back of the front cover, with a note by Malone giving the date as 8 Oct. 1642. This date puzzled Simpson, who asked 'had the King nothing more serious to occupy his attention in the first months of the Civil War than to annotate his copies of the dramatists?' In no. 93 he supplied a solution sent by Mr. F. J. Varley that 'Malone inserted in the cover a signature of Charles I from a contemporary document dated 8 October 1642, in order to authenticate the royal handwriting in the text of the play'.

The first play in the volume is *The Maid's Tragedy*, 4th quarto, 1638. In Act IV. ii of this play he wrote notes and made critical comments, including the suggestion of two new speeches for Lysippus, the King's brother. Another annotation by Charles is recorded by Herbert, who tells that against a speech in a lost play by Massinger, *The King and the Subject*, Charles at Newmarket wrote in his own hand, 'This is too insolent, and to bee chang'd.'

From its title R. C. Bald's *Bibliographical Studies in the Beaumont and Fletcher Folio of 1647*[11] would seem to call for notice in Chapter XIV of this survey. But the monograph is not confined to purely bibliographical problems, and on account of its general interest to students of Elizabethan drama may be dealt with here. Discussing first the collection of the copy for the Folio Bald shows that it is probable that shortly before 4 September 1646, when the majority of the plays were entered in the Stationers' Register, Moseley had acquired the manuscripts of only twenty-four plays directly through the King's Men, and that the ten remaining pieces in the volume came to him from other sources. Six of these ten pieces (*The False One*, *The Nice Valour*, *Wit at Several Weapons*, *The Fair Maid of the Inn*, *A Mask of the Gentlemen of Gray's Inn and the Inner Temple*, and *Four Plays in One*) were not entered in the Register till 29 June 1660. Bald concludes from this that 'Moseley neither possessed them nor knew of their existence at the time when the entry was made, and that they were acquired later and added to the volume while it was in the course of printing'. This delayed the completion of the book, and also some of the eight printers, among whom the work had been divided, were slower than had been expected.

Part II of the monograph deals with the manuscripts of five of the Folio plays, *The Honest Man's Fortune*, *Bonduca*, *Demetrius and Enanthe* (*The Humorous Licutenant*), *Beggars Bush*, and *The Woman's Prize*, of which the two last are in the Lambarde MS. volume of plays now in the Folger Library at Washington. After discussing textual variations between the manuscript and the printed versions Bald illustrates their bearing upon the censorship in the Stuart period, especially in the sixteen-thirties when Herbert was making it more rigid. Examples are given of profanity, oaths, and obscenity found in the MSS. but omitted in the Folio. The differences in stage-directions are comparatively inconsiderable except in *The Humorous Lieutenant* and *Bonduca*.

Finally, returning to the Folio, Bald shows that in twenty-six of the thirty-four plays there are indications that they were

[11] *Bibliographical Studies in the Beaumont and Fletcher Folio of 1647*, by R. C. Bald. O.U.P. for the Bibliographical Society. pp. vi + 114.

based on prompt copies, and he comes to the satisfactory conclusion that an examination of the texts forming the bulk of the volume vindicates Moseley's reputation for fair and just dealing as a publisher.

G. Blakemore Evans in *M.L.N.* (June) has *A Note on Fletcher and Massinger's 'Little French Lawyer'*. La Writ in IV. iv. 12 ff. cries:

> Give me the man that will all others kill,
> And last himself.

and then acknowledges it: 'I had it from a play'. Evans points out that the words come, very slightly modified, from the anonymous *Tragedy of Nero*, III. ii. 84–5.

Studies in English, No. 17 (*The Univ. of Texas Bulletin*, No. 3726), includes an essay by McEvoy Patterson on *Origin of the Main Plot of 'A Woman Killed with Kindness'*. Patterson gives reasons for his view that Heywood made use not only of 'The President of Grenoble' and 'A Ladie of Thurin', novels 58 and 43 of Painter's *Palace of Pleasure*, but of two other novels in Painter's collection, no. 57, 'Bernage's Story', where the husband and the wife are reconciled, and no. 59, 'Two Gentlemen of Perche', where the husband and the lover had been close friends.

J. A. Mitchell's edition of *The Warde* by Thomas Neale[12] makes accessible in printed form a play preserved in the Bodleian Library as MS. Rawlinson poet. 79. Thomas Neale, born 6 January 1613/14, was the eldest son, by a second marriage, of Sir Thomas Neale, of Warnford, Southampton, who died when he was aged about seven, leaving him his principal heir. The will was unsuccessfully contested by Sir Francis Neale, the boy's uncle, and two of his elder sisters by the first marriage. This episode in his early life forms the basis of Neale's play in which an unscrupulous uncle seeks to disinherit his ward, Thomaso, the child of a second marriage. The play is thus of autobiographical interest, and it reflects the

[12] *The Warde*, by Thomas Neale, ed. by John Arthur Mitchell. Philadelphia: Univ. of Pennsylvania. pp. vii+100.

troubles of Neale's early life, especially the hardships of his schooldays under a hard master.

The Warde, as Mitchell points out in his Introduction, is written chiefly under the influence of Ben Jonson. Like him 'Neale creates type characters who are described by their names, names that are allegorical and set forth predominant individual characteristics or humors'. The most novel among them is Simple, who combines a passion for Sacherson and Ursa Major, bear-baiting and astronomy. Another character, Sir Petronell Flash, is lifted from *Eastward Hoe*. Neale also shows some knowledge of Shakespeare by allusions to Iago and Roderigo. It is these sidelights that give *The Warde* its interest and justify Mitchell's careful editorial labours, which include a life of the author and an account of his other writings. The date at the end of the text, 16 September 1637, appears to be that of the completion of the play. It is difficult to think that so amateurish a piece of work can ever have been performed.

In a note on *The Date of 'Revenge for Honour'* (*M.L.N.*, March) F. T. Bowers quotes a passage from a dispatch of the Venetian ambassador in London, 31 December 1619, describing a performance by 'the prince's comedians' in the presence of the King, who was much incensed by it. His brief account of the plot is closer to that of *The Revenge for Honour* than of any other known play. Bowers holds that this piece is to be identified with *The Parricide*, licensed by Herbert on 27 May 1624 to the Prince's men at the Red Bull, and also with *The Revenge for Honour* or *The Parricide*, entered under Henry Glapthorne's name in the Stationers' Register on 29 November 1653, but having Chapman's name on the title-page of the 1654 quarto. If the identification is right, the play dates from a time before Glapthorne began to write for the stage, and at most he could have revised it.

On the other hand, in *'Revenge for Honour': Date, Authorship and Sources* (*R.E.S.*, Oct.) J. H. Walker, apparently without knowledge of Bowers's article, claims the play entirely for Glapthorne and rejects the view that it was a revised form of an earlier piece by Chapman. Walker points out that the source of the play has recently been identified in the *Life and*

Death of Mahomet, a translation from the Spanish, wrongly attributed to Sir Walter Ralegh and published in 1637. Hence the allusion in the play to attacks on monopolies must refer to episodes not of 1624 but of 1639–40. Moreover, *Revenge for Honour* contains a number of parallels with plays performed between 1635 and 1639. It was Glapthorne's custom to borrow in this way both from his own plays and those of others. The piece shows no signs of revision, and Walker claims that it was written by Glapthorne between 1640 and 1643, and was rightly assigned to him in the Stationers' Register. Its attitude to Chapman on the title-page of the 1654 edition, whether intentional or accidental, had no warrant. Walker must now make his account with Bowers.

To the Anglo-Hungarian volume noticed on p. 22 N. I. Szenczi contributes a study of *The Tragi-comedies of Middleton and Rowley*. He deals especially with *A Fair Quarrel* and *The Spanish Gipsy*. In the former he holds that William Rowley had a far larger share, not restricted to the sub-plot, than is usually recognized. In the latter play, on the other hand, in parts of the gipsy scenes attributed to Rowley there is 'a sweet languorous music' in which Szenczi finds the note of Fletcher.

No copy of *Stuart Masques and the Renaissance Stage* by Allardyce Nicoll[13] has been received for notice. We can therefore only draw attention here to this important volume in which Nicoll examines the work of Inigo Jones and his fellow architects in the light of contemporary Italian theatre practice. The book contains a splendid series of reproductions of Inigo Jones's designs for masques preserved at Chatsworth and of contemporary Italian drawings for ballets.

[13] *Stuart Masques and the Renaissance Stage*, by Allardyce Nicoll. Harrap. pp. 224, with 197 illustrations. £1. 1*s*.

IX

THE ELIZABETHAN PERIOD: POETRY AND PROSE

(1) *The Later Tudor Period*

By A. K. McIlwraith

THERE are fewer books to be noticed in this section than there were last year, despite the inclusion of a few which appeared earlier but were not available for notice in the year of publication, but the balance is about preserved by the number and importance of periodical articles.

Many writers have sought to show us how men lived in Elizabethan England and how they earned their living and spent their leisure. In *The Enchanted Glass*[1] Hardin Craig has set out to select the principal things they thought about and to show what they thought about them. His whole book might almost serve as a note on Donne's familiar line,

> And new Philosophy calls all in doubt.

So brief an exposition of so extensive a system of lost beliefs and abandoned habits of mind must necessarily make demands on the reader's attention and imagination, but one who is tolerably well furnished with these powers should find his understanding of the age increased and enlivened by Craig's penetrating and well-documented exposition.

The amount of material to be absorbed is large, but Craig helps his readers by drawing as far as possible from writers who are fairly accessible and are well known if only by name, like Bacon and Cornelius Agrippa, and by directing attention to the expression given to the several doctrines in works of pure literature. He is constantly concerned to demonstrate that even when the beliefs of the Renaissance were most certainly wrong they were as comprehensible and reasonable as many which we hold without question to-day.

[1] *The Enchanted Glass: The Elizabethan Mind in Literature*, by Hardin Craig. O.U.P. 1936. pp. xiv+293. 10*s*. 6*d*.

Sir Thomas Browne, after carefully weighing authorities for and against the existence of the griffin, renders a formal decision to the effect that the griffin, described as having the wings and beak of an eagle and the limbs and body of a lion, is an anatomical impossibility, a line of reasoning which would rule out the Australian duck-bill and show us more credulous than Sir Thomas.

This study should go far to oust the insidious impression that the writers of the sixteenth and seventeenth centuries were inspired poets and acute observers of human nature but backward and perverse children in science and philosophy.

A wider public of less assiduous students is addressed in Esther Cloudman Dunn's book on *The Literature of Shakespeare's England*.[2] This is neither a history nor a critical evaluation, but rather an attempt to awaken interest and a desire to read in minds where neither has yet sprung up, by expressing the pleasure which a not very sophisticated modern mind has derived from Elizabethan books. Miss Dunn's attitude reveals itself in her approach to two of Ralegh's lyrics, 'How can one speak of them lightly, enticingly, without dissecting them or pinning them down with heavy critical phrases?' The annotated 'reading list' offers a judiciously catholic selection of good modern works on Elizabethan topics, and is admirably up to date.

More closely related to Craig's work is Ludovico Limentari's study of *Giordano Bruno a Oxford*.[3] Limentari's primary aim is to expound for Italian students of Bruno the full implications of the note printed by G. C. Moore Smith in *Gabriel Harvey's Marginalia* (1913), but much of his documentation and of his argument will interest students of English literature. He considers it practically certain that Harvey's 'Jordanus Neopolitanus' was Bruno, but does not agree that Harvey's words 'omnia reuocabat ad Locos Topicos, et axiomata Aristotelis' can be explained by Moore Smith's suggestion that Bruno

[2] *The Literature of Shakespeare's England*, by Esther Cloudman Dunn. Scribner's. pp. x+326. 7*s*. 6*d*.

[3] *Giordano Bruno a Oxford*, by Ludovico Limentari. Extract from *Civiltà Moderna*, July–Oct. pp. 29. See also the reference under N. Orsini, p. 109, above.

uncharacteristically sought to avoid controversy by pandering to Oxford's known reverence for Aristotle. He observes that as an anti-Aristotelian Harvey was a follower of Ramus, whose revolt was logical and rhetorical, whereas Bruno attacked the physical and metaphysical doctrines but accepted the rest, actually lecturing on the *Organon* for two years (1586–8) at Wittenberg. There is no need, therefore, to assume that he was false to his principles in his disputations at Oxford in 1583, for Harvey would not find an ally in him.

A study by Louis B. Wright (*E.L.H.*, June) of *The Purposeful Reading of our Colonial Ancestors* forms a valuable supplement to his standard work on *Middle-Class Culture in Elizabethan England* which was noticed last year. There is not here that wealth of quotation from generally inaccessible books which makes that work so rich a treasury, but there is a useful account of the Elizabethan books which the early settlers took with them to America and why. Wright concludes that

> No one who has read the evidence aright will say that seventeenth-century America was without literary culture; nor can anyone who really understands the books gathered by the colonists assert, as some have done, that the Puritans of New England confined their literary interest to theology.

Earl Reeves Wasserman's account of *The Scholarly Origin of the Elizabethan Revival* (*E.L.H.*, Sept.) belongs of right to a later chapter devoted to the eighteenth-century critics whom he vindicates against the claims of Lamb and his contemporaries, but it deserves passing mention here for its interest and value to students of the Elizabethans.

A transition from culture in general to literature in particular may be effected by way of a leading article in *T.L.S.* (July 3) on *Elizabethan Decoration: Patterns in Art and Passion*, which relates the love of decoration and ornament in poetry to the same tendency in architecture and in other arts and crafts, and argues that it is the reverse of that diffuseness wherewith Elizabethan poetry is sometimes charged.

George K. Smart is concerned with a special point of literary technique in the survey of *English Non-dramatic Blank Verse*

in the Sixteenth Century which he contributes to *Anglia*. In the work of a dozen poets from Surrey to Marlowe he points out the difference in intention between dramatic and non-dramatic verse, analyses the frequency of certain conspicuous variations from the standard pattern, and estimates the progress made by successive writers in the manipulation of the form.

In some valuable *Notes on 'England's Parnassus'* Franklin B. Williams, Jr. (*M.L.N.*, June) identifies thirty-seven of the hundred and eleven quotations which Charles Crawford in his edition of the anthology had been unable to trace.

The recent discovery in manuscript of Thomas Churchyard's unprinted and supposedly lost work, *The Welcome home of the Earle of Essex* in 1596 (MS. Egerton 2877, fol. 16), has been noted above (p. 113). Essex himself has little claim to attention as a literary figure, but he must not be passed over and may best be mentioned here. G. B. Harrison's encyclopaedic knowledge of Elizabethan England is familiar. His biography of Essex[4] is particularly timely now, for the last few years have seen a number of studies of Ralegh and of Bacon, to both of whom Essex was at times a friend and at times an enemy. Harrison shows no unfair partiality for his subject, and indeed speaks more favourably of Bacon's conduct at the trial of his quondam patron than do some of Bacon's own recent biographers (including M. M. Rossi, whose essay is noticed below), but his selection and arrangement of the facts, some of them new ones, with reference to this especial career gives body and solidity to impressions of Essex's life which are inclined to oscillate unhappily between the dead skeleton of facts and the impalpable spirit of interpretation.

Spenserian studies have not this year been advanced by the publication of further volumes in either of the new collected editions, W. L. Renwick's or the Johns Hopkins Variorum, but there have been two considerable studies of complementary divisions of the poet's work by Isabel Rathborne and

[4] *The Life and Death of Robert Devereux, Earl of Essex*, by G. B. Harrison. Cassell. pp. xii+359. 15*s*.

Francesco Viglione (both noticed below), together with the usual mass of critical and historical studies of more restricted scope.

When Douglas Hamer first put forward his theory of Spenser's marriage (see *Y.W.* xii. 192) he inferred from some Latin verses of Gabriel Harvey that Spenser's wife was not the Rosalind of *The Shepheardes Calender*. In *Spenser's Rosalind: A Conjecture* Theodore H. Banks (*P.M.L.A.*, June) suggests an attractive alternative translation whereby Harvey's verses gain in point and felicity, and if his interpretation is correct it follows that it was 'Rosalind' whom Spenser married. Further possibilities as to Spenser's life and acquaintances in England are suggested by C. Bowie Millican's discovery of *A Friend of Spenser* in Robert Salter, chaplain to Lord Sheffield. This discovery (*T.L.S.*, Aug. 7) links Spenser with a further circle of possible friends.

Amongst Lord Grey's dispatches from Ireland between 1580 and 1582 preserved in the Public Record Office and elsewhere are a number in which Raymond Jenkins recognizes Spenser's handwriting. In a study of *Spenser with Lord Grey in Ireland* (*P.M.L.A.*, June) Jenkins uses these dispatches, two of which are reproduced in facsimile, to illustrate the nature of Spenser's duties and the times and places at which he must have been present to write them. On the other hand, in *Mod. Philol.* (May), V. B. Hulbert examines *Spenser's Relation to Certain Documents on Ireland* which have been commonly regarded as Spenser's since Grosart's time and argues from the inconsistencies of the opinions expressed in them with those put forward in *A Vewe of the present state of Ireland* that they are not from the poet's hand. These documents, which include *A briefe note of Ireland*, are considerably later in date than those with which Jenkins deals.

In *M.L.N.* (March) Rudolf Gottfried finds in some unnoticed allusions additional reason for holding that *The Date of Spenser's 'View'* was 1596, and in *P.M.L.A.* (Sept.) the same scholar further argues in a note on *Spenser's 'View' and Essex* that one of Spenser's aims in writing the work was to ingratiate himself by flattery with the Earl.

William R. Orwen (*M.L.N.*, Dec.) writes of *Spenser and Gosson*, arguing that Gosson's persistence in dedicating his books to Sidney and Walsingham throws doubt on Spenser's belief that Sidney scorned *The Schoole of Abuse* and its author. Finally, to conclude the biographical material, Ray Heffner's answer to the question *Did Spenser Starve?* (for which see *Y.W.* xiv. 224–5) is modified in some degree by the record of a payment made to the poet in 1598 which is printed by Josephine Waters Bennett (*M.L.N.*, June).

In a study of *Spenser and the Italian Myth of Locality* Rudolf B. Gottfried (*S. in Ph.*, April) examines the literary affinities of Spenser's stories of Mulla in *Colin Clouts Come Home Againe* and of Molanna in *The Faerie Queene*, Book VII. He rejects the suggestion of R. M. Smith (see *Y.W.* xvi. 237) that these are drawn from Irish mythology, and dismisses Ovid and Achilles Tatius as too remote to be Spenser's sole models. The example of weaving a pseudo-classical myth about an actual and familiar landscape had been set by Boccaccio and followed by later Renaissance poets of Florence and Naples, and Gottfried describes important and typical poems of each school, some of which were clearly known to Spenser.

When Spenser wrote that 'In that Faery Queene I meane glory in my generall intention' he failed to express himself with enough clarity and precision to satisfy modern scholars. In her study of *The Meaning of Spenser's Fairyland* Isabel Rathborne[5] rejects the identification of Glory with 'the supreme loveliness—the Sapience of the Hymn of Heavenly Beauty, the "Principle" of the Soul', and holds rather that it is 'an earthly glory, sought and won by virtuous action in the active life, particularly by warfare in a just cause'. In support of this contention she makes a wide survey of the accounts of fairyland, its capital, and its queen, in medieval literature, and she suggests with reason that this part of her work will be of value even to those who remain unpersuaded to be of her main belief.

Equally interesting is her study of the two books of history

[5] *The Meaning of Spenser's Fairyland*, by Isabel E. Rathborne. Columbia Univ. Press and O.U.P. pp. xii+275. 16*s.* 6*d.*

read respectively by Arthur and Guyon in the tenth canto of Book II,

> A chronicle of Briton kings,
> from Brute to Vthers rayne.
> And rolles of Elfin Emperours
> till time of Gloriane.

Miss Rathborne would go far beyond Warton's identification of the later Elfin Emperours with the Tudors, and would equate the earlier ones with legendary rulers in the second and third ages of the world, from Noah to David. In view of the prevailing tendency to trace the lineage of royal houses back to Adam this is an attractive suggestion, and one which would seem to be fully in harmony with Spenser's patriotic spirit.

Two other scholars have written, though at less length, of *The Faerie Queene* as a whole. D. C. Allen (*J.E.G.P.*, April) discusses *Arthur's Diamond Shield in the Faerie Queene* and seeks for the reason which might lead Spenser, in borrowing it from Ariosto, to change its substance from carbuncle. He finds such a reason in the Christian symbolism of the two stones, according to which the carbuncle stands for faith, which Spenser had already personified in Una, whilst the diamond typifies the further virtue of Repentance. In Zaidee E. Green's light-hearted but industrious catalogue of swooners in *Swooning in the 'Faerie Queene'* (*S. in Ph.*, April) it is a little disconcerting to find swooning described as a narrative device and to read that it is to no small extent responsible for the grace of the poem. Miss Green well illustrates Spenser's frequent and varied use of it, but hardly justifies so ambitious a claim.

Several exegetical notes on particular books have to be recorded. Roland B. Botting (*P.Q.*, Jan.) recognizes the primary derivation of *Spenser's Errour* (in Book I, Canto I) from Hesiod's Echidna, and traces Spenser's alterations to the lore of the bestiaries. Eston Everett Ericson (*M.L.N.*, May) comments on the practice of *'Reaving the Dead' in the Age of Chivalry*, mentioned in II. viii. 15, and Roscoe E. Parker (*P.Q.*, April) claims that Spenser's phrase *'Let Gryll be Gryll'* in II. xii. 87, was most likely derived directly from Thomas

Norton's translation of Calvin's *Institutio.* Kerby Neil contributes to *S. in Ph.* (April) *Spenser on the Regiment of Women: A Note on the 'Faerie Queene', V. v. 25,* in which he seeks to lessen the apparent incongruity of Spenser's attack on the rule of women in a poem glorifying Queen Elizabeth by arguing that the poet is referring to the theoretically vital issue of Mary's right to the succession. This was a familiar controversial topic of the time, and an awkward one, but no worse for Spenser than for any one else.

Less is written about Spenser's minor poems than about *The Faerie Queene,* and writers who discuss more than isolated special points in them usually confine themselves to particular poems or volumes. There was therefore room for such a treatise as that which Francesco Viglione has written, dealing with all the lyrical poetry[6] and not burdened by the need of examining at length the great epic. Viglione indeed would go farther than this, and assert that since the lyrics were finished and *The Faerie Queene* was not they afford a surer ground than it does for the appreciation of the poet's art and thought. It is possible to treat this contention with reserve, and still to value the author's sensitive and careful study, in which he groups the poems and discusses them in successive chapters as elegiac, pastoral, satirical, and love poems, and relates them to the known facts of Spenser's life and to the relevant events of the age in which he lived. The evidence of *The Faerie Queene* is not neglected, but is treated as subordinate and contributory only, in this firm portrayal of Spenser's spiritual life. Though a few relevant articles in periodicals have escaped him, Viglione shows himself thoroughly familiar with recent monographs on his subject, and he has produced a survey for which we should feel grateful.

In addition to Viglione's general survey there have been separate studies of several parts of the field which he covers. A substantial one of *Spenser as a Fabulist,* published by Louis S. Friedland in three instalments (*S.A.B.,* April, July,

[6] *La poesia lirica di Edmondo Spenser,* by Francesco Viglione. Genoa: Emiliano degli Orfini. pp. 374. Lire 20.

Oct.), is an examination of Spenser's fables in *The Shepheardes Calender* and other minor poems. Friedland suggests that the fable appealed to Spenser by affording him opportunities for 'a non-splenetic variety of satire' as well as by its aptness for his allegorical tastes, and illustrates the qualities of the fables with a wealth of references to the Aesopic literature of the Renaissance. In an article on *Spenser and Mediaeval Mazers; with a Note on Jason in Ivory* Rosemond Tuve (*S. in Ph.*, April) gives two instances of the way in which Spenser's imagination combined in his writing images derived from his reading of literature with others derived from actual objects, a process of which his creation of the myths of Mulla and Molanna (noted above, p. 162) might serve as an instance. The mazer described in *August* of *The Shepheardes Calender* is compared with extant examples, particularly one at Harbledown which Spenser may have seen, and similar models are suggested for the story of Jason and Medea on the gates of the Bower of Blisse.

In *A Bibliographical Note on 'Mother Hubberds Tale'* Josephine Waters Bennett (*E.L.H.*, March) points out that the printer of Spenser's *Complaints* took the trouble to see that each section of the work began on the first page of a sheet, and adduces evidence from a book-list of 1596 to show that this one section at least was sold separately.

Roland B. Botting (*J.E.G.P.*, July) puts a question-mark after his suggestion of *A New Spenserian Rhyme Scheme?* in *Colin Clouts Come Home Againe*. The scheme is usually considered to be, in Renwick's words, 'the common ten-syllable cross-rhymed quatrain' with variations at the beginning and elsewhere. Botting observes that at the opening and in two other passages the scheme is the complex a b a b c b c d e d e f g f g h i h i j, but fails to make it clear why he would regard this scheme as the basis of the poem, in most of which it is abandoned.

The 'bibliographical supplement' which has been compiled by Dorothy F. Atkinson to *Edmund Spenser*[7] is a comprehensive

[7] *Edmund Spenser: A Bibliographical Supplement*, by Dorothy F. Atkinson. Johns Hopkins Univ. Press and O.U.P. pp. xvi+242. 13*s.* 6*d.*

and solid work. It is primarily a supplement to F. I. Carpenter's *Reference Guide*, to which it adds classified lists of studies published since 1923 which in any way touch on Spenser, incorporating in the same classes earlier studies which Carpenter overlooked or for other reasons omitted. Mere allusions to Spenser earlier than 1800 are left to be garnered in a *Spenser Allusion Book* which is now in preparation (for which see *Y.W.* xiv. 226), but after that date even these are included. Brief notes indicate the subject (but not the value) of publications whose titles are not self-explanatory, and the list includes reviews of books, even down to notices in the popular press and *The Year's Work*. Item no. II. 2. i. 16 (excluded by Carpenter) is 'Athenaeum. 1869. I. 23. Notice of forthcoming cheap ed.' While the present spate of writing on Spenser continues there will undoubtedly be a number of scholars and editors who will rejoice at being able to learn at a glance everything that has ever been published, in order to make sure that what they propose to print has not been said before; but students less burdened with responsibility might welcome some rough guide-book system of valuation, so that they need not waste time in looking up criticism which has earned less than say three or four stars.

Poets whom it is convenient to classify as Spenser's 'later contemporaries' have received more attention this year than have his immediate forerunners. The account of *Robert Tofte* which Franklin B. Williams, Jr., has given in two instalments in *R.E.S.* (July and Oct.) is a model of what such things should be. In the earlier article a wide range of manuscript and printed material is canvassed for biographical evidence, and in the second a lucid account enlivened by terse criticism is given of those works which can safely be attributed to Tofte, whether original or translated, printed or not. Williams is no doubt right in claiming that *The Blazon of Iealousie* deserves a good modern edition for the sake of Tofte's annotations, but failing that the student can now form a clear idea of what he may expect to find in each of Tofte's books, whether he is in search of literary merit, of contemporary gossip, or of sources pillaged by later writers.

An Unrecognised Edition of Nicholas Breton is recorded by the same scholar in *M.L.R.* (Jan.). This is a fragment of four leaves of an otherwise unknown edition of *The Toyes of an Idle Head,* whose authorship had been recognized after an erroneous attribution to Tarlton, but whose difference from the known editions had not been observed. In the *Short-Title Catalogue* no. 23687 should now be deleted and the addition made after no. 3655:

'3655 a—[Anr. ed.] 4°. C. (4 leaves only).'

Mark Eccles (*S. in Ph.*, April) discusses the dates of the sojourns of *Samuel Daniel in France and Italy.* As to the former he argues from a comparison of their orthography with Daniel's signature in the Subscription Book at Oxford that two letters dated from Paris in 1585–6 and signed Samuel(l) Daniell are in the poet's hand, which had previously been denied on the strength of comparison with later writing. As to the latter he relies on Daniel's statement that he and Sir Edward Dymoke had talked together with Guarini in Italy, and finds that the year which best fits the ascertained facts in the lives of the two men is 1591.

Kathleen Tillotson (*R.E.S.*, July) has made an interesting study of *The Language of Drayton's 'Shepheards Garland'* in which she shows that some generally accepted opinions of it are true only in its revised form, and that in Drayton's original version of 1593 he was imitating Spenser in the purposeful use of archaisms and words from Northern dialect, borrowing many of his words and constructions from *The Shepheardes Calender* but some also from Spenser's own sources, Chaucer and the living dialect.

The same writer (*T.L.S.*, Aug. 14) prints excerpts referring to *Drayton and Chettle* from a rare poem of 1603 by John Fenton, together with other allusions to less distinguished contemporaries, some of whom she can identify and some not. A textual emendation which she suggests in the poem is rejected by B. H. Newdigate (ibid., Aug. 21), and she later (Aug. 28) corrects one of her original statements.

Don Cameron Allen (*M.L.N.*, Feb.) examines *The Relation*

of Drayton's 'Noah's Flood' to the Ordinary Learning of the Early Seventeenth Century, and concludes that all the six additions which Drayton makes to the biblical account were matters of common knowledge for which no particular or erudite source need be sought.

A follower of Spenser in the writing of 'local poetry' is *E. W. his Thameidos*, a rare poem of 1600. In *S.A.B.* (April) F. M. Padelford describes this, traces its borrowings from Spenser, and confirms the identification of the author with Edward Wilkinson, who wrote another scarce poem, *Isahacs Inheritance* (1603). This identification, which Padelford attributes to the *Short-Title Catalogue*, was made in the British Museum Catalogue published in 1884.

After examining the evidence concerning *Henry Parrot's Stolen Feathers* Franklin B. Williams, Jr. (*P.M.L.A.*, Dec.), comes to the conclusion that the charge of plagiarism is far from proved. Parrot's five volumes of epigrams do in part repeat one another, but only in *Springes for Woodcocks* (1613) are there any epigrams which are clearly not of his own writing, especially fourteen by Sir John Harington; and Parrot disclaimed responsibility for the publication of this volume. The fault may therefore lie with another.

The 'Wit's Bedlam' of John Davies of Hereford is described by Lambert Ennis (*H. L. B.*, April) from the unique copy now in the Huntington Library. It contains references of critical and biographical interest to Chaucer, Nashe, and Bacon, which Ennis quotes and discusses.

In the same number Hoyt H. Hudson lists and discusses in an article noticed further on p. 176 *Edward May's Borrowings from Timothe Kendall and Others.*

A first full-dress biographical and critical study of *Phineas Fletcher* has been written by A. B. Langdale.[8] The poet is set in his environment of forebears, kinsfolk, and friends, new information is found in college records about his career at

[8] *Phineas Fletcher: Man of Letters, Science and Divinity*, by Abram Barnett Langdale. Columbia Univ. Press. pp. viii+230.

Cambridge, and the breadth of interest which Langdale's subtitle suggests is well displayed. His poetry is shown to have been composed for the most part during his early years, so that by 1610

> *Brittain's Ida* was completed, *The Purple Island* largely so, *Locustae* and 'Elisa' were well under way, portions of the *Piscatorie Eclogs* and the Latin eclogues had been finished, a comedy had been written and presented, and what were to comprise the *Poeticall Miscellanies* were for the most part in existence. The poet had not yet attained his twenty-eighth birthday, and he had already composed four-fifths of his life's work, enough to immortalize him.

His first publication was *Locustae* in 1627, and he lived until 1650.

Of extra-literary elements in his poetry Langdale finds that family tradition counts for something and physiology for much, showing how *The Purple Island* reveals Fletcher's familiarity with Harvey's discovery of the circulation of the blood before it was made public. Yet the dominant influence was that of Spenser and the poets, and Langdale's chapter on The Master and the Apprentice is supplemented by two tabular appendices, one of 'the apparent sources of occasional passages' in earlier writers and another of passages in which he repeated himself.

Despite a tendency towards strained over-writing, and an occasional reluctance to leave without an answer questions for whose solution the evidence remains inadequate, this is likely to prove a standard work, and it is a useful one.

Studies of prose writers in this period are naturally less numerous than those of poets, though not to so marked an extent this year as is sometimes the case.

It is customary and often just to praise the racy definitions of Florio's dictionary, but D. T. Starnes (*P.M.L.A.*, Dec.), in an article noticed above (pp. 40–1), shows how extensive was the borrowing of definitions between the *Bilingual Dictionaries of Shakespeare's Day*.

Deloney has been annotated. G. W. Kuehn has *Thomas Deloney: Two Notes* in *M.L.N.* (Feb.). The first identifies the

balleting silk-weaver with the silk-weaver of the same name who (with others) signed a *Complaint of the Yeoman Weavers* in 1595, and suggests that this is one of Deloney's supposedly lost works referred to by Nashe and Strype. The second note lists editions of the novels earlier than those used by F. O. Mann (but all recorded in the *Short-Title Catalogue*) and describes a later edition (1660) of *The Gentle Craft*.

In *Harvard Studies and Notes in Philology and Literature* (vol. xix) Hyder E. Rollins has *Thomas Deloney and Brian Melbancke: Notes on Sources*. These are really two separate papers. In the notes on Deloney Rollins lists a number of resemblances in phraseology to Shakespeare's non-dramatic poems, of which some are close enough to suggest that they may be due to conscious or unconscious reminiscence; the notes on Melbancke supplement an earlier article (for which see *Y.W.* xvii. 173–4) by listing his borrowings in *Philotimus* from two further books, T. T.'s *The Schoolemaster* (1576) and Thomas Lupton's *A Thousand Notable Things* (1578).

There is a link with Deloney in the account of *John Dolman* which Lily B. Campbell contributes to *E.L.H.* (Sept.), for she identifies the translator of Cicero and contributor to the *Mirror for Magistrates* with the grandson of the Newbury clothier William Dolman, to whom Deloney's Jack of Newbury left his business.

The modernized text of Bacon's *Essays* issued in the World's Classics in 1902 has been replaced by a convenient new reprint in the original spelling of the definitive edition of 1625, with the text of the first edition of 1597 added as an appendix.[9] Arber's *Harmony* thus remains necessary to readers who wish to trace Bacon's revisions in the intermediate versions, and convenient for those who wish to make a close comparison of the extremes, but this cheap volume contains enough for most people in a handy and readable form. In an introductory essay Geoffrey Grigson assesses the value of Bacon's thought to the spiritual needs of our own day, and concludes that what we chiefly need is 'religion, or psychological self-knowledge' and not 'Bacon's

[9] *Essays by Francis Bacon*, ed. by Geoffrey Grigson. O.U.P. pp. xix + 269. 2*s*.

Erastian God under the snob's-thumb of science'. This edition was taken as the text for a leading article in *T.L.S.* (Feb. 6) under the title of *Words for Princes: Francis Bacon in his Essays*, in which the writer hunted with little success for signs of the unbending of Bacon's determined nobility into something like the intimate easiness which characterizes the later essay.

It is primarily with the thought of the *Essays* that Grigson is concerned. A fuller examination of Bacon's philosophy is to be found in a lucid essay by Mario M. Rossi,[10] which was not available for notice when it was published in 1935. This was originally conceived, the author tells us, as an introduction to a student's edition of the *De Augmentis*, and it bears traces of its origin in its business-like concentration on Bacon's systematic thought, to the comparative neglect of the *Essays* and *The New Atlantis*, and of his legal and political activities. Rossi uses these to illustrate the biographical half of his book, but his chief concern is with Bacon as a philosopher. The need of a 'biografia completa ed unitaria di Bacon nei suoi vari aspetti' therefore remains unmet, but within its special field Rossi's introduction is a valuable one, and forms a useful complement to the life by Charles Williams (on which see *Y.W.* xiv. 241–2).

Elizabethan spelling has interested students as a clue to the authorship of anonymous or collaborated plays or to the nature of the printer's copy. A welcome change is Immanuel Sommer's disinterested study of Bacon's orthography and phonology,[11] in which the parts played by printer and author are distinguished, and Bacon's own practice is analysed. Sommer finds that Bacon's spelling reveals sympathies with the orthoepists superimposed upon old-fashioned habits, whilst the printer Haviland tends towards a standardized contemporary practice. This is what a study of the dramatic texts would suggest, but literary students can only feel gratitude to a linguist for treating the matter, without venturing an evaluation of his work.

[10] *Saggio su Francesco Bacon*, by Mario M. Rossi. Naples: Guida. 1935. pp. 247. Lire 8.

[11] *Die frühneuenglische Orthographie und Lautlehre in Lord Bacons englischen Werken*, by Immanuel Sommer. Heidelberg, Anglistische Forschungen, 85. pp. xii+168. RM. 8.50.

C. F. Beckingham (*R.E.S.*, Oct.) prints a considerable number of very striking *Parallel Passages in Bacon and Fuller*, including a few instances where Fuller acknowledged his debt with the many where he did not.

The Discovery of a New World, John Healey's translation of Joseph Hall's *Mundus Alter et Idem*, has been admirably edited by Huntington Brown.[12] This rough burlesque of contemporary London has its value to students of Elizabethan manners, its setting in an imagined Antarctica claims passing notice from the historian of geography, and it is immortalized by the eloquent contempt of Milton; it has a less convincing claim to be considered by connoisseurs of fictitious countries and universes in that generally delectable line which stretches from the *Vera Historia* to *Star Maker*. Brown in his introduction, the Harvard University Press in its blurb, and Rear Admiral Byrd in his foreword, all loyally support Hall's fiction, but when the explorer of the real Antarctica says that 'The only inhabitants of any human interest whom I met there were the penguins, a decent lot, on the whole', the mere student is tempted to see a double contrast with Hall's imagined inhabitants of Tenter-belly, Shee-landt, Fooliana, and Theeve-ingen, who are not a decent lot and are of no human interest.

Of this work Brown provides an exact reprint in the original spelling and punctuation from the Bodleian copy of the edition of 1609, with a valuable introduction and explanatory notes in which he cites Hall's Latin where Healey's divergencies are significant.

Sangley, the Merchant-Traveller, is a word which seems first to have entered English literature in *Purchas His Pilgrimes* (1625) and not yet to have entered any English dictionary. Y. Z. Chang (*M.L.N.*, March) derives it from the Chinese 'Shang Lü', which gives the sense he ascribes to it.

Since Louise Brown Osborn pointed out in 1930 that Jonson's *Discoveries* incorporated a portion of the *Directions for Speech*

[12] *The Discovery of a New World* (*Mundus Alter et Idem*), ed. by Huntington Brown. Harvard Univ. Press and O.U.P. pp. xxxvi+230. 12*s.* 6*d.*

and Style of John Hoskyns (see *Y.W.* xi. 184) increasing interest has been shown in the man and his work. The *Directions* have already been printed from manuscript, though in a modernized text (see *Y.W.* xvii. 165), and now Miss Osborn herself has included them in a substantial work on *The Life, Letters, and Writings of John Hoskyns.*[13] She has amassed much information concerning his distinguished career at the bar, and makes good use of the *Commons' Journals* and other parliamentary reports to trace his activities in the House of Commons. The thirty-one 'Familiar Letters' which she prints, for the first time, from originals preserved in private hands are more intimate and informal than are many which have survived from his age, though she admits that the first, to his newly married bride, shows 'attention to his own precepts on letter-writing'.

The chapters devoted to his Writings print 'A Tuftaffeta Speech from *Le Prince d'Amour*' and a collection of English and Latin verses, besides the *Directions* themselves, this time with the original spelling and punctuation. The notes give collations of other manuscripts and of the relevant passage in Jonson's *Discoveries*, as well as useful tables equating Hoskyns's references to the *Arcadia* (from which all his examples are drawn) to the pagination of the standard modern edition of Feuillerat. The commentary is helpful, and the work is crowned with a full index of subjects as well as of names.

William Austin lives to-day as the poet of a Christmas carol ('*All* this Night, shrill *Chauntecleere*'), but he comes before us at the close of this section as a prose writer and critic. Two of *William Austin's 'Notes' on 'The Faerie Queene'* from the two volumes published after his death in 1634 are printed by Ernest A. Strathmann in *H. L. B.* (April). The passages on which Austin dwells are those describing the guardian angels (II. viii. 1–2) and the difficult stanza beginning

> The frame thereof seemd partly circulare,
> And part triangulare, O worke diuine;

(II. ix. 22). This Austin discusses at length, with an illustrative diagram which Strathmann reproduces.

[13] *The Life, Letters, and Writings of John Hoskyns, 1566–1638*, by Louise Brown Osborn. Yale Univ. Press and O.U.P. pp. viii+321. 16*s*.

(2) *The Earlier Stuart Age and the Commonwealth*

By L. C. Martin

The notices of the work in this section are arranged under the headings (*a*) poetry and (*b*) prose, save that studies of Milton's poetry and prose are reserved for separate and subsequent treatment. Under (*a*) and (*b*) the number of items is noticeably small. A feature of the whole work is the prominence of valuable American studies in seventeenth-century cosmology and of its effects upon imaginative literature, chiefly the poetry of Milton and of Donne.

Donne's thought and imagination, and the factors which helped to determine both, have been of late so carefully and profitably examined that another substantial volume was perhaps hardly yet to be expected. There is nothing otiose, however, and much that is fresh and illuminating in C. M. Coffin's study[1] of Donne's acquaintance with contemporary science and scientific theory and the poetic ends which that acquaintance was made to serve. It is a comprehensive study, itself approximating to a work of science in its informative exactness and its temperate balancing of the issues. An introductory essay on the relations of poetry and science is followed by a consideration of the probable or certain effects upon Donne of his formal training in boyhood and at the universities, and of what he knew and took to himself of the scholastic philosophy. The main body of the work is concerned with his eager but not uncritical assimilation of the new doctrines, the moving of the earth, the revelations of the telescope, the 'putting-out' of the element of fire, the changing concept of space, the 'sensible decay and age in the whole frame of the world'. In this last respect, as in others, Donne's independence of mind, his refusal to identify himself with any school of thought, is emphasized: 'to affirm that Donne's reiterated "rebuke" of the mortality of all material things is evidence of his literal belief in the world's decay, is to

[1] *John Donne and the New Philosophy*, by Charles Monroe Coffin. New York: Columbia Univ. Press, and O.U.P. (Columbia Studies in English and Comparative Literature No. 126.) pp. ix+311. $3.50 and 17*s.* 6*d.*

"conclude peremptorily" on a subject which he "admits" as a useful means of measuring the depths of his disillusionment and doubt.' Donne is interested primarily in his own mind and its behaviour, the significance of human personality in the scheme of creation; and he remains 'neither indifferent to, nor above, but among the divergent opinions and contradictory facts of life'. The conclusions of this study are to be found chiefly in two chapters, 'Gentle Interpretations' (of Donne's mind and writings) and 'The Two Lights' (of sense or reason and faith), which guided him. Of the incidental comments on particular passages, as of the whole investigation, it may be said that a sound contribution has been made to the understanding of Donne's intellectual and imaginative habits.

J. E. V. Crofts contributes to the English Association's *Essays and Studies*, vol. xxii, an original and incisive essay on *John Donne*, in which again stress is laid upon the poet's self-consciousness and upon the strongly personal quality of his writing. The characteristic versification and imagery are seen as reflections of a mind which, without achieving a genuine philosophy of its own, liked to impose difficulties upon its own efforts towards self-expression.

An article on *Donne's Technique of Dissonance* in *P.M.L.A.* (Dec.) by J. B. Douds describes something with which all students of Donne are more or less acquainted, the *discordia concors* of abstract and concrete, of spiritual and physical, of novel and familiar, &c.; the instances, however, are well chosen and the author shows some real freshness in discussing their illustration of what is distinctive in Donne's vision of life and manner of writing.

Sidney H. Atkins gives in *T.L.S.* (May 22) the evidence which leads him to favour the date 1596 or 1597 for Donne's *Satires*, and this is supported (ibid., May 29) by further evidence supplied by G. B. Harrison.

To the English sources of passages in *A Cypresse Grove* (1623) may now be added Donne's 'Second Anniversary', for *Drummond's Debt to Donne* here is shown by Milton A. Rugoff in *P.Q.* (Jan.) to be considerable. Ten parallels are cited, e.g.

'Thinke then by Death, that thy Shell is broken, and thou then but euen hatched' compared with 'Thinke thy shell broke, thinke thy Soule hatch'd but now' ('Anniversary', l. 184).

The *Three Metaphysical Epigrams* with which R. C. Bald is concerned in *P.Q.* (Oct.) are (1) Donne's on the 'Fall of a wall', referring, it is maintained, to an incident in the Spanish expedition not of 1596 but of 1589, so that 'this may be the earliest poem Donne wrote'; (2) Beedome's translation of a Latin epigram on Sir Francis Drake originally by John Owen, but given over Beedome's rendering in an abbreviated form without attribution to Owen; and (3) six English lines 'In Petrum negantem' written in a contemporary hand in Bald's copy of Cowley's *Works* (1668) and there attributed to Cowley himself.

Hoyt H. Hudson's article in *H.L.B.* (April) on *Edward May's Borrowings from Timothe Kendall and Others* 'directs attention to an epigram-book of negligible artistic value', May's *Epigrams Divine and Morall* (1633), which is very largely based upon the writings of an earlier epigrammatist even less intrinsically interesting. The study was, however, well worth making as a contribution to the history of epigram-writing and for its generous illustration of that large subject, literary 'plagiarism' in the seventeenth century.

Traditions of 'Précieux' and 'Libertin' in Suckling's Poetry are examined in *E.L.H.* (Dec.) by Fletcher Orpin Henderson, who shows that Suckling either ignored or ridiculed the new doctrines of 'Platonic Love'; his characteristic vein in love poetry was determined by a 'libertine naturalism deriving directly from Donne and from the minor *libertin* poets in France'.

J. M. Nosworthy argues credibly in *T.L.S.* (June 5) that biographers of *William Habington* have antedated the poet's marriage to Lucia Herbert, which is here ascribed to a time late in 1633 or early in 1634. It is suggested further that there are reasons to suppose that the marriage was not entirely happy.

A Poet in Chancery: Edward Benlowes is the subject of an

article in *M.L.R.* (July) by Harold Jenkins, who has examined very thoroughly the two legal disputes in which Benlowes was for many years engaged, one with Nathan Wright, the purchaser of his estates, and with Nathan's son, Benjamin; the other with John Schoren, Benlowes's manservant. Benlowes seems to have mismanaged his affairs and to have met antagonists better skilled than himself, with the result that from a position of some wealth and substance he was reduced to the state of severe poverty in which he died in 1676.

Percy Simpson notes in the *Bodleian Quarterly Record* (viii, no. 93) that there are *Poems of Thomas Flatman in MS. Rawlinson Poet.* 84, and gives particulars. There are three pieces hitherto unprinted, and although neither these nor the variants in poems already known have any great poetic value, future editors of Flatman will necessarily refer to this MS., not least in view of Simpson's suggestion that 'possibly other poems of Flatman lurk undetected' here.

Russell H. Barker contributes to *Transactions of the Wisconsin Academy of Sciences, Arts and Letters* (vol. xxx) an account of *George Sandys' Relation* (1615), emphasizing the width of that writer's cultural interests and his concern not merely to record his travel experiences but to link the present with the antique past by the means of quotations from the classics. These, it is affirmed, are introduced not conventionally (as suggested by Anthony Wood) or for parade, but are closely woven into the text and confer upon the work 'a more authentic literary coloring' than can be found in other travel books of the period. This may be generally true, but it is a little disconcerting to read, on the other hand, E. S. de Beer's demonstration in *The Library* (March) that *George Sandys's Account of Campania* (Book IV of the *Relation*) is 'almost entirely a compilation' from works which had recently appeared. De Beer notes that 'the quotations from ancient, medieval, and modern poets which Sandys introduces freely into his text are generally to be found' in one or other of these sources, and that 'all the illustrations for Campania are derivative'; and one is left wondering how much in the rest of the *Relation* is from Sandys's unaided pen.

In an extract from a doctorate thesis by H. J. Gottlieb[2] the results are given of an attempt to identify all Robert Burton's quotations from English poets and to estimate the extent of his acquaintance with them. A good number of fresh identifications are made (including two passages by Shakespeare) and only seven passages in the whole of the *Anatomy*, each consisting of a single couplet, remain anonymous.

The imaginative and historical interest of Bishop Francis Godwin's *The Man in the Moone* (1638) is recognized in an edition,[3] with introduction and notes, by G. McColley. The text of the original edition is reprinted for the first time. There is an account of Godwin's life and of the grounds for attributing the work to him. The probable date of composition is considered here and also, at length, in *Mod. Phil.* (Aug.), by the same scholar, who prefers 1627–8 to the much earlier dates favoured in *D.N.B.* and elsewhere. To the reprint is added one of the Latin *Nuncius Inanimatus* (1629), on the problem of how 'to send messages in an instant many Miles off, and receive answer againe immediately'. McColley argues plausibly in *P.Q.* (Jan.) that 'E. M.' and 'Edward Mahon', representing the author of the epistle to the reader in *The Man in the Moone* and, in the *Stationers' Register*, the translator of the work from the alleged Spanish original, are in fact *The Pseudonyms of Francis Godwin*, confirmatory evidence being found in *Nuncius Inanimatus*, when 'Ed. M. Ch.' signs a statement 'Lectori de Authore'. *The Third Edition of Francis Godwin's The Man in the Moone* is described by Grant McColley in *The Library* (March),[4] where it is stated that 'the work had in England a greater vogue than we have tended to ascribe to it on the basis of the four (or three) editions generally catalogued'.

The first volume of Oxinden correspondence was noticed

[2] *Robert Burton's Knowledge of English Poetry (An Abridgement)*, by Hans Jordan Gottlieb. New York: The Graduate School of New York Univ. pp. 22. 75 *cents*.

[3] *The Man in the Moone and Nuncius Inanimatus*, ed. by Grant McColley. Northampton, Mass. (Smith College Studies in Modern Languages, vol. xix, No. 1.) pp. xiv+78.

[4] See also pp. 267–8, below.

in *Y.W.* xiv. 245–6. The second,[5] which was then foreshadowed, is now available and consists chiefly, as before, of material from the Add. MSS. in the British Museum, this time covering the period 1642–70. The fortunes and trials of the Oxinden families and their connexions are summarized in the sympathetic introduction by Dorothy Gardiner, who provides incidental notes as well. The volume as a whole has much human interest and illuminates the political and social history of the time. There is literary interest, moreover, in allusions to the writings of Henry Oxinden, the chief figure, to his relations with Alexander Ross and Henry Birkhead, and to incidents concerning Lovelace, Cleveland, and Waller. It is fortunate that Mrs. Gardiner has been able to complete her work.

Richard Earl of Carbery's Advice to his Son, edited with introduction by Virgil B. Heltzel, is printed, from an Ellesmere MS., in *H.L.B.* (April). The writer was the second Earl, the patron of Jeremy Taylor, and the work was completed at Golden Grove in 1651. Heltzel summarizes the events of Carbery's life and relates this *Advice* to other courtesy books of the seventeenth century. It is perhaps most lively where the father 'hints' (not obscurely) at some faults he has discovered in his son's disposition, and chiefly of interest to literary students in its reflections upon style in writing and discourse.

Francis Osborn's 'Advice to a Son' (1656–8) is described[6] by Siegmund A. E. Betz, who seeks to give and evaluate the essence of Osborn's doctrine, setting it against the background of contemporary thought. There is, too, a comparison with Chesterfield and a general survey of the advisory genre; of which it is claimed that Osborn's book represents the culmination in England.

In an attractive volume[7] published in connexion with an

[5] *The Oxinden and Peyton Letters 1642–1670*, ed. by Dorothy Gardiner. The Sheldon Press. pp. xliv+371. 15*s*.

[6] In *Seventeenth Century Studies* (second series), by members of the Graduate School, Univ. of Cincinnati, ed. by Robert Shafer. Princeton Univ. Press and O.U.P. pp. ix+285.

[7] *Sir Kenelm Digby: Writer, bibliophile, and protagonist of William Harvey*, by John F. Fulton. New York: Peter and Katharine Oliver, pp. 75. $5.00.

exhibition at the Grolier Club, New York, of Sir Kenelm Digby's works and of works relating to him, John F. Fulton gives a brief account of Digby's life and writings, with appendices providing a catalogue of the exhibition (including manuscripts, portraits, and engravings) and of items referred to in the text. The volume, which contains several excellent illustrations, is printed on a fine vellum paper and in Egmont type and is an admirable specimen of modern book-production.

New facts concerning the life of *Owen Felltham of Great Billing* are provided in *N. and Q.* (Nov. 27) by Jean Robertson. From Chancery documents in the Public Record Office light is thrown especially upon his relations with the Earl and Countess of Thomond, for whom Felltham was 'Steward of the whole Estate and received all moneys from the Bayliffes and other Agents'.

Walton's Use of Donne's Letters in the 1670 edition of the *Lives* (pp. 29–31) is shown by R. E. Bennett in *P.Q.* (Jan.) to have been very free, in that one apparent letter is partly quoted and partly paraphrased from a single item in the *Letters* of 1651, while another is made up of eight passages from five letters. This, it is maintained, was not done with intent to deceive, nor is the general reflection of Donne's mind unfaithful, Walton following a 'purely artistic method in the combination and interpretation of the details of his portrait'; it is important, however, that Walton's reconstructions should not be accepted as authentic documents from Donne's own hand.

Fresh light on *The Family of Izaak Walton*, discovered by Arthur M. Coon in recent volumes of the Salt Archaeological Society's *Collections for a History of Staffordshire*, is made available in *T.L.S.* (May 15).

The Nonesuch *Milton*,[8] number nine in its series, is generously planned like its predecessors. It contains all the poems, including the Greek, Latin, and Italian, with English verse translations, the *Areopagitica*, the *Apology against a Pamphlet*, and *Of*

[8] *Milton: Complete Poetry & Selected Prose*, ed. by E. H. Visiak. With a Foreword by Sir Arnold Wilson. The Nonesuch Press. pp. xxvii + 860. 10*s.* 6*d.*

Education complete, together with substantial extracts from the rest of the English prose. It is much to give in a single volume and yet the compression has not told unfortunately upon the appearance of the pages, which are clearly and attractively printed. The text is unmodernized and, for the poems, second editions published in Milton's lifetime have, when available, formed its basis. Some fragments of verse wrongly attributed to Milton by Mitford and Beeching are restored to their rightful ownership in a note by John Gawsworth. The translations of the Latin *Elegies* and *Sylvae* are those by W. Skeat contained in a volume noticed in *Y.W.*, vol. xvi, p. 253.

Merritt Y. Hughes, whose edition of *Paradise Lost* was noticed two years ago (*Y.W.* xvi. 252–3), has added to it a volume[9] containing the rest of Milton's verse, with introductions that admirably take account both of traditional lore and also of facts and theories concerning Milton put forward quite recently. Thus the poems are arranged in a chronological order differing slightly from that arrived at in 1925 by Sir Herbert Grierson, to whom the work is dedicated. The text preserves capitals and italics although the spelling is modernized. The Greek, Latin, and Italian pieces are accompanied by translations into English prose. There are excellent notes; and the two volumes together present Milton and his poetry in an informative and critical setting which deserves wide and grateful recognition.

Volume xiii of the Columbia *Milton*[10] contains the State Papers published in 1676 together with Edward Phillips's translations (1694) and supplementary items from the Skinner and the Columbia MSS., some of which, including ten letters from the Columbia MS., are here printed for the first time. Cromwell's *Declaration against Spain* is given from the original edition of 1655 and the Swedish Treaty of 1656 in its earliest known

[9] *John Milton: Paradise Regained, the Minor Poems, and Samson Agonistes*, ed. by Merritt Y. Hughes. New York: Doubleday, Doran & Co. pp. lxiii+633. $1.00.

[10] *The Works of John Milton*, volume xiii. New York: Columbia Univ. Press, and O.U.P. pp. xiv+646. £24 the set. (See *Y.W.*, vol. xvi, p. 264).

printed form of 1696. Modern translations of Milton's Latin are supplied where earlier ones are unavailable.

The Text of Comus, 1634 to 1645, is the subject of a substantial article in *P.M.L.A.* (Sept.) by John S. Diekhoff, who gives his reasons for believing that the Trinity MS. text represents not the first draft of the poem but a copy of an earlier one, with alterations made during the process. The evidence cited for this is of varying strength, but the case is not *a priori* improbable and on the whole is persuasively argued. Diekhoff thinks that Milton and Lawes collaborated to make the acting version now represented by the Bridgewater copy, that Milton continued to revise the Trinity MS. after 1634, and that a copy of the revised version was the basis of the edition printed in 1637. The edition of 1645 is based upon that of 1637, but the Trinity MS. was referred to, as the later edition gives MS. readings not at first published.

C. W. B. in *T.L.S.* (May 8) comments upon '*Stoic Fur*' in Comus, ll. 706–8, and adds comments also upon *Paradise Lost*, xii. 1–3, and *Samson Agonistes*, l. 1721.

In *M.L.N.* (June) Ernest E. Strathmann suggests that there may be a connexion between *Lycidas and the Translation of* '*May*', *sc.* Theodore Bathurst's Latin translation (? *c.* 1608) of the May Eclogue in *The Shepheardes Calendar*, where 'Piers' becomes 'Lycidas'. It is pointed out that Lycidas and the Eclogue have in part a common subject-matter and that Milton quotes the Eclogue with approval in his *Animadversions*.

In *P.Q.* (Oct.) J. S. Diekhoff seeks to justify preference of the reading, 'Who would not sing for Lycidas? He knew' (*Lycidas*, l. 10) to that of the Trinity MS., where 'well' precedes 'knew', making a hendecasyllabic line. The reading preferred is that of the early printed editions.

Milton's *Of Education* is considered in an article in *Edda* (Hefte 1) entitled *Milton-Akademiet*, by Vict. Juul Petersen, who makes some comparison of Milton's ideas with those of Comenius, noticing the more aristocratic tendency of Milton's thought.

The *Harvard Studies in Classical Philology* include *Milton and Horace: A Study of Milton's Sonnets*, by John H. Finley, Jr., who explores the suggestion made by Robert Bridges that Milton deliberately adapted the sonnet-form 'to do the work of Horace's tight stanzas'. There is also a very close inquiry into the extent to which Milton may have been influenced by Horace in thought, attitude, and phraseology; and it can fairly be claimed that the indebtedness is here shown to have been wider and more pervasive than has generally been supposed.

John S. Diekhoff writes in *M.L.N.* (June) on *The Milder Shades of Purgatory* (Milton's sonnet to Lawes, l. 14), observing that the implied contrast is not (as Warton suggested) with the severer regions of the *Inferno* but with the other regions of *Purgatory* itself. It is pointed out that in the Trinity MS. Milton first wrote 'mildest'.

The Epic Catalogue of Paradise Lost, commonly and rightly regarded as an adaptation of Homer's catalogues of ships and heroes, is related by Grant McColley in *E.L.H.* (Sept.), also to *Pansebeia: or, A View of all Religions in the World* (1653, &c.), by Alexander Ross, whose account of pagan gods and their worshippers is often factually and verbally close to Milton's, closer than the Biblical account. The case for thinking it 'quite obvious that Milton knew and used the *Pansebeia*' seems to be made out.

Grant McColley is also one of those who are usefully studying the cosmological thought of this period. He has written on *The Seventeenth Century Doctrine of a Plurality of Worlds* in *Annals of Science* (vol. i, 1936) and on *The Theory of the Diurnal Rotation of the Earth* in *Isis* (vol. xxvi). Two other articles by him are of special interest to students of Milton and in one of them Alexander Ross is again prominent. This is *Milton's Dialogue on Astronomy: The Principal Immediate Sources* in *P.M.L.A.* (Sept.). These sources are three: (1) *The Discovery of a World in the Moone* (1638); (2) *A Discourse that the Earth may be a Planet* (1640), both by Bishop John Wilkins; and (3) the energetic reply by Ross to the *Discourse: The New Planet no Planet, or, the Earth no wandring Star* (1646). The numerous

and marked correspondences between these works and *Paradise Lost* make it evident that although the notions represented by Milton were commonplaces of speculative thought, he actually drew upon these particular expositions in the poem. His own sceptical attitude leads him there to balance different theories against each other and to declare in favour of none, deprecating through Raphael and with the help of Ross all theorizing on 'matters hid'; human intelligence should in these respects rest content with what has been divinely revealed. McColley discusses in conclusion how far Milton's concentration upon these works may be explained by a desire in him to rebuke either Wilkins's personal beliefs or the movement for which he stood, and points out that another reason may lie in the summarization of contemporary astronomical theory which these two writers had provided.

McColley also writes more generally in *S. in Ph.* (Apr.) on *The Astronomy of Paradise Lost*, seeking to correct or modify the traditional views on this subject. Thus it has been held that Milton here attempts to balance up the merits of the Ptolemaic and Copernican hypotheses, favouring the Copernican, but adopting the Ptolemaic for his poetic scheme. McColley delineates in turn the five important cosmological conceptions actively debated in Milton's time: (1) the idea of a diurnally rotating central earth; (2) the Ptolemaic theory; (3) the Copernican theory; (4) the geo-heliocentric doctrine; and (5) the doctrine of a plurality of worlds; and shows that Milton is distinctly interested in (1) and (5); is polite to (3) so far as he knew it, his knowledge of the Copernican theory being antiquated for 1667; severely satirizes the complexities of (2); and makes no allusion to (4). The scheme of *Paradise Lost* itself 'may not in any proper sense be described as an astronomical system. Its static outline is that of the Ptolemaic interpretation of the day, but explanation of the motions of the planets is neither provided nor attempted'. It is true that Milton's poetic imagination was powerfully stirred by the new astronomy (see *Y.W.*, vol. xvi, pp. 250–1); but it is also true that he was not greatly interested in that astronomy in its more scientific and technical aspects. The two conceptions, (1) and (5), most fully canvassed in *Para-*

dise Lost, 'did not call for scientific analysis, and were at the same time theories which had held for centuries a definite place in literature'.

To *E.L.H.* (March) George W. Whiting contributes a short note on *Milton and Comets*, dealing with two or three specific references.

In *P.M.L.A.* (March) Maurice Kelley contrasts *The Theological Dogma of Paradise Lost*, iii. 173–202, with the Calvinism which it has sometimes been thought to represent, and illustrates its conformity with the Arminian doctrine propounded in the *De Doctrina*.

In *E.L.H.* (Sept.) Arthur O. Lovejoy writes on *Milton and the Paradox of the Fortunate Fall*, citing previous allusions to the doctrine implied in *Paradise Lost*, xii. 462–78, the earliest being in the *Exultet*, a hymn prescribed in the Roman Liturgy for Easter Eve: 'O certe necessarium Adae peccatum. . . . O felix culpa, quae talem ac tantum meruit habere redemptorem.'

Milton, who acknowledged indebtedness to the Greek tragedians for 'the style and uniformitie, and that commonly call'd the Plot' in *Samson Agonistes*, might himself have learnt some details of the obligation from a work by W. R. Parker,[11] in which its extent is very fully explored and nicely estimated. Some portions of this volume have appeared as articles (see, for example, *P.Q.*, Apr., and *Études Anglaises*, July). The whole work testifies to the author's understanding of the broader issues concerned as well as to his singular patience in the investigation of minor points; for he has not been content with the mere discovery of parallels but has gathered much evidence to illustrate Milton's close conformity to the spirit and general practice of the ancient Greek dramatists. One important effect is to suggest that too much can easily be made of the distinction between the 'Hebraic' and the 'Hellenic' qualities in Milton's work, and that *Samson Agonistes* is primarily Greek in its con-

[11] *Milton's Debt to Greek Tragedy in Samson Agonistes*, by William Riley Parker. Baltimore: The Johns Hopkins Press, and O.U.P. pp. xvi+260. $2.50 and 11*s.* 6*d.*

ception as in its form. Of extant Greek tragedies Parker goes far to prove that the *Oedipus Coloneus* is that to which *Samson* most closely approximates, although neither this nor any other ancient play can be claimed as a 'source'. Parker's inquiry will have to be reckoned with in any future attempts to define the intellectual and artistic background of Milton's drama.

As a supplement to one of his chapters Parker writes on *Milton's Harapha* in *T.L.S.* (Jan. 2), showing that several of the fresh etymologies and definitions in Edward Phillips's *The New World of Words* (1671, not the earlier editions), including those of *Haraphah*, *Samson*, and *Tragedie*, betray an interest in Milton's work and may be regarded as an early attempt at a commentary upon it. Some of the etymologies are further discussed by other contributors in *T.L.S.* (Jan. 16 and 23).

A striking *Milton and Harrington* parallel to the image of Dalila as a ship in full sail is provided by G. M. Young in *T.L.S.* (Jan. 9), and analogical passages from other seventeenth-century writers are cited by James G. McManaway (ibid., Feb. 20).

J. Milton French gives in *E.L.H.* (Dec.) a descriptive list of *The Autographs of John Milton*, including those of which the present location is unknown. Some of the entries record spurious instances, but of about 120 'a substantial majority are unquestionably genuine'.

X

THE RESTORATION

By F. E. Budd

Restoration studies for 1937 are both numerous and varied. The many articles for notice touch upon most phases of the literary activity of the period, some useful editorial work has been achieved, and Evelyn has formed the subject of an important bibliographical study. For the first time for several years, however, Pepys has received no individual attention.

Studies in the drama may be surveyed first. The historical significance of Roger Boyle, Earl of Orrery, as the first heroic dramatist of the Restoration has earned him long-delayed editorial attention. Since the issue of a collection of six of his plays in 1739 no editor has concerned himself with Orrery, and it has been left for William S. Clark to redress this neglect. In his two-volume edition[1] ten plays are included. One of these, *The Tragedy of Zoroastes*, has never before been printed, while another, *The Tragedy of King Saul*, printed in 1703 as by 'a Deceas'd Person of Honour' but sometimes ascribed to Dr. Trapp, is now admitted to the Orrery canon on well-reasoned evidence.

Clark's historical preface, which is based upon a wide range of State and private papers, is the first complete sketch of Orrery's career that has been attempted. Both his political and his dramatic activities are discussed in detail, and on the latter Clark provides much fresh information and corrects a number of misapprehensions. In his critical preface he writes judiciously on heroic drama in general and on the precise nature of Orrery's contributions to it. So far is he from indulging in special pleading that some of his judgements of the individual plays are tinged by the severity which is apparent in his estimate of Orrery as a man.

One hundred and twenty pages of textual notes testify to the

[1] *The Dramatic Works of Roger Boyle, Earl of Orrery*, ed. by William Smith Clark. Harvard and O.U. Presses. 2 vols., pp. xv+965. 42*s*.

care with which the texts of the plays have been prepared. All printed editions have been collated, and where manuscripts are also extant these have been consulted. The editorial apparatus includes discussions of sources and stage-history, and valuable notes on actors and actresses and on significant matters of staging. Particularly important are the notes on *Guzman* (1693), the text of which was set up directly from the theatre script. It is unique among Restoration texts in retaining directions for the specific scenic decorations to be employed, while the prompter's notes for other stage business are also of great interest.

In *Corpses, Concealments, and Curtains on the Restoration Stage* (*R.E.S.*, Oct.) Clark shows from a study of comedies and tragedies of this period that the Elizabethan 'arras' or 'traverse' remained a regular feature of the Restoration stage, with the same essential functions as in Elizabethan times. Used to supplement the movable scene 'flats', it proved 'an effective mask, easily removed and as easily replaced, for the horrible murders of tyrants and villains; a striking agency for the exposure of supernatural happenings; an accessible haven of concealment for pranksters or evil-doers, for pursued or pursuing'.

Thomas B. Stroup's *Supernatural Beings in Restoration Drama* (*Anglia*, lxi) distinguishes between the organic use of ghosts of the dead as characters necessary to the action and the merely horrific or spectacular use of spirits summoned up by priestly incantations. In *Scenery for 'The Indian Queen'* (*M.L.N.*, June) he notes scenes in plays of the 1670's which probably made use of parts of the elaborate scenery constructed in 1663/4.

Congreve's Comedies: Speed, Stillness and Meaning, a leading article in *T.L.S.* (Sept. 25), provides a discerning critique of Congreve's achievement in comedy and a convincing exposition of his critical, moralistic, and artistic standpoint. H. W. Crundell suggests, in *'The Taming of the Shrew' on the Seventeenth-Century Stage* (*N. and Q.*, Sept. 18), that Shakespeare's version was played until 1667, when it was supplanted by a series of adaptations. Frederick F. Seely suggests 7 November

1753 as the date of *The Last Eighteenth-Century Performance of Wycherley's 'The Country Wife'* (*P.Q.*, April).

In *Broadside-Ballad Versions of the Songs in Restoration Drama* (*Harvard Studies and Notes in Philology and Literature*, xix) Robert Gale Noyes and Roy Lamson, Jr., list sixty-nine dramatic songs which, in the various ways indicated in their prefatory remarks, were freely expanded and adapted for circulation as broadside-ballads. Besides giving references to the collections where the ballad versions are to be found, they note the tunes for the original songs, the composers, and other ballads which were sung to their tunes.

A few biographical facts about dramatists have been brought to light. Florence R. Scott presents details of Howard's money-making activities in *Sir Robert Howard as a Financier* (*P.M.L.A.*, Dec.). Charles E. Ward, in *Shadwell 1658–68* (*T.L.S.*, April 3), suggests that the dramatist may be identified with the Thomas Shadwell who figures as clerk to the Auditor of the Exchequer during these years. James R. Sutherland's *New Light on George Farquhar* (ibid., March 6), based on uncalendared manuscripts belonging to the Duke of Portland, shows that Farquhar took part in the Battle of the Boyne at the age of thirteen, that his wife was a widow with three children when he married her, and that he was still in the army at the time of his death. Howard P. Vincent prints *Two Unpublished Letters of Vanbrugh* (*N. and Q.*, Aug. 21) which he has discovered in American libraries, the first relating to an operatic performance of 1708, the second to an architectural commission which Vanbrugh was executing in 1713.

Dryden has received attention both as dramatist and poet. Mildred E. Hartsock's substantial essay on *Dryden's Plays: A Study in Ideas*[2] was undertaken independently of Louis I. Bredvold's *Intellectual Milieu of John Dryden* (see *Y.W.* xv. 248–9), and is concerned wholly with the plays, to which Bred-

[2] On pp. 69–176 of *Seventeenth Century Studies, Second Series, by Members of the Graduate School, University of Cincinnati*, ed. by Robert Shafer. Princeton and O.U. Presses. pp. ix+285. 16*s*.

vold gave little attention. At times Miss Hartsock differs from Bredvold's conclusions, but in the main her work is complementary to his. Her opening chapter surveys the philosophical currents of the seventeenth century and prepares the way for her major chapters on 'Dryden and Hobbes' and 'Dryden and Montaigne'. In the former of these she fully substantiates Aubrey's assertion that Dryden incorporated Hobbes's ideas in his plays. She proves that Dryden's characters of all types 'not only *act* as if they used the *Leviathan* as a handbook of philosophy; they frequently—and without any reason connected with the dramatic plan—express views which are close paraphrases of Hobbist utterances'. The views with which she is chiefly concerned relate to the nature of causation, free will, the predominance of passion over reason, monarchism in politics, and materialism in religion. The community of outlook which she finds leads her to conclude that 'Bredvold's summary dismissal of the influence of Hobbes as being relatively unimportant . . . turns out to be ill advised'. Montaigne's influence she finds to be most clearly marked in the sceptical trend of Dryden's religious thought as expressed through his characters, and she suggests that Montaigne's scepticism and Hobbes's materialism, with 'their offspring disillusion', may have worked together to bring Dryden finally to the Roman Church.

The recurrent problem of Dryden's authorship of some or all of the translations of the 112 hymns in *The Primer, or, Office of the B. Virgin Mary* (1706) has been seriously tackled by George R. Noyes and George R. Potter in their elaborate introduction to an edition of these hymns.[3] The introduction, indeed, constitutes the principal part of the book, the hymns being subjoined as documents in the case against Dryden's authorship of any of them except the version of *Veni, Creator Spiritus*, which he published under his own name in *Examen Poeticum* (1693). The editors point out that the inclusion in the *Primer* of Roscommon's translation of the *Dies Irae* straightway invalidates any attempt to prove that Dryden translated *all* the hymns in

[3] *Hymns attributed to John Dryden*, ed. with an Introduction and Notes by George Rapall Noyes and George Reuben Potter. California and C.U. Presses. pp. ix+221. 11*s.* 6*d.*

that volume. They then trace in detail the growth of the Catholic tradition of Dryden's authorship, and conclude that it is of no value whatever as external evidence. Hence they have no hesitation in rejecting the reasons for which Scott included two manuscript hymns in his edition of Dryden's *Works* (1808). Alleged internal evidence for his authorship is next examined, only to be rejected as fallacious. Scott, Saintsbury, and Van Doren, who are among those who sense the style of Dryden in certain hymns, are briefly disposed of; but the discussion of Frieda Brunner's 'parallels' of style and phrasing, as detailed in her *John Drydens Hymnen* (1931), is conscientiously laboured. Having refuted evidence favourable to Dryden's authorship, the editors proceed to formulate their own internal evidence against it. From the mass of details which they accumulate they deduce that more than half of the hymns were certainly not translated by Dryden and that it is reasonable to infer that the remainder, excepting *Veni, Creator Spiritus*, were by other hands. Their conclusions seem just, and they are likely to prove congenial to Dryden's admirers, who will have no regrets in seeing some 2,500 lines of unequal hymnic verse dissociated from his name.

Roswell G. Ham argues that the brief manuscript epilogue found in the Bodleian Library, Ashmol. MS. 36, 37, fol. 267, was *Dryden's Epilogue to 'The Rival Ladies', 1664* (*R.E.S.*, Jan.). The epilogue is not printed in any of the known quartos of the play. 'Hibernicus' discusses critical opinions on *Dryden's Epigram on Milton* (*N. and Q.*, Aug. 28), and quotes the Latin translations of it by Cowper and Johnson. In *Edmond Malone and the Dryden Almanac Story* (*P.Q.*, Oct.) James M. Osborn notes that Malone found the story in Dekker and Wilkins's *Jests to make you merie* (1607).

Other short articles on Dryden are primarily biographical. In *The Baptism of John Dryden* (*N. and Q.*, Sept. 25) P. D. Mundy gives reasons for considering it probable that the poet was baptised, in spite of contemporary allegations to the contary. In *Some Notes on Dryden* (*R.E.S.*, July) Charles E. Ward prints a Record Office document bearing on a loan of £500 made by Dryden to Charles II in 1667; summarizes the agreement

(dated 15 June 1694, and preserved in the British Museum) between Dryden and Tonson for the translation and publication of the *Virgil*; and transcribes a copy of an advertisement (April–June 1696?) concerning subscriptions to the *Virgil*, this copy being written in Dryden's hand and preserved in Cambridge University Library. The argument of Ham's *Dryden and the Colleges* (see *Y.W.* xv. 254) receives support from Pierre Legouis and J. A. W. Bennett in contributions to *M.L.N.* (Feb.). Legouis, writing on *Dryden and Eton*, quotes lines from Settle's *Absalom Senior* (1682) which satirize Dryden's hopes of securing the Provostship of Eton in 1680–1, while Bennett, in *Dryden and All Souls*, prints a letter of 19 January 1686/7 from a Fellow of All Souls which leaves no doubt that Dryden had recently been a candidate for the Wardenship. A leading article in *T.L.S.* (April 17) on *Dryden's Conversion: The Struggle for Faith* reviews the changes of opinion concerning Dryden's religious sincerity during the last 250 years and sympathetically presents his standpoint in the light of recent vindications.

Hugh Macdonald's edition of *A Journal from Parnassus*[4] may conveniently be noticed at this point, since the *Journal* is primarily a satire on Dryden's *Hind and Panther*, although various other contemporary poets and dramatists also fall victims to the anonymous author's high-spirited ridicule, Shadwell being particularly roughly handled. In his introduction to his transcript from the manuscript, now in the Bodleian, Macdonald briefly describes the series of nine 'Sessions of the Poets' which begins with Suckling's poem (*c.* 1637) and ends with *The Election of a Poet Laureate in 1719* by John Sheffield, Duke of Buckingham.

The *Journal*, now printed for the first time, differs from the others in the series in being written chiefly in prose, but otherwise it conforms to their pattern. As is customary in these pieces, praise is reserved for the dead, of whom Chaucer, Gower, Shakespeare, and Jonson are here given honourable mention. Not the least effective part of the satire on current literary and dramatic practices is to be found in the formal addresses of com-

[4] *A Journal from Parnassus, Now Printed from a Manuscript circa 1688*, with an Introduction by Hugh Macdonald. London: Dobell. pp. xiv+67. 15*s*.

plaint submitted to the assembly of poets on Parnassus by the Booksellers, the Patrons, the Readers, and the Players. The quarrel between Dryden and Betterton over the Players' complaint gives Shakespeare an opportunity to intervene with some trenchant criticism of Restoration adaptations of Elizabethan dramatists, himself included.

Macdonald remarks that internal evidence points to 1688 as the probable date of composition, and he adds: 'I cannot guess who wrote it; the author may have been an amateur.' In a review in *English* (i. 6) V. de Sola Pinto suggests Sir Charles Sedley as the most likely candidate and prefers the late summer of 1687 as the date of composition.

Edward A. Richards has treated an interesting subject in his '*Hudibras*' *in the Burlesque Tradition*.[5] The first of the three parts into which the work falls begins with an analysis of Butler's temperament and opinions, as revealed in his work other than *Hudibras*. He is judged to be 'a man of cautious and sceptical intellect, a pragmatist and a rationalist', one 'on his guard against the enthusiasms of the imagination', yet one who abhorred the compromises of political life and so failed to reach the prominence for which his abilities fitted him. Richards proceeds to a sound critical study of the form, style, and atmosphere of *Hudibras* itself, with a view to establishing a criterion for the hudibrastic element in the work of Butler's successors. Part I is a useful addition to the body of Butler criticism, and to many readers it may well prove the most interesting section of the book. Part II, on 'Political Hudibrastics', deals largely with unfamiliar minor satires written in England, Scotland, and America between 1680 and 1830. Their authors, with one exception, voice the Tory point of view, often in recognizably hudibrastic tones as well as in variations of the hudibrastic metre. One could, however, scarcely claim for *Hudibras* a prolific or distinguished progeny. On the contrary, Richards's survey tends to confirm one's suspicions that *Hudibras*, the greatness of which is directly dependent on the special personal qualities which Butler brought to it, would prove an unfor-

[5] '*Hudibras*' *in the Burlesque Tradition*, by Edward Ames Richards. Columbia and O.U. Presses. pp. x+184. 12*s.* 6*d.*

tunate model for less, or differently, gifted satirists. In Part III, on '*Hudibras* and the Burlesque Mood', Richards sets out to show 'how other temperaments and other literary fashions affected the verse form of Butler', and to discuss the nature of burlesque. This section would probably not have been attempted had the main field of study yielded more generously.

Several articles on Rochester as dramatist and poet have appeared. In *The Dating of Rochester's 'Scaen'* (*R.E.S.*, Oct.) J. H. Wilson suggests 1678 instead of 1672 as the date of the fragment contributed by Rochester to Howard's play on *The Conquest of China by the Tartars.* In his *Satiric Elements in Rochester's 'Valentinian'* (*P.Q.*, Jan.) Wilson argues that 'the poet intended Valentinian as a portrait of Charles II, and that his own personality was reflected in the character of Maximus, the philosophical-minded favourite of the Roman emperor'. He also shows, in *Rochester's 'Valentinian' and Heroic Sentiment* (*E.L.H.*, Dec.), that in altering Fletcher's play Rochester ordered the plot on neo-classical lines, infused a strongly heroic flavour into the love element, and, in making these modifications, drew upon Fletcher's own source, D'Urfé's *Astrée*, Part II, Book 12.

Francis Whitfield's *Beast in View*[6] offers a brief study, interspersed with much quotation, of Rochester's lyrics, translations, and satires. The modern reader, he suggests, will find most significance in the 'freely accepted dissonance' of the lyrics and in the boomerang-like nature of the satire, 'which returns on its sender and finds him as defenceless as his enemies'.

In *Rochester et sa réputation* (*Études anglaises*, Jan.) Pierre Legouis traces the vicissitudes of Rochester's reputation, more particularly in twentieth-century criticism, and attempts to arrive at the true Rochester from a discussion of the several interpretations recently offered. S. F. Crocker's article on *Rochester's 'Satire against Mankind'* (*West Virginia Univ. Studies*, iii) was not available for notice.

Earl R. Wasserman, writing on *Pre-Restoration Poetry in*

[6] *Beast in View: a Study of the Earl of Rochester's Poetry*, by Francis Whitfield. Harvard and O.U. Presses. 1936. pp. 75. 5*s*. 6*d*.

Dryden's Miscellany (*M.L.N.*, Dec.), shows that the revised and augmented edition of the *Miscellany* which Tonson published in 1716 incorporates generous borrowings from at least four seventeenth-century drolleries. In *The Matchless Orinda* (ibid., Feb.) R. K. Alspach quotes a depreciatory allusion to Katharine Philips from Thomas Newcomb's poem *Bibliotheca* (1712). In *Poems by Mrs. Behn* (*T.L.S.*, May 8) Arthur Mizener notes the occurrence of two pieces under her name in the 1715 edition of the *Works* of George Villiers, Duke of Buckingham. Maurice Irvine's *Identification of Characters in Mulgrave's 'Essay upon Satyr'* (*S. in Ph.*, Oct.) gives contemporary opinions on the authorship of the work, corrects certain of the explanatory notes on the satire in the Scott-Saintsbury *Dryden*, and identifies the major characters with George Villiers ('the merriest Man alive'), Shaftesbury ('Matchiavel'), Sir George Saville ('the new Earl'), and Heneage Finch ('Tropos'). In *William Wycherley's 'Miscellany Poems'* (*P.Q.*, April) Howard P. Vincent explains the eight years' delay in the publication of the volume, which was first announced in 1696, by reference to a lawsuit between the author and Briscoe, the publisher originally selected. A Chancery suit brought in 1703 by the music publisher, Henry Playford, against his printer, William Pearson, is discussed in *Playford versus Pearson* (*Library*, March) by Cyrus L. Day and Eleanore Boswell Murrie. The suit arose from an agreement made in 1699, and its interest lies in the information which it gives about printing costs, sizes of editions, and various trade practices in the late seventeenth century.

Students of Restoration prose will heartily welcome Geoffrey Keynes's notable bibliographical study of Evelyn.[7] In an introductory essay on Evelyn as a bibliophile Keynes sketches his 'bibliophilic education' from the age of twenty-three, when it began in earnest through his meeting in Paris with his future father-in-law, Sir Richard Browne, himself an ardent book-lover. By 1652 Evelyn's reputation as a bookman seems to have been already established, and his activities during the remaining fifty years of his life served to increase and extend it. In pre-

[7] *John Evelyn: A Study in Bibliophily and a Bibliography of his Writings*, by Geoffrey Keynes. C.U.P. pp. xx+308. 63*s*.

paring this essay Keynes has enjoyed the advantage of access to Evelyn's library and papers still preserved at Wotton House, Surrey. This has enabled him to publish manuscript material not hitherto available and to include many fine plates illustrating the bindings of Evelyn's own books. Evelyn's elaborate methods of cataloguing his books are described from the Wotton manuscript catalogues of 1653 and 1687. From the latter, which lists some five thousand titles, Keynes deduces that 'Evelyn's interests were more contemporary than antiquarian, whatever the subject'. In an appendix he very usefully prints the section of this catalogue which is concerned with gardening books.

The bibliography of Evelyn's writings runs to some two hundred and fifty pages, and entirely supersedes the helpful, but inadequate, handlists on which students previously had to rely. Keynes deals fully with the various editions of thirty-one books published during Evelyn's lifetime and six published posthumously. He also records Evelyn's occasional contributions to the works of contemporaries, reprints of his letters, and his miscellanea. The bibliographical descriptions are enlivened by prefaces in which specific problems of source, publication, and authorship are interestingly discussed, and by illustrations in collotype and facsimiles of title-pages or other significant features of individual editions. As a specimen of printing, it must be added, this handsome volume is thoroughly worthy of its subject.

Evelyn's *Acetaria* has been tastefully and carefully reprinted from the first edition of 1699.[8] This reprint is the first separate issue of the book since 1706, when unsold sheets of the first edition were bound up for sale with a fresh title-page. It may be noted that Keynes, in the above work, expresses his surprise at this neglect, since (to quote his words) '*Acetaria* is by no means the least attractive or interesting of Evelyn's books'. Evelyn had intended it to form part of an encyclopaedic *Elysium Britannicum*, for which he had been collecting material for forty years and of which the proposed scheme is given at the beginning of *Acetaria* as 'The Plan of a Royal Garden'.

[8] *Acetaria: A Discourse of Sallets*, by John Evelyn. Brooklyn: *The Women's Auxiliary*, Brooklyn Botanic Gardens. pp. xl+159.

Book II, Chapter 20 of this is headed 'Of Sallets'. As the parent work was obviously not likely to be completed, Evelyn printed this section separately as *Acetaria, A Discourse of Sallets.* A dedication to the President of the Royal Society, in Evelyn's most elaborate vein, ushers in this 'Trifle', and the work itself is a typical Evelynian mixture of authoritative horticultural information, benevolent (if somewhat old-maidish) advice on the details of preparing and dressing salads, and learned vindication of the cult of salads on medical, philosophical, and historical grounds. A collection of recipes contributed by 'an Experienc'd Housewife' forms an appropriate appendix. One welcomes this reprint of a work which pertains equally to the kitchen, the kitchen-garden, and the study.

Jack Lindsay has written a biography of Bunyan[9] 'from a new angle, with a new focus', as his foreword claims. Hitherto, according to Lindsay, 'though formally accepted, Bunyan has never been understood. The tinker has never fitted properly into the academic niches.' A fuller acquaintance with 'academic' studies than is suggested by Lindsay's note on his sources might possibly have led to some modification of this censure, but the claim to a new viewpoint would presumably remain. It rests upon the twin pillars of anti-capitalism and 'modern psychology', and the known facts of Bunyan's life and times (which are not in any way augmented by this volume) are made to conform to the writer's opinions. On the whole, Bunyan is allowed to emerge with credit as a sincere and truthful man. From time to time, however, one meets with reflections which seem very remotely applicable to Bunyan; for example, 'In his attempts to devise a Christian morality—that is, a morality for the petty-bourgeois at this particular moment of capitalist transition—we find the more compromising side of his sense of grace.' Bunyan as a 'maker of myths' is explained as standing in a long mythological tradition, the discussion of which is largely irrelevant in so far as Bunyan was certainly ignorant of it and his works are very doubtfully conformable to it.

In *Bunyan and Winstanley* (*T.L.S.*, Nov. 13) Lindsay adds a

[9] *John Bunyan: Maker of Myths,* by Jack Lindsay. Methuen. pp. xiii+271. 10*s.* 6*d.*

note on the interpretation of the Esau-parable. F. M. Harrison, in *The Pilgrim's Progress* (ibid., Jan 23), seeks information concerning an alleged Catholic version of Bunyan's work mentioned by Macaulay. In reply (ibid., Jan. 30) W. Kent quotes from John Brown's *Life of Bunyan* the titles of two editions which Macaulay may have had in mind.

Two early Quaker leaders have received attention from present-day disciples. L. V. Hodgkin has compiled from the *Epistles* (1698) of George Fox *A Day-Book of Counsel and Comfort*,[10] the contents of which are determined by personal religious considerations and are not designed for continuous reading. The compiler, however, is by no means indifferent to the literary aspect of Fox's letters, as her introductory remarks on their style show, nor to the historical value of the *Epistles* as a whole. Although her selections for the different days of the year are rarely complete letters, one can gain from them a very fair idea of the literary quality and religious significance of a volume otherwise represented only in a small book of *Selections* published in 1825.

William Penn is the subject of a full-length biography by William I. Hull.[11] This is the third such biography to appear in the last six years (see *Y.W.* xiii. 244–5, xiv. 280–1), and it differs from its immediate predecessors in the arrangement of its material. It is a 'topical' biography; that is, it does not trace Penn's life chronologically, but according to the topics suggested by his many and varied activities. Thus, for instance, the reader who may wish to know something of Penn's writings will find them discussed in the sections headed 'The Controversialist' and 'The Author'. Twenty-eight topics in all are treated, each with a great deal of detail derived from contemporary and later authorities. Hull, though himself a Quaker, writes without prejudice, and bases his judgements

[10] *A Day-Book of Counsel and Comfort from the Epistles of George Fox*, compiled by L. V. Hodgkin (Mrs. John Holdsworth). Macmillan. pp. xxiii+314. 7*s*. 6*d*.

[11] *William Penn: a Topical Biography*, by William I. Hull. O.U.P. pp. xvi+362. 21*s*.

upon reliable evidence. His survey of Penn's achievements, especially in the spheres of religious organization, legislation, and colonization, leads him to the conclusion that Penn was 'one of humanity's truly great men'. Numerous illustrations add to the interest of Hull's valuable study.

Jeremy Collier has received an unusual amount of attention this year. Rose Anthony has written a dissertation on the Collier stage controversy.[12] This provides a useful chronological survey of the battle of pamphlets from the *Short View* in 1698 until 1726. After a preliminary sketch of Collier's life the author is chiefly concerned with summarizing the contents of the works for and against the stage. The repetitive nature of these is, perhaps inevitably, reflected in the summaries. The author argues that Collier's active participation in the controversy which he aroused did not end in 1708 with his *Farther Vindication of the Short View*, but continued until 1721, and she claims for him six pamphlets which were previously allowed to pass as anonymous. Her evidence of authorship rests largely on content and style, and is not always wholly convincing; but it may well be that her general conclusions are correct. She seems to have undertaken no parallel reading of the plays of this period, except of such as were already listed in bibliographies of the controversy. She therefore does not venture to investigate the interesting problem of the effect of the controversy on the contemporary theatre. The book is not free from errors of fact, but students who wish to know something of the Collier quarrel without reading all the many pamphlets given in Miss Anthony's full bibliography will be saved much tedious labour by her survey.

Kathleen Ressler's study of *Jeremy Collier's Essays*[13] is devoted to a detailed examination of their thought. Questions of style and presentation are disregarded. Her chapters on 'Infallibilities and Metaphysics', 'Psychology', 'Morality and the

[12] *The Jeremy Collier Stage Controversy, 1698–1726*, by Rose Anthony. Milwaukee, Wisconsin: Marquette U.P. pp. xv+328. $2.00.

[13] On pp. 177–285 of *Seventeenth Century Studies, Second Series*, ed. by Robert Shafer (see note 2).

Social Sense', and '*Modus Vivendi*' deal learnedly with Collier's ideas in relation to the abstract philosophy, moral issues, and practical problems of his age. Miss Ressler concludes that Collier 'was able to regard with objective clarity, with freshness, usually with tolerance' the 'confusion and change of his day'. 'A scholar in whom the renascence of true classicism blends with an instinctive acceptance of the modern, Collier was primarily neither a literary critic nor a theologian: he was first a critic of living, his aim both an end and a means of life.'

John Locke is the subject of an important volume by R. I. Aaron in the 'Leaders of Philosophy Series'.[14] In Part I Locke's biography is clearly and succinctly sketched, and good use is made of fresh material found in the Earl of Lovelace's collection of Locke's private papers. Aaron does not regard Locke as a 'cold, disinterested thinker', but as a man of 'powerful, emotional nature', beneath the calm surface of whose writings 'there is a turbulent, fiery spirit, burning all the more fiercely because of the self-imposed restraint'. He also discusses here the influences to which Locke was most responsive. On the empiricist side Robert Boyle is judged to have been most influential, while the other members of the 'Invisible College' reinforced his effect. Locke's debt to Descartes is acknowledged, but Aaron insists that in spite of it Locke felt himself to be in open opposition to Descartes. He is, in fact, as Aaron is the first to demonstrate in detail, a follower of Gassendi in his criticism of Descartes. Hobbes's influence on him was negative, but the Cambridge Platonists are shown to have exerted a definite positive influence on his theological and religious outlook, however different his philosophical position in the *Essay Concerning Human Understanding* may be from theirs.

Part II, which constitutes the bulk of the book, fully expounds Locke's theory of knowledge as expressed in the *Essay*, and relates it to contemporary thought. One is grateful for the clarity and directness with which this is done. Part III deals more briefly with Locke's views on moral philosophy, political theory, education, and religion. Aaron holds that the main contribution of Locke's 'severely practical and severely utilitarian'

[14] *John Locke*, by R. I. Aaron. O.U.P. pp. xi+328. 12*s*. 6*d*.

philosophy to his own age and to subsequent ages was that he consolidated the advanced positions won by the most radical and progressive elements of seventeenth-century society. Their teaching, shorn of its errors and impracticabilities, he diffused throughout England, France, and America by virtue of his great popularity in the eighteenth century.

Aaron's essay on *John Locke* (*Philosophy*, Jan.) is by way of being a highly compressed résumé of his book. Among other articles on Locke attention may be called to A. C. Ewing's *Some Points in the Philosophy of Locke* (ibid., Jan.), wherein he seeks to correct the over-emphasis laid upon Locke as an empiricist and as pre-eminently a philosopher of common sense, and upon his 'epistemological error of teaching that our only objects of knowledge were ideas in our mind which copied reality'; Merle Curti's *The Great Mr. Locke, America's Philosopher, 1783–1861* (*H.L.B.*, April), which illustrates and explains Locke's following in America during those years; Paul Hazard's *Note sur la connaissance de Locke en France* (*Rev. de Litt. Comp.*, Oct.–Dec.), which quotes a reference to Locke as an 'illustre Whig' in de Cize's *Histoire du whigisme et du torisme* (1717), p. 392; D. Massey's *Locke on Education* (*T.L.S.*, Feb. 27), where variants between two copies of the first edition of *Thoughts Concerning Education* (1693) are given; and Llewelyn Powys's general essay on *John Locke* in *Somerset Essays*, for which collection Locke qualifies by virtue of having been born at Wrington in Somerset.

Joseph Glanvill's philosophy is discussed in a doctoral dissertation by Hartwig Habicht.[15] Glanvill, he notes, is in agreement with the Cambridge Platonists in religious matters, but as a scientist and philosopher he is on common ground with the pure empiricists, whose views the Latitudinarians regarded as mechanical, materialistic, and conducive to atheism. His writings clearly reflect the conflict of thought in his day, and Habicht suggests that it is possible to harmonize his empirical philosophy with his belief in demonology only by reference to

[15] *Joseph Glanvill, ein spekulativer Denker im England des XVII. Jahrhunderts. Eine Studie über das frühwissenschaftliche Weltbild*, by Hartwig Habicht. Zürich: Leemann. pp. 183.

the history of his age—an age of transition between dogma and science. Wherever religion and philosophy really clash, faith takes precedence with Glanvill. Habicht discusses his writings on the reasonableness of religion, comments on the influence of oriental occult philosophy on his *Lux Orientalis*, defends this work and the *Sadducismus Triumphatus* against the charge of medievalism, and examines Glanvill's 'psychologistic' philosophy of the emotions and of custom and education. Habicht's survey is strictly impersonal, but it is capably executed and his points are well substantiated by ample reference.

Three notes relevant to Restoration prose call for mention. In *Robert Hooke on his Literary Contemporaries* (*R.E.S.*, April) Margaret Wattie is chiefly concerned with allusions to Aubrey and Pepys in Hooke's *Diary* (see *Y.W.* xvi. 278–9). J. J. Glessner's *Sir George Saville* (*T.L.S.*, Sept. 25) deals with an act of generosity to Thomas Morton, Bishop of Durham. E. R. Sims describes *Four Seventeenth Century Translations of 'Lazarillo de Tormes'* (*Hispanic Review*, Oct.), one of which is an English translation published in London in 1688.

G. N. Clark's *Science and Social Welfare in the Age of Newton*[16] affords a valuable picture of the related progress of applied science and social development in the period from Charles II to Anne. Clark considers 'not only the state of knowledge and the practical applications of science, but also the connecting-links supplied by educational institutions and by social control'. His discussion of the changes and advances in technology, economics, and social science throws much-needed light on an aspect of the life of the period that must have affected, if only indirectly, the outlook of its men of letters, while certain of them (for example, Defoe and Swift) directly interested themselves in the problems raised by the factors with which Clark deals.

In *Some Economic Factors in Seventeenth-Century English Science* (*Scientia*, 62) Robert K. Merton is largely concerned with showing that the activities of members of the Royal

[16] *Science and Social Welfare in the Age of Newton*, by G. N. Clark. O.U.P. pp. 159. 6*s*.

Society were influenced by practical considerations in their selection of problems and in their method of approach to them. E. S. de Beer's list of *The Earliest Fellows of the Royal Society* (*Bulletin of the Institute of Historical Research*, Nov.) is of special interest as including such literary figures as Aubrey, Denham, Dryden, Evelyn, Tuke, and Waller.

The first two volumes of the recently instituted *Annals of Science* include articles that bear upon Restoration studies. E. N. da C. Andrade, in *The Real Character of Bishop Wilkins* (Jan. 1936), briefly discusses the subject-matter of the *Essay towards a Real Character and a Philosophical Language* (1668), traces contemporary reactions towards its proposals, and translates a passage written by Robert Hooke in Wilkins's 'universal character'. Grant McColley's important essay on *The Seventeenth-Century Doctrine of a Plurality of Worlds* (Oct. 1936), has been mentioned above (p. 183). It was a doctrine which then strongly exercised scientists, theologians, and philosophers, although now it is dismissed as a 'pleasant myth'.

XI

THE EIGHTEENTH CENTURY

By Edith J. Morley

As usual in this chapter, editions of texts are first mentioned and these are followed by general criticisms and biographies, approximately in chronological order. Contributions to periodicals are for the most part mentioned at the end of the chapter. The outstanding editions this year are *The Poems of Jonathan Swift*, edited by Harold Williams, and the first instalment of the monumental new edition of *Horace Walpole's Correspondence*, the 'prime mover' of which is W. S. Lewis.

'Cousin Swift, you will never be a poet.' Dryden's gibe may or may not have been justified, but it is certainly the fact that Swift constantly fell into metre and, throughout his life, was a most prolific rhymester on any and every occasion. It seems to have been the most natural thing in the world for him to turn his experiences into neat verse, and this being so, if for no other reason, it is of immense importance to establish the canon of his poems and to know the dates at which they were written. Only by this means can we hope to trace the sequence of events in his life and to understand his reaction to them. Yet until Harold Williams completed this exhaustive edition[1] of Swift's poems, no adequate attempt had been made to solve the many riddles involved in the task. It can be said at once that the edition is authoritative and that the work is done once and for all. It is possible, but unlikely, that further points of detail may reward the work of later investigators; it is conceivable that new evidence may come to light, but it is certain that his pioneer and monumental labours will not be superseded. He has given us the 'better text and clearer arrangement' of Swift's poems which 'serve to bring us a fuller knowledge of the author' and, in order to do so, he has used all the resources of bibliography combined with extensive learning, literary acu-

[1] *The Poems of Jonathan Swift*, ed. Harold Williams. O.U.P. 3 vols. pp. lxii+354; viii+355–766; viii+767–1242. 60*s*.

men, and judgement. The Introduction to the volumes contains a general account of all earlier editions of the poems together with a summary of the 'extent and character of supplementary resources since the time of Scott which throw light upon the canon and text of Swift's verse'. Williams is able to elucidate to a considerable extent the obscure history of Swift's share in the *Miscellanies in Prose and Verse* published by Pope's authority between 1727 and 1732: he also proves conclusively the extent of Swift's co-operation in Faulkner's edition of his works in 1735, and shows that the author corrected the proofs in private of the 'pirated' issue he publicly denounced. These two early editions are then of supreme value in determining the canon of Swift's writings. Since he can be shown to have supervised the publication of certain poems, there can be no further question of his authorship of these. Williams has further been able to trace the existence of a copy of the hitherto missing fourth volume of Fairbrother's *Miscellanies* (1728–35), which bears out the bookseller's claim that it contains poems 'never before printed', and, included among them, a pindaric *Ode to the King on his Irish Expedition* which appears to be the poem Swift is known to have written on the subject.

By these means and by search among the manuscripts in American libraries and among the Portland papers, Williams has been able to make various important additions to the canon of Swift's verse. He has done equally valuable work in rejecting many 'Poems Attributed to Swift' which are consigned to an appendix (pp. 1055–1154), in which are printed in chronological order the titles of all verses which have been with some reason conjecturally assigned to him, together with descriptive notes and references to the publications in which they are to be found.

The poems admitted to the canon are arranged in chronological order under various headings. Volume i contains the Occasional Poems, 1698–1710, Political and Miscellaneous Poems, 1710–14, Miscellaneous and Personal Poems, 1715–23, and Political Poems relating to Wood's Halfpence; volume ii contains Miscellaneous Poems, 1724–36, and the poems connected with Stella, Vanessa, and Rebecca Dingley, 1713–27, while the last volume includes poems on Irish Politics, 1724–37, Poems relating to Market Hill (the seat of Swift's friends,

and, on three occasions, hosts, the Achesons), Riddles by Swift and his Friends, Poems of Doubtful Date and Trifles. Finally there is an Index of First Lines, and a General Index (compiled by D. E. Marshall), which, though printed in double columns, extends from p. 1168 to p. 1242. This is an indispensable and most satisfactory contribution to the usefulness of the editor's work.

The presentation of each poem in the three volumes is masterly. A brief introduction in every case gives the evidence for the date and a general account of the subject-matter: the text is printed in what the editor considers the most authentic form, and underneath all variations are collated. There are also very full footnotes which explain references and difficulties. Doubtful points provide a legitimate excuse for the introduction of unexpected bits of information (e.g. vol. i, p. 139, ll. 58–60), and indeed the notes show that the editor is at home in every aspect of life in the eighteenth century. He refers to customs, places, and people with a certainty and unobtrusiveness which not only elucidate the text but are often of far wider interest, though there is nothing which appears to be dragged in unnecessarily or without bearing on the special purpose of the book. This definitive edition of Swift's poems is thus a work to be consulted by both the scholar and the general reader. It is a fitting sequel to the editor's achievement in his publication of *Gulliver's Travels*.

'There are three good reasons for a new edition of Horace Walpole's correspondence: to give a correct text, to include for the first time the letters to him, and to annotate the whole with the fullness that the most informative record of the time deserves.'

This opening paragraph of the preface to the two volumes of correspondence with the Rev. William Cole succinctly explains the reason and objects of the new edition of Horace Walpole's letters.[2] If we may judge by this first instalment of the thirty to forty volumes which are thus heralded, this

[2] *Horace Walpole's Correspondence with the Rev. William Cole*, ed. W. S. Lewis and A. Dayle Wallace. Yale Univ. and O.U.P. 2 vols. pp. lxii + 388; viii + 464. 70*s*.

promises to be one of the finest examples of American scholarship and printing which has appeared in the field of English literature. W. S. Lewis, editor-in-chief and main inspirer of the undertaking, states, without comment, that some three hundred letters of Walpole have been discovered since the Toynbees published their edition, and that there are several hundred more which they 'did not see but had to print from the erratic text of earlier editors'. Errors were in part due to unfamiliarity with Walpole's 'occasionally tricky handwriting' and in part to careless transcription and lack of opportunity to collate the final proofs with the originals. But other mistakes arose from deliberate alterations by Mary Berry and Hannah More, or from the suppression of passages considered unfit for publication by them and by all subsequent editors.

These altered and omitted passages are restored in the present edition. In addition, 'upwards of three thousand letters to Walpole will be given, two-thirds of them published for the first time in whole or in part'. There can be no doubt of the immense value of including these letters to Walpole, for they 'answer innumerable questions which cannot be answered in any other way and they bring Walpole's own letters into focus', sometimes by contributing information about his biography, sometimes as a contrast to his own unfailing brilliance as a correspondent, sometimes because they are themselves of literary importance. The editors confess that it was difficult to decide in what order to print the letters, but it seems certain that they have adopted the best course in presenting the correspondence with each individual in chronological order as a complete group. Any other arrangement would have separated letters and replies to them in such a way as seriously to detract from the interest of the series. Moreover, the reader soon discovers that Walpole varies his style and matter to suit his several correspondents, so that a great deal would be lost by too rigid adherence to the date of composition. The unity of theme and predominance of a particular subject in the letters to each recipient render the correspondence worth preservation as separate wholes.

The annotations to the correspondence provide a running commentary which has not been attempted by any previous

editor. Hitherto nothing beyond brief biographical details have been supplied, but Lewis and Wallace give explanatory notes on every allusion in the letters. These are the fitting accompaniment to Walpole's chronicles of his own time, with their deliberate attempt to make 'the daily hum of the eighteenth century' audible to posterity. Walpole records his facts, 'he may be depended upon'—but to-day much that he takes for granted, even the modes of expression, the very words he uses, no longer convey his meaning without elucidation. His present editors supply what is needed by the modern reader. What is said of Walpole is equally true of themselves. However minute the examination, they 'stand the test': they shirk no difficulty, they have given the necessary 'hours of unremitting labour'.

The correspondence with Cole covers twenty years and it is mainly concerned with two subjects—antiquarianism and the gout, which was the 'remorseless enemy' of both Walpole and Cole. Cole was 'in the line of great English antiquaries', the 'Cambridge Anthony Wood', who bequeathed 114 folio volumes of notes and anecdotes and transcriptions of parish registers and cartularies to the British Museum. Walpole needed an antiquary among his correspondents, and Cole served him 'as a reference library that never failed' and 'as a medium through which he could express a dominant interest'. Walpole's attraction to the past centred in Gothic architecture, county and family history, and in English portraiture (including prints), and it is on these subjects that the friends usually write to one another, when they are not discussing their complaint and its treatment. Cole's letters are more learned and much more concentrated than those of Walpole, and, taken as a whole, they lack his brilliance and charm. But they as certainly have their own attraction, and each correspondent gains by the juxtaposition of the other. The two volumes provide a welcome feast even for the casual reader. To students they offer more enduring sustenance as well as a model of scholarly competence which it would be difficult to emulate.

The first complete edition of the works of Ambrose Philips[3]

[3] *The Poems of Ambrose Philips*, ed. M. G. Segar. Blackwell. pp. lvi+192. 10*s*. 6*d*.

is sponsored by M. G. Segar, who is able to contribute various new facts, particularly concerning the poet's life and parentage. She has been fortunate to obtain permission to reproduce Aleyn Lyell Reade's detailed pedigree, an exhaustive piece of work. But Miss Segar's own research has resulted independently in valuable corrections of current errors, and she has also provided a sound text and collated various editions of the pastorals as well as supplied useful notes. Philips has waited long for recognition, but this volume should secure him his rightful place among the poets of his century. *The Proposals for Printing a New English Dictionary*, reproduced from an original copy, serve as a most interesting frontispiece. The scheme for the dictionary unfortunately proved abortive.

Twenty-six hitherto unpublished letters of Lord Chesterfield[4] are now printed by Sidney L. Gulick, together with an Introduction and explanatory notes. Ten of the letters are autographs, the other sixteen, written in the last months of the earl's life, were dictated to his valet, James Walsh. All but one are directed to his godson, Philip Stanhope, the recipient of the exception being his travelling-governor, Georges Deyverdun, who is given detailed instructions about the boy's education. These instructions show the changes of plan by Chesterfield as his understanding of the lad's character grew, and, combined with the later letters to him and the provisions of Chesterfield's will, prove that the earl was well aware of the failure of his hopes. The main importance of these carefully edited letters is the light they throw on his last months.

Allen T. Hazen in *Samuel Johnson's Prefaces and Dedications*[5] has endeavoured to collect and identify the prefaces and dedications written by Johnson for books by other authors: other contributions by him to such works are not included nor are the prefaces to his own writings. Hazen reprints his material in each case, describes it bibliographically, and also discusses its literary history. He is able to establish Johnson's authorship

[4] *Some Unpublished Letters of Lord Chesterfield*, ed. by Sidney L. Gulick, Jr. Univ. of California and C.U.P. pp. 84. 7*s*.

[5] *Samuel Johnson's Prefaces and Dedications*, by Allen T. Hazen. Yale Univ. Press and O.U.P. pp. xxiv+258. 14*s*.

of various dedications not hitherto ascribed to him, and also to prove that Carlyle was wrong in calling the letter to Chesterfield the 'blast of doom' to the system of patronage. 'It might well be argued, indeed, that Johnson was a chief propagator of this system' since 'here are some twenty dedications, written during the period of thirty years that followed the publication of the *Dictionary*'. 'The art of dedication and . . . the art of publication by subscription flourished mightily during the Age of Johnson.' In the former art Johnson was pre-eminent, and he exerted himself to write well when, rather against his will, he consented to oblige his friends or to earn money in this fashion. Moreover, he wrote in the person of the author he was serving and not to express his own opinions.

It is impossible in a description of the volume to examine the several prefaces and dedications in detail and to call attention to the new facts incorporated in the bibliographical notes, but the account of the Dedication of Percy's *Reliques* may be cited as an example of Hazen's method. He includes a summary of the latest information about 'the preparation for publication of the contents of Percy's battered Folio Manuscript', giving full references to his sources. Johnson's part in the scheme is carefully examined; the story of the Dedication is re-told, together with an account of the cancel in Boswell's *Life* on which his statement about Johnson's contribution originally appeared. The reason for the change is also explained, and how it came about that Percy's name was left in the Index though it was omitted in the relevant passage in the text. The bibliographical description of the *Reliques* includes an account of the cancels and other irregularities and there is a list of the editions; Percy's letter to Dalrymple expressing his anxiety about the matter of his book is quoted in full and the Dedication follows.

This exhaustive procedure is typical of a scholarly piece of work which is a useful contribution to the knowledge of Johnson's miscellaneous prose.

The new edition of the Oxford Standard Authors *Poetical Works of Gray and Collins*[6] prints the poems from 'texts of

[6] *The Poetical Works of Gray and Collins*, ed. by Austin Lane Poole. 3rd ed. revised. O.U.P. pp. 328. 3*s*. 6*d*.

better authority' than those used in the earlier editions and corrects and revises the editorial matter. Leonard Whibley has supervised the process of revision, and the volume can be relied on as an excellent cheap reprint 'in the light of researches undertaken in the last ten years'. The list of chief editions and the variant readings are particularly useful in a popular edition.

Gray, Collins and their Circle[7] is presumably a volume of selections intended for young students. It contains the chief poems of Gray and Collins, extracts from Thomson's *Seasons*, a dozen stanzas from Smart's *Song to David*, sixteen letters and some pages from the *Journal in the Lakes* by Gray, ten of Horace Walpole's letters, and extracts from Johnson's *Lives* of Gray, Collins, and Thomson.

An Introduction of fifteen pages includes biographies of Gray, Collins, Thomson, and Johnson, a summary account of 'Classical and Romantic', and a brief description of the various metres to be found in the volume. Gray's poems are preluded by three pages on 'the chief characteristics' of his poetry; those of Collins by two pages similarly descriptive; *The Seasons*, Smart and his *Song*, and Horace Walpole get one page each, *Johnson as Critic* being allowed two. There are forty pages of explanatory notes to the texts. Necessarily the introductory matter is the least satisfactory part of the book: the authors attempt too much in too short a space, with the result that they are obliged to dogmatize on subjects (e.g. the characteristic qualities of classic and romantic, or Gray's 'artifices of style and diction') which cannot be usefully dealt with so briefly and ought not to be included in a volume such as this.

The handy cheap reprint of Paine's *Age of Reason*[8] will enable readers to test for themselves the editor's unqualified praise of its argument and its author. 'It was Paine's religious manifesto to the world. And it has proven a source of mental emancipa-

[7] *Gray, Collins and their Circle*, ed. by W. T. Williams and G. H. Vallins. Methuen. pp. 180. 3*s*. 6*d*.

[8] *Thomas Paine's Age of Reason*, ed. by Chapman Cohen. Pioneer Press. pp. xliv+204. 1*s*. 6*d*. cloth. 4*d*. paper.

tion to millions. On the other hand it effectually damned him in the eyes of the Christian world.' There is some truth in all three of these propositions: there is more in Cohen's further statement that 'Paine never needed anyone to stand between himself and his reader as either interpreter or annotator'. We may be content to leave it at that, since here we have an edition which is at the service of Everyman.

G. D. H. Cole states in his Preface that the *Letters from William Cobbett to Edward Thornton*[9] are to be regarded 'as in some sort a sequel' to his *Life and Adventures of Peter Porcupine*, &c., which recounted Cobbett's 'doings during the earlier years of his residence in the United States'. The present newly discovered letters enlarge upon that phase, mainly from the standpoint of the political happenings of the time as they are reflected in the mind of Cobbett the controversialist and, at this period of his stormy career, the violent opponent of 'Jacobinism and democracy in all their forms'. In a lively, not to say racy, Introduction the editor gives us detailed information about Cobbett's proceedings in Philadelphia during the period covered by the letters to Edward Thornton, at that time secretary to the British Embassy in the United States. The correspondence shows that the two men became increasingly familiar with one another: it is also manifest that Cobbett was not, what he was accused of being, in the pay of the British Government.

The editor confesses his own interest in his task and the fascination he has felt in endeavouring to explain the 'tantalizing allusions to persons and incidents' of which the letters are full. It should be said that he equally enlists the sympathy of his readers in his quest, and that his 'Notes on Subject Matter' and on 'Persons' are unusually attractive.

Mrs. Fremantle's second volume of the *Wynne Diaries*[10] (see *Y.W.* xvi. 291–2) presents Betsey and Eugenia at an age when they are better able to reproduce their experiences, and the

[9] *Letters from William Cobbett to Edward Thornton written in the years 1797 to 1800*, ed. by G. D. H. Cole. O.U.P. pp. xlvi+128. 7*s.* 6*d.*

[10] *The Wynne Diaries*, ed. by Anne Fremantle. Vol. ii. 1794–1798. O.U.P. pp. xx+274. 10*s.* 6*d.*

diaries therefore make much more interesting reading than the first instalment, especially as Betsey's marriage from Lady Hamilton's house at Naples took her on board the *Seahorse*, which conveyed Nelson to England after the loss of his arm. Her husband narrowly escaped the same fate, and his wound caused him much suffering. Perhaps nothing in the book indicates a greater change of manners than the account of the supper-party on board, with the young bride as hostess, on the night of the expedition in which both officers so nearly lost their lives. Mrs. Fremantle, whose first baby was already on his way, writes simply that she 'went to bed after they were gone, apprehending no danger for Fremantle', but one imagines that her night's rest cannot have been very peaceful. The volume is well worth perusal by any one who wishes for a first-hand account of life with the fleet by a young wife during the revolutionary period. The editing is thoroughly satisfactory.

Nichol Smith's *Observations on Eighteenth Century Poetry*[11] were first made at the University of Toronto, where he delivered three Alexander Lectures in 1937, the subjects being *Pope—Poetic Diction*; *The Heroic Couplet—Johnson*; *Thomson—Burns*.

As is to be expected of him, the writer manages to draw attention to aspects of his subject that are still apt to be overlooked. More particularly he lays stress on the aim of the Augustans 'to deal with life as it is known, and in such a way as will be readily understood', and he shows that, whatever his critics may say about poetic diction, Pope never forgets 'his care for the right word', and that he is distinguished by 'the precision of his ideas and the rapidity of their ordered succession'.

It is equally worth while to say what ought to be, but is not, equally well known, that *The Vanity of Human Wishes* sufficiently proves that Johnson 'had a very good ear', and that this is borne out by his estimates of Collins and of Milton. (The account of Johnson's criticism of *Lycidas* suffers from Nichol Smith's failure to notice the semantic change undergone by the word *harsh*. Johnson certainly used it with the meaning 'unpleasing to the understanding or taste' and without refer-

[11] *Some Observations on Eighteenth Century Poetry*, by David Nichol Smith. O.U.P. pp. 81. 6*s*.

ence to its musical import. Cf. the *O.E.D.*) Stress is also laid on the emotional content of Johnson's poetry, as well as on the 'moral wisdom' for which it is more often praised. 'The strong intellectual grip' is always there, but 'verse like this is not the product of a severely rational process' and it is a 'fallacy that reason and emotion are necessarily at strife'—either in Johnson or in other eighteenth-century poets.

The third lecture examines and accounts for Thomson's diction and explains the virtue of his descriptive poetry, going on from that to the achievement of Burns, who is described as 'in one sense . . . less original than Thomson', since 'his originality consists in doing better than his Scottish predecessors what they had done'. It is of the Burns, 'within the tradition'—of his mastery of words, his 'imitations', and his songs that the writer has most to say, i.e. of the national qualities of his verse. He 'perfected the Scottish tradition in poetry' and was 'a true child of the Scottish eighteenth century'.

Perhaps a sentence in the final paragraph in the little book most satisfactorily sums up the author's method of approach to his subject. 'I sometimes think', he writes, 'we should get a truer view of the poetry of this century if we could rediscover it for ourselves and forget all that the critics have said about it.' Nichol Smith's rediscovery was made long ago, and here, once more, he charts it for other voyagers and helps them to find their bearings.

James Sutherland's book is a straightforward account of the life and writings of *Defoe*[12] which professes neither to discover much that is new nor to deal at length with literary criticism. The author acknowledges his 'extensive' indebtedness to his predecessors and he makes no parade of learned apparatus. For all that, he has accomplished something which is out-of-the-way among academic productions. He has written so readable a book that it vies in interest with many a best-seller, and though he carries his learning so lightly, the more one knows about the subject the more apparent it becomes. From the miscellaneous and multifarious adventures which made up his career, Defoe emerges as a living personality whose shifts and

[12] *Defoe*, by James Sutherland. Methuen. pp. xvi+300. 12*s*. 6*d*.

equivocations, time-serving and loyalties become comprehensible; 'a habit of compromise', at times disreputable, at last becomes second nature to the adventurer who has always to fight for his own hand. But as he is here portrayed, with his fearless facing of fact and refusal to be beaten, Defoe ends by becoming a more likable character than we had hitherto suspected.

Though a single chapter only is devoted to 'The Author of Robinson Crusoe', Sutherland succeeds here, too, in revealing the mainspring of Defoe's method: 'the technique of the thing . . . interested him profoundly. How things were done had always fascinated him far more than what was going on inside people's heads.' 'Not all his queer dealings . . . and the prevarications forced upon him by circumstances have been able to destroy his intellectual honesty. He can still look facts in the face. There is nothing that he better likes doing.' 'A page of Defoe—almost any page—is still astonishingly alive.' There we get to the root of his fascination as man and as writer, and it is the indomitable energy of life that Sutherland manages to convey to his own pages.

The Bibliography at the end of Bertram Newman's *Jonathan Swift*[13] mentions no twentieth-century full-dress biography except that by Emile Pons, entitled *Les Années de Jeunesse*, though it names half a dozen 'shorter' studies which appeared between 1910 and 1934. There have been more recent attempts, notably that by Quintana (see *Y.W.* xvii. 216–17), and one's first feeling at the appearance of yet another life is that it must of necessity be superfluous unless it has some new facts to reveal or original contribution to make. This is not the case with Newman's book, which is merely a competent restatement and reappraisement of what is already well known to those who have read what has previously been written on the subject. It is only fair to say that the author states in his preface that his work was in great part compiled before most of these recent studies appeared, and that he makes no claim to contribute anything original in his biography unless it be to ' cast here and

[13] *Jonathan Swift*, by Bertram Newman. Allen and Unwin. pp. 432. 12*s*. 6*d*.

there a ray of light' on the 'complex and enigmatic' character of Swift.

The book is in fact a readable and straightforward account of Swift's career, which will serve its purpose as an introduction to the subject. Newman takes an independent view in controversial matters—holding, for instance, the opinion that there was no marriage ceremony between Swift and Esther Johnson—and gives his reasons for his conclusions in each case. There is an eminently fair account of Swift's attitude to the Church and of his religious opinions, and the unprejudiced reader will concur in the belief that 'no such feelings as Swift cherished all his life for the Church of which he was a minister ever sprang from motives of mere prudence or self-interest'.

From various hitherto unexamined material, Maxwell B. Gold succeeds in establishing beyond reasonable doubt the fact of Swift's marriage to Stella[14] in or about the year 1716. Gold's fresh sources are primarily the transcripts of Mrs. Whiteway's letters to Lord Orrery, found in two annotated copies of his *Remarks on the Life and Writings of Dr. Jonathan Swift* which are in the Harvard College Library. The annotations in one of these volumes consist of 138 pages of manuscript additions by the author, and the other copy similarly contains various manuscript insertions, also by him. Gold first marshals and prints all the evidence for and against the marriage 'without comment or discussion', and then proceeds to its examination, coming to the conclusion already stated, which appears to be an inevitable result.

Next the writer proceeds to investigate Krafft-Ebing's theory that Swift was 'sexually anaesthetic', i.e. that he was entirely without sexual desire, and that this infirmity caused both him and Stella 'untold misery' and prevented the consummation of their marriage. Gold is convinced 'that there is considerable ground for a belief in the truth' of this theory, and whether he is or is not right, he has certainly made out a case which cannot be ignored by future students.

[14] *Swift's Marriage to Stella*, by Maxwell B. Gold. Harvard Univ. Press and O.U.P. pp. x+190. 10*s*. 6*d*.

One merit of the volume is that no deductions are drawn without a full statement of the evidence and reference to the various sources from which it has been obtained.

T. P. C. Kirkpatrick (*T.L.S.*, June 13) writes on the illegality of the alleged marriage between Swift and Stella.

In his interesting monograph on *The English Sources of Goethe's Gretchen Tragedy* S. B. Liljegren[15] succeeds in his attempt to prove the influence of Richardson's novels on Goethe's treatment of the Faust legend. Liljegren first examines the extent of Richardson's influence on contemporary German writers, with especial reference to selected representative novelists and playwrights, and also to Goethe's other writings, for example *Clavigo*, *Werther*, and *Die Bekenntnisse einer schönen Seele*. He next takes various 'motives' of Richardson—his conception of virtue, his use of the idyll, the seduction, the summer-house, the duel, women in love, and insanity and the dying saint—and examines the way in which these are utilized by particular German writers and, finally, by Goethe himself. 'The seduction story was introduced (into Faust) by Goethe as a completely new and independent element' and one which is, in fact, not completely assimilated with the original legend. Moreover, it still shows traces of each of the 'motives' already enumerated which are definitely derived from Richardson. It is impossible to deal fully with Liljegren's arguments, but it may be said categorically that they appear to be fully substantiated, and to merit the closest consideration by all who are interested either in Goethe or in Richardson's influence in Germany. The work breaks new ground and is of first-rate importance.

It is written in English which only occasionally reminds the reader of its foreign origin by its misuse of idioms and of words, or, more frequently, by its curious punctuation and syllable-division.

'Behind all those relics that testify to his fertile brain lies the drama of the mental conflict between the creative artist

[15] *The English Sources of Goethe's Gretchen Tragedy: A Study of the Life and Fate of Literary Motives*, by S. B. Liljegren. Lund and O.U.P. pp. 278. 10*s*. 6*d*. net.

and the antiquarian. This book[16] is the story of that mind and its conflict, of the final triumph of the scholar over the poet.' So W. Powell Jones stages his interpretation of the problem why Gray 'never spoke out', and it may at once be admitted that this solution explains every difficulty in what is not after all a very baffling psychology. It was more important to give chapter and verse for Gray's multifarious scholarship, and this Jones has accomplished in detail, adding to general description the account of his own discoveries of new sources of information, and printing verbatim two of the poet's note-books, one of which contains an early catalogue of his library extending over twelve closely printed pages, the other his notes on learned journals. Jones also adds a register of Gray's autograph manuscripts, exclusive of his letters and poems. The cumulative effect of these, and especially of the titles of his books, is overwhelming, particularly when it is remembered that most of Gray's reading was done in public libraries, and that his own possessions can have provided for but a small part of it. Ancient literature, travel, biography, architecture, gardening, natural history, antiquarianism, sculpture, painting, history, mathematics, natural philosophy, logic, poetry, plays, heraldry, genealogy—all of them in various languages—these are among the headings represented in his book-list. If we are to accept Jones's view that Temple exaggerated when he called Gray 'perhaps the most learned man in Europe', then we must be the more amazed at his erudition. At any rate no one is likely to dispute the contention that learning played an 'overwhelming role' in his life. As has been said above, Jones is not content to reproduce without commentary the new material he has found: indeed that is relegated to appendices. The main part of the book consists of a detailed 'account of Gray's learning and a critical estimate of its importance in his life'. In the first chapter Gray's background and character are carefully examined and attention is drawn to his introvert temperament

[16] *Thomas Gray, Scholar: The True Tragedy of an Eighteenth-Century Gentleman, With two youthful note-books now published for the first time from the Original Manuscripts in the Morgan Library, New York City,* by William Powell Jones. Harvard Univ. and O.U.P. pp. xvi+192. 15*s.*

and fastidious nature. The remaining chapters deal with the phases of his scholarship, which are divided into six: '(1) preparation and scholarly methods; (2) his first project, a thorough survey of ancient culture; (3) his subsequent study of travel and geography, especially of the Orient; (4) his plans to write a history of English poetry, leading to the beginnings of the Celtic and Scandinavian revivals for the enrichment of Romantic poetry; (5) his research in history through the study of manuscripts, heraldry, and architecture; and (6) his interest in natural history.' It will be realized that, by his complete investigation of this single aspect of Gray's work, Jones has been able to supplement even Martin's *Essai sur Thomas Gray* (see *Y.W.* xv. 276–8).

F. G. Stokes (in *T.L.S.*, Feb. 6) writes on *Gray's Elegy*, ll. 1–92, in *Miscellaneous Pieces, 1752*; and in the same journal, 23 October, Leonard Whibley publishes *A New Letter by Gray* to Richard West, which he dates, for reasons which he gives, 22 May 1737. The letter includes seventy-two lines of a verse translation of Tasso, which have been printed by various editors from a transcription in Gray's Commonplace Book, but the letter itself was hitherto unknown, and is specially valuable since few of the original letters to West have survived.

In the same issue of *T.L.S.*, K. A. Esdaile has an interesting letter which forms *A Foot-note to Boswell.* In it she quotes in full the epitaph on the grave of Edward Dilly, which illuminates the contents of Boswell's letter to Temple dated 1 May 1779.

Poor Collins,[17] by Edward Gay Ainsworth, is a detailed study of the poet's life, art, and influence—thoroughly sound in its determination to do justice to the subject but perhaps rather too 'solid' and academic in treatment. The writer speaks of the enthusiasm which inspired his 'researches', but he does not succeed in conveying the sense of it to the reader. The study records every fact that has been discovered about the biography of Collins; it traces every analogy discernible between his poems and those of his predecessors, and it examines their

[17] *Poor Collins: his Life, his Art, and his Influence*, by Edward Gay Ainsworth. Cornell Univ. Press and O.U.P. pp. xii+340. 13*s.* 6*d.*

influence on later poets. Ainsworth refers in his Preface to the *Road to Xanadu* and states that he has endeavoured to follow the example set by Lowes by revealing 'the imaginative process' of Collins's genius, 'the use made of the source rather than the source itself'. Yet it is precisely this which he fails to achieve, and any comparison between the two studies must produce the conviction that his work lacks the imaginative insight and delicacy of perception which made that of Lowes so revealing. Ainsworth, of course, does not confine himself to the study of sources. An example from another section of the book may serve to illustrate the same point. Chapter viii deals with the poet's use of allegory and personification, each ode being separately examined, since, as the writer says with justice, 'personification was almost second nature to Collins'. Yet there is no reference to the *Ode to Evening* in this connexion, presumably because there the personification is not specific, but the effect is produced and evening is sufficiently individualized by sheer force of imagination.

It would be unfair to end on this note. Ainsworth's study achieves much that he set out to do and it is a worthy tribute to a poet who has not always been adequately appreciated. It is perhaps inevitable that English readers will prefer the essays of Blunden and of Garrod, but that is not necessarily to underrate the results procured by a more obviously academic method.

In Part VIII of his *Johnsonian Gleanings*[18] A. L. Reade continues his laborious undertaking and produces what is rightly designated *A Miscellany*, containing information on a diversity of subjects. These include among the lengthier articles such things as 'The Johnsons of Lichfield', pp. 26–57, and 'Johnson's Uncles in Lincolnshire', pp. 83–100, but it is impossible by the citation of titles to do justice to the wealth of detail discovered. This sometimes relates directly to Johnson and his family, e.g. 'The Second Marriage of Mrs. Samuel Johnson's Grandfather', but also to any and every person with whom he can be shown to have had any dealings, however slight. Nothing and no one escapes Reade's net.

[18] *Johnsonian Gleanings. Part VIII. A Miscellany*, by Aleyn Lyell Reade. Lund, Humphries. pp. vi+216. 25*s*.

In his preface he promises a further volume of miscellanea, to be followed by 'a straight narrative of Johnson's life down to 1740' which will be as 'detailed as [he] can make it' and contain the main results of his researches. He proposes to 'round off [his] work for this period', i.e. 1709–40, by 'a complete index to the whole ten Parts', and ultimately to proceed to deal with Johnson's later life 'by the same methods of research'. Johnson's own remark can most fitly be adapted and applied to his latest biographer: he knows very well what he is undertaking and he does it very well.

Lucy Porter to Dr. Johnson: her only known letter is contained in an article (*T.L.S.*, Aug. 28) by James Lowry Clifford.

An Eighteenth-Century Portrait,[19] the sub-title of A. R. Humphreys's *William Shenstone*, is perhaps the better description of his essay. For in it Shenstone is less the main subject than the excuse for delightful digressions on eighteenth-century taste in gardening, theories of aesthetics, and ideas about life. The book is written with charm and with understanding of a period which 'found its chief concern in social relations and lived with its feet on the ground, wherever its head happened temporarily to be'. In a sense, the subordination of Shenstone to the interests which occupied him—his friends, his books, and above all his *ferme ornée*—best reflects the man and his life. In any case there is no cause to regret the method which has produced so readable and at the same time so scholarly a result.

D. M. Low has followed up his edition of the *Journal* (see *Y.W.* x. 283–4) by the biography of *Gibbon*[20] which he there proved himself so well qualified to write, and his present achievement fulfils the expectations formed after reading his earlier Introduction. Low has made full use of published and unpublished material in the Journal, Memoirs, and letters of Gibbon and he has also discovered and pieced together much information not hitherto available. The resulting Life is the most satis-

[19] *William Shenstone: An Eighteenth-Century Portrait*, by A. R. Humphreys. C.U.P. pp. xii+136. 6*s*.

[20] *Edward Gibbon*, by D. M. Low. Chatto and Windus. pp. xiv+370. 15*s*.

factory estimate that has been written, and it produces the impression that, however much dispute there may still be about certain points, the portrait that emerges is equally fair to both the man and the historian. As in Mowat's book last year, stress is laid on Gibbon's virtues of sincerity, candour, and dignity, and while we are not asked to overlook what is small and even ridiculous in his make-up, physical or mental, we are made to see the whole figure in its proper proportions. There can be no doubt about the effect that it produces. The great historian was also a great man, whose weaknesses cannot conceal his sterling worth.

Low is convincing in his treatment of Gibbon's relations with his father, his aunt, and his stepmother, and the account of the love-affair with Suzanne Churchod and its frustration probably presents the whole truth as far as it is ever likely to be ascertained. Gibbon in the militia, on his travels, in parliament and among his friends is portrayed in masterly fashion, but the author is at his best in the chapter entitled 'A Vindication' in which the extent of Gibbon's scepticism and opposition to Christianity are examined. 'What infuriated the pious, even if they did not at once realize the full measure of it, was that Gibbon had broken down for good the frontiers between sacred and secular history. . . . It was a signal advance in historical science.' This is what is of fundamental importance in his attack, yet his position in this respect is one which is nowadays accepted by churchmen, however orthodox.

The final summing-up of Gibbon's position as an historian goes near to the centre, particularly in its understanding of the means by which the reader is forced to surrender 'to the pervading dream of antiquity in which the author moves'. Gibbon avoided the 'self-stultification which arises out of too much knowledge', 'by keeping to fundamental probabilities'. One great 'element of durability in *The Decline and Fall* is the author's abstention from theorizing. . . . Gibbon's criticism is absorbed in his creation, which is a picture of human destiny'. Nevertheless, 'The History is charged with reflexions that anticipate the most progressive thought of our own day. . . . Amid the enormous accessions of knowledge . . . about the past . . . Gibbon's bridge between the ancient and modern worlds re-

mains remarkably safe. Moreover the journey is unfailingly entertaining'. Gibbon wrote with 'substantial accuracy', with 'unsleeping scepticism', and with a 'truly humane outlook'. He believed that freedom of the mind is 'the source of every generous and rational sentiment' and that it may be destroyed 'by habits of credulity and submission'. It is this belief in the virtue of reason which gives unity to his greatest book and makes it typical of the man and of his age.

The leading article in *T.L.S.* of 24 April, entitled *The Historian and 'The Gibbon'*, celebrates the bicentenary of Gibbon's birth by a critical appreciation.

In *Son to Susanna*[21] G. Elsie Harrison recounts the *Private Life of John Wesley* with something of the style and outlook of a novel of adventure blended with a psychological romance. At the same time her facts are substantiated by research for which she gives her references in the most approved scholarly fashion. 'Mrs. Harrison tells the story of the women who influenced Wesley . . . of the part they played in fashioning the Leader of the religious revival which bears his name. . . . This is a book which will shock many Wesleyans.' This extract from the description on the jacket summarizes the contents of the book, and, except that the last phrase is, we hope, untrue, it may serve as a description of an original piece of work in which wit and wisdom are united. Nor can any reader doubt the genuine faith and underlying seriousness of the writer.

The Inscription over the Gate[22] is a most unusual account of the writer's reactions at various periods of his life to Blake's well-known illustration to Dante—Virgil and Dante at the Gate of Hell—which is reproduced as a frontispiece to the volume. The book is not one that admits of summary, though in a sense a summary may be found in the curious dialogue with which it concludes. In it Blake is blessed and praised 'for his life which was an act of faith in the artistic vision', 'for the example that

[21] *Son to Susanna, the Private Life of John Wesley*, by G. Elsie Harrison. Nicholson and Watson. pp. 354. 8*s*. 6*d*.

[22] *The Inscription over the Gate*, by H. R. Wackrill. Peter Davies. pp. 126. 5*s*.

he has given to all creative artists . . . the pattern of patience and courage and belief in the authenticity of their message', 'for the truth which he has shown us . . . that art without imagination is dead'.

The facsimile reproductions in colour of *Blake's Illustrations to the Book of Job*[23] are similar in style to the facsimile editions of other of his works by the same publishers. The present volume is excellently carried out. In a brief note at the end, Philip Hofer describes these drawings as Blake's most important achievement, and shows how the subject interested him throughout his life. Not only have single designs survived, but also four complete series, one in water-colours, executed for Thomas Butts, the second, in darker colours, for John Linnell, the third on a greatly reduced scale, in pencil with touches of colour, and lastly the fourth, on the same smaller scale, carefully finished in water-colours, presumably as a final guide for making the copperplates. This last set is in Hofer's possession and was only recovered in New Zealand in 1928: it is from it that the present facsimiles have been made, so rendering them for the first time accessible to students of moderate means.

Thornton's *Virgil*[24] was intended for the use of schoolboys, and, to attract them, it was adorned by 117 pages of small woodcuts. Blake was commissioned to illustrate Ambrose Philips's Imitation of Virgil's First Eclogue for the third edition which contained 230 cuts, and in this way he was led to execute his first and only wood-engravings. In this Nonesuch reproduction Geoffrey Keynes enables us to make a very complete study of Blake's achievement, for we are given the twenty illustrations to the Eclogue reproduced from this book, reproductions of proofs from eight of the blocks in their original state,

[23] *Illustrations of the Book of Job by William Blake, Reproduced in Facsimile from the original New Zealand set in the possession of Philip Hofer.* Dent. 21*s.*

[24] *The Illustrations of William Blake for Thornton's Virgil with the First Eclogue and the Imitation by Ambrose Philips*, the Introduction by Geoffrey Keynes. Nonesuch Press. pp. 38+pulls and prints. 15*s.*, limited edition.

before they were cut down to fit the page; sixteen of the original drawings for the engravings and, in a separate folder, a set of prints taken direct from electrotypes of the wood-blocks made by Blake himself and recently rediscovered among the effects of one of Linnell's descendants.

In his Introduction Keynes tells the story of Blake's intercourse with Thornton and of the latter's horror at the engravings, which he wished to suppress. However, he was persuaded against his own judgement to retain all but three, the designs for which he had re-engraved by a professional. These, too, we are enabled to compare with Blake's originals.

The volume also contains Virgil's *First Eclogue* and the *Imitation* by Ambrose Philips which are for the first time reproduced with the whole series of woodcuts, the two sheets of proofs, and the original drawings. It provides a revealing interpretation of Blake's work. Nor would we willingly spare either Keynes's enthusiastic account of it or his welcome reprint of Blake's 'pungent marginalia' in a copy of Thornton's pamphlet on The Lord's Prayer. We can share the satisfaction Blake must have felt in taking his revenge on his unimaginative employer.

Holding, as he says, that 'human beings are much more interesting than their causes or their beliefs', Hesketh Pearson has written a life of *Tom Paine*[25] which is chiefly concerned with the man and his characteristics, and with an attempt to understand the motives which inspired him in his wrong-headed, warm-hearted fight for liberty. The figure which emerges, once so anathemized and so influential, in England, in America, and in France, is likable enough and it is possible to admire his single-minded courage and devotion to dangerous causes without losing sight of his bias in political reasoning. For Paine's optimistic belief in man's reason and in his inevitable progress towards perfection if once he can be set free from tyranny is no longer credible. Great as was his influence, it is not possible to prove that Paine was a great political thinker, nor does Pearson attempt to do so. Nor is it true, in spite of his biographer, that Paine can claim in any sense to be the 'real

[25] *Tom Paine, Friend of Mankind*, by Hesketh Pearson. Hamish Hamilton. pp. 318. 9*s*. net.

author' of the Declaration of Independence or, as he himself believed, to have contributed as much by his pen as Washington by his sword to the establishment of the United States of America—a title which, by the way, he did not invent. Not many people will be found to agree that Burke's reputation has waned below that of Paine, who 'of course, had no difficulty in demolishing' the 'masked pensioner', author of the *Reflections* on the French Revolution. It is not necessary to be a friend to the French monarchy in order to recognize that its abolition and the construction of a new constitution were a more perilous undertaking than Paine was able in his simplicity to conceive. One need not believe that Burke's position in the *Reflections* is impregnable, because one finds in his pamphlet signs of more profound political thinking than is to be traced in any of Paine's polemical writings. The one man is a mere controversialist, however deep his faith in his political creed: the other is never content with the point at issue but must show it in relation to both past and future.

Yet, however much one may dissent from some of Pearson's opinions, it is fair to acknowledge that he has written a sympathetic and lively account of a man whose importance and influence were much farther-reaching than has often been allowed by those who object to his teaching.

The English Voltaire. Tom Paine: Citizen of the World is the title of the leading article in *T.L.S.*, 30 January, which celebrates his bicentenary.

With his biography, *Beckford*,[26] Guy Chapman puts the coping-stone on the edifice he has erected to the memory of the Abbot of Fonthill and his writings. Many years of study have enabled him to produce a credible portrait of one about whom all kinds of legends have accumulated. For credible the portrait is, though not every one will believe in its truth, and the unbelievers may even say that Chapman's conclusions are disproved on his own showing. Where all must agree is that he presents and disentangles evidence never before examined, and that his proofs of the tampering—by Beckford himself—with the letters and other manuscript material are convincing. There

[26] *Beckford*, by Guy Chapman. Cape. pp. 366. 15*s*.

can be no further dispute about Beckford's methods and the consequent untrustworthiness of the documents which he embellished in order to make a favourable impression on posterity.

Chapman's researches into their authenticity influence all his opinions, but he relegates the detailed discussion of the subject to appendixes. He professes himself dissatisfied with the result of his labours, and describes his book as 'no more than a tentative essay'. It may be so, but whether his portrait be a true likeness or whether it err on the side of leniency, Beckford is presented not as an isolated figure but in close relation to his background. 'Romanticism', Orientalism, dabbling in 'black magic', eccentricity, wrong-headed genius—all these go to the making of the man whose attraction cannot be gainsaid, much as, from other points of view, he may repel us.

Robert Burns,[27] by Hans Hecht, was not sent for notice last year but is too important a book to be passed over. It has been largely revised, changed, and amplified since its original appearance in 1919, and, in its English dress, with its newly compiled bibliography, is thoroughly up to date and in many respects the most satisfactory treatment of the subject. The author's aim is avowedly 'to show the universal aspect of Burns by presenting him against the broad backgrounds of British civilization, of the eighteenth century, and of European culture in general' while 'leaving out of account . . . much that is merely ephemeral, however characteristic'. The chapter on 'Burns as a Song-Writer' may be taken as an example of Hecht's method, which is well illustrated by the following quotation:

> 'He was gifted with the power . . . of raising the particular to the typical. If, then, his rich endowments were joined to what was best in traditional literature, it was possible that poet and people might become one, and that those rare conditions which form the basis of the older folk-songs and the so-called genuine folk-ballads might be created—that is the boundary-line between the one who made the song and the many who sang it might disappear. The magnitude of this idea of Burns's is tremendous and unique, and the manner of its execution of inexhaustible interest.'

[27] *Robert Burns, The Man and his Work*, by Hans Hecht, translated by Jane Lymburn. Wm. Hodge. 1936. pp. xvi+376. 12*s*. 6*d*.

Hecht proceeds to show his own interest in the subject by a detailed examination of the song-lyrics, concluding it with the summary estimate that 'Burns's output of songs is an achievement with which no other nation has anything to compare. The complete Treasury of Scottish songs had passed through his mind and been stamped by his personality with a new national spirit.' However, Hecht has not subordinated 'the man' to his 'work' but emphasizes the same traits in his personality which are found in his poetry: 'they are permeated with the same burning passion, the same pride, and the same manliness'. The career of Burns reflects the image of his age, and 'at its best his poetry rises to the typical expression of the highest ideas that the eighteenth century was called upon to communicate to mankind. He took a literary tradition that was confined within the bounds of a too narrow realism and developed it to its farthest possible limits by infusing it with his own spirit, which was gripped and inspired by the great ideas of the time, and which reached out towards the universal.'

A useful feature of the book is the reprint of R. Heron's Memoir of Burns from the Edinburgh edition, 1797, which, as Hecht rightly says in his 'Introductory Remarks' on it, is more frequently quoted than read.

J. Crichton-Browne's *Burns from a New Point of View*[28] was noticed in *Y.W.* vi. 233. It now appears in an enlarged edition and includes essays on 'Burns and the Drama', 'Burns Annotations', and 'Jean Armour' as well as the important title essay.

The title of J. M. Baker's book on Crabb Robinson[29] is somewhat misleading, since in fact the treatment of the later life is very disproportionate to the space allocated to the earlier years: Crabb Robinson of Russell Square scarcely emerges from his retirement. Baker has compiled a biography which is based mainly on the material to be found in the pocket-books from the notes in which Crabb Robinson subsequently wrote up his

[28] *Burns from a New Point of View*, by James Crichton-Browne, with a Foreword by J. Ramsay MacDonald. 2nd edition. Wm. Hodge. pp. xiv+130. 3*s*. 6*d*.

[29] *Henry Crabb Robinson of Bury, Jena, 'The Times' and Russell Square*, by John Milton Baker. Allen and Unwin. 8*s*. 6*d*.

diary, and from the volumes of his correspondence which are to be found at Dr. Williams's Library. The diary and reminiscences themselves do not appear to have been much consulted, except in the published extracts. Consequently Baker is led to make some errors which must astound those more intimately acquainted with the material in question, as for example (p. 191) when the author says that the letters 'make surprisingly little reference to his court-room experiences'. While this may be literally true, it is misleading without a specific mention of the fact that there are detailed descriptions in the diary of most of the cases in which Crabb Robinson took part and of many of those which he attended as an onlooker when on circuit. More serious are the many mistakes made in the transcriptions and renderings of the German sentences which constantly occur in Crabb Robinson's journals and elsewhere. He had spent five years in Germany and spoke the language sufficiently well to impersonate Fichte successfully. Even when in later life lack of practice had made him less fluent, he could not have made the elementary blunders which are constantly attributed to him by his biographer. Indeed, no man who drops naturally into a foreign tongue is likely to make the kind of mistake to be found in this book: the mistranslations which occur suffice to show where the blame lies (see e.g. pp. 111, 183).—It is also strange that Baker is unaware of Herford's key to Robinson's shorthand and that he has not troubled to decipher the many illuminating entries to which he refers as unreadable.

In short, the biography has a superficial appearance of erudition which is not borne out by closer examination, while the estimate of his life as a 'romance', which 'appeals in retrospect like a succession of scenes from some old play' would certainly have surprised Crabb Robinson as much as it would have annoyed him to be described as possessing 'a Rousseau-like wistfulness and sensitiveness'. Neither statement tallies with what we know of the man's common sense, legal training, gaiety, and unfailing high spirits.

In *Eighteenth Century London Life*[30] Rosamond Bayne-Powell

[30] *Eighteenth Century London Life*, by Rosamond Bayne-Powell. Murray. pp. viii+386. 15*s*.

presents the reader with a wide and variegated if not very profound introduction to her subject. She ranges from 'An Historical Survey' (in seven pages) over the aspect of London, means of communication, life, government, politics, trade, amusements, education, dress, literature, art, and music (these last three in a chapter of fifteen pages), and a variety of other topics which are all treated brightly and interestingly. Students of the century will probably not discover much with which they are not already familiar, but they may enjoy looking at the illustrations and reviving their knowledge of social conditions by a glance here and there at the letter-press.

Margaret Barton's *Tunbridge Wells*[31] is a pleasantly enough written account of the rise and flourishing of that watering-place to merit mention as a book which provides social background for literary students. But it is altogether an exaggeration to claim for it in the words of the 'blurb', that it 'throws new illumination upon . . . social history' or that it contributes anything of importance to our knowledge. Miss Barton's references to literary people, e.g. Cibber and Young, are often actually misleading by their bias.

In *Essays and Studies*,[32] vol. xxii, E. F. Carritt has a paper on *Addison, Kant and Wordsworth*, in which he traces Addison's influence on the German philosopher, and thus, through Coleridge, on Wordsworth (see, further, p. 237). Mary Lascelles contributes a detailed examination of *Some Characteristics of Jane Austen's Style*, starting from statements in her letters and corrections in the drafts of *The Watsons* and *Sanditon*.

E. H. W. Meyerstein contributes a paper on *Chatterton: his Significance To-day* to the current issue of *Essays by Divers Hands*.[33] In the same volume the present writer

[31] *Tunbridge Wells*, by Margaret Barton. Faber. pp. 364. 15*s*.

[32] *Essays and Studies* by Members of the English Association. Vol. xxii. Collected by Helen Darbishire. O.U.P. pp. 92. 7*s*. 6*d*.

[33] See above, p. 21 and footnote 29.

prints a lecture on *Eighteenth Century Ideals in Life and in Literature.*

The chief contributions in the current *Burns Chronicle*[34] include photographic reproductions of Burns's letter and song addressed to Miss Wilhelmina Alexander, 'the lass o' Ballochmyle', and the text of two letters from John Murdoch to James Currie. There is also printed an *Epistle to Dr. John Mackenzie* which is claimed, on internal evidence, to be an addition to the Burns canon.

The presentation volume to Professor Fiedler[35] contains two articles of interest to students of eighteenth-century literature in this country. L. F. Powell has an essay entitled *Friedrich von Matthisson on Gibbon* which reproduces the account given in a letter to Charles de Bonstetten of von Matthisson's visit to Gibbon in the autumn of 1789. This has not previously been easily accessible to English readers, by whom it has been overlooked though it is of great interest as a description of Gibbon's appearance, personality, and literary tastes. Edna Purdie's paper deals with *Some Adventures of 'Pamela' on the Continental Stage* 'as an index to more than one of the changes of sentiment of eighteenth-century Europe'. She traces Pamela's fortune on the stage in France, Italy, Germany, and Austria and shows the popularity of the heroine in the various countries where she appeared, and particularly in Vienna, where plays on the subject were successfully performed in the late seventies.

W. P. Jones has an article in *Annals of Science* (July) on *The Vogue of Natural History in England, 1750–1770,* in which he traces the connexion between the Deistic attitude and the fashionable interest in various branches of science. To 'look from Nature up to Nature's God', to seek evidence from the links of the existence of the great chain of being resulted often in nothing better than dilettantism, but it produced also a good deal of serious scientific work. Jones gives Gray's annotations

[34] *Burns Chronicle and Club Directory,* ed. J. C. Ewing. 2nd Series. Vol. xii. The Burns Federation: Kilmarnock. pp. 220. 3*s.*

[35] *Fiedler Festschrift.* O.U.P. [Only offprints have been received.]

to his copy of Linnaeus and his field-note-books as examples of his work as a naturalist. The *Natural History of Selborne* is another product of the same taste, which Jones thinks was closely linked to the social history of the time.

English, vol. i, number 4, contains an article by Lord Ponsonby entitled *A Curiosity in Literature* in which he gives an account of Letitia Pilkington and her *Memoirs*. In number 5 Dorothy M. Stuart writes about *Horace Walpole in Kensington*; in number 6 William Matthews examines *Polite Speech in the Eighteenth Century*, and Guy Boas discourses on *Dr. Johnson on Schools and Schoolmasters*.

In *Eng. Studies* (Feb. and April) B. Fehr continues his investigation of *The Antagonism of Forms in the Eighteenth Century*, with reference specially to architecture, painting, aesthetics, and literature.

In *J.E.G.P.* for April and July, Allen Walker Read makes a detailed study of *Projected English Dictionaries, 1755–1828*, which he considers chronologically, the determining dates being the publications of Johnson's dictionary in 1755 and of Walker's in 1828.

M.L.N. (March) contains *Notes on Some Eighteenth Century Dramas* by F. S. Miller, *An Inconsistency in the Thought of Goldsmith* by I. L. Schulze, *An Eighteenth-Century Essay on Spelling* by R. C. Boys. In the same journal, in June, Cortell Holsapple has a note on *Some Early Verses by Chesterfield* and in Nov. V. M. Hamm writes on *Addison and The Pleasures of the Imagination* and J. B. Kern on *The Fate of James Thomson's 'Edward and Eleanora'*.

In *Mod. Phil.* (Feb.) Walter Graham writes on *Thomas Baker, Mrs. Manley, and the Female Tatler*, J. Fisher on *Shenstone, Gray and the Moral Elegy*, with special consideration of Shenstone's contribution to elegiac metre, and A. E. Case on *New Attributions to Pope*. In the same journal (Aug.) there is an article by Hoyt Trowbridge entitled *Joseph Warton on the Imagination* which lays stress on his insistence upon the visual image as 'the characteristic feature of his poetic theory'.

Shenstone's Billets (*P.M.L.A.*, March) by Irving L. Churchill gives an account of 18 pages of manuscript in Shenstone's handwriting, which contain lists of songs and ballads which he had examined and classified with comments for Percy's guidance in the compilation of the *Reliques*. These 'Billets' are an integral part of the Percy-Shenstone correspondence, but owing to their removal to Harvard they were not printed by Hecht.

P.M.L.A. (June) contains *Notes on Three of Fielding's Plays* by Charles B. Woods, and articles on *The Metrical Tale in XVIII Century England* by John W. Draper and on *The Irish Background of Goldsmith's Social and Political Thought* by Robert W. Seitz. The three plays considered in the first of these articles are *The Letter Writers, or a New Way to Keep a Wife at Home*; *The Modern Husband*; and *Eurydice Hiss'd*. Draper comments, in his essay, on the neglect of the metrical tale by critics of the eighteenth century, and notes some typical examples, while the title of Seitz's paper sufficiently indicates its contents.

P.M.L.A. (Sept.) has a contribution by Lane Cooper entitled *Dr. Johnson on Oats and other Grains* in which he examines the sources of Johnson's definition and points out that the *Dictionary* 'is to some extent an encyclopaedia' and that Johnson's articles on the various types of grain depend on the best available books of reference. In the same issue James H. Warner examines *Eighteenth-Century English Reactions to the 'Nouvelle Héloïse'*, and Victor M. Hamm suggests that Jean Chapelain's dialogue *De la Lecture des Vieux Romans* may be *A Seventeenth-Century French Source for Hurd's Letters on Chivalry and Romance*. *Burns' Highland Mary* is the subject of an article by Robert T. Fitzhugh in which he opposes what he calls a 'straightforward well-documented and reasonable narrative' to a 'sentimental legend'.

In the same quarterly (Dec.) Clarence De Witt Thorpe writes on *Addison and Some of his Predecessors on 'Novelty'* as a source of aesthetic delight which he attempts to relate to other aesthetic pleasures. There is also a short paper by J. Frederick Doering on *Hume and the Theory of Tragedy*.

P.Q. (Jan.) contains *An Early Eighteenth Century Note on Falstaff* by R. W. Babcock. In April W. Graham writes on

Joseph Addison's Letters to Joshua Dawson, E. L. Avery on *Foreign Performers in the London Theaters in the Early Eighteenth Century*, and C. E. Burch contributes *Notes on the Contemporary Popularity of Defoe's Review.*

In *R.E.S.* (Jan.) Theodore F. Newton has an article on *The Civet-Cats of Newington Green: New Light on Defoe*, in which he relates a discreditable episode of Defoe's early life. In the same issue George Winchester Stone, Jr., describes *Garrick's Presentation of Antony and Cleopatra.* In April, R. W. Chapman prints a list of *Johnson's Letters* in the hope that it may produce further examples. In July, William Matthews contributes a paper on *Some Eighteenth Century Vulgarisms.*

T.L.S. contains the following contributions in addition to those mentioned above: 27 Feb., *The Auchinleck Entail*, by C. H. Bennett; 3 April, *Fielding's Danish Translator: Simon Charles Stanley, the Sculptor*, by Katharine Esdaile, who gives an account of his rendering of *Joseph Andrews* into Danish; 10 July, K. L. Joshi on the use of the term *Augustan Age* in 1726; 17 July, *Concealed Verse in Pope's Prose*, by E. H. W. Meyerstein; 24 July, Sheila Radice on *Lord Chesterfield*; 28 Aug., C. H. Collins Baker on *Lady Mary Wortley Montagu's Fiancé*; 11 Sept., J. Reading on *Poems by Johnson*, and W. Forbes Gray on two unpublished letters by *Horace Walpole*; 13 Nov., Sir Stephen Gaselee on *The Walpole Letters*; 11 Dec., Sir Philip Magnus on *Goldsmith and the Burkes*, gives fifteen additional lines of *Retaliation* in a letter of Goldsmith to Burke.

XII

THE NINETEENTH CENTURY AND AFTER

I. 1800–1860

By B. Ifor Evans

The material in this chapter has been arranged as: (i) general works; (ii) individual authors. The authors have been treated in a chronological order.

Pride of place among general works should go to Douglas Bush's study of *Mythology and the Romantic Tradition*, but as this work extends beyond the period it has already been considered in Chapter I (see pp. 13–14.). H. V. Routh has also published an elaborate general study[1] in which he suggests that the nineteenth century was seeking a new interpretation for life, which it failed to gain. He attempts to summarize the degree and manner of the failure as it is found in a number of the major writers. His preoccupation is philosophical rather than literary. He suggests that 'romantic' philosophy had implied that God was to be found within the individual, and to be interpreted through experience, and such a conviction is assumed in the mysticism and intuitions of the romantic poets. The leaders of Victorian culture still live on the inspiration of the romantic movement, but each applied it in his own way. 'They looked within themselves for a divine pattern on which to model their thoughts; they looked on conduct for a reflection of that pattern, describing what they saw so as to make it fit in with their ideal. They tried to adjust ethics to metaphysics. . . . They express a tension, a yearning, not a realisation. They show us how they think we ought to live, not how we can live.' Routh writes throughout in a learned and challenging way, though it may well be urged that he does little justice to the aspects of the century which do not lie conveniently within his argument. Even if his general thesis be denied, his studies of the individual writers are of value in themselves.

[1] *Towards the Twentieth Century*, by H. V. Routh. C.U.P. pp. x+392. 21*s*.

The impression that Routh has done less than justice to the nineteenth century may be gained from two essays[2] by G. M. Young, 'The Victorian Noon-Tide' and 'The New Cortegiano.' In these, and in some other essays in the same volume, he draws attention to features in the culture of the century which are often forgotten.

W. Henderson has made a selection[3] of the popular broadsheets which in Victorian times were printed in Seven Dials by the Catnach Press and sold in the London streets. As poetry they can make little claim, but for vigorous detail and popular humour they have an appeal as obvious as the bold 'cuts' which illustrate them. Their value as a social document is obvious. Some of them deal with current crimes ('The Maybrick Trial is over now'), but the Seven Dials press also issued such lyrics as 'Drink to me only with thine eyes', and this to the audience which enjoyed 'I am a broken-hearted milkman, in grief I am arrayed'. Henderson has made his excellent selection from the collection of broadsheets presented to the British Museum by the Rev. S. Baring-Gould.

In Wordsworth studies the outstanding item is the publication by E. de Selincourt of two further volumes[4] of his edition of the letters of Dorothy and William Wordsworth. At the beginning of this period, in 1806, William was thirty-six and Dorothy one year younger. The tumultuous years had passed and much that was best in Wordsworth's verse was completed. The second volume ends in 1820, with Wordsworth under the patronage of Lord Lonsdale, Stamp Distributor, author of *The Excursion*, and, as Keats discovered, distinctly a personage. Some have tried to show that there was little difference between the Wordsworth of 1800 and 1820: the record of these letters shows that such a theory is untenable. The ironist need not rejoice, for the correspondence shows that in these two decades

[2] In *Daylight and Champaign*, by G. M. Young. Cape. pp. 312. 8*s*. 6*d*.

[3] *Victorian Broadsheets*, ed. by W. Henderson. Country Life. pp. 160. 7*s*. 6*d*.

[4] *The Letters of William and Dorothy Wordsworth*, ed. by E. de Selincourt. O.U.P. Vol. I, pp. xx+458. Vol. II, xi+459–932. 42*s*.

a proud nature had to struggle with a number of difficulties, including public indifference. There is a note of genuine pathos in Wordsworth's letter to Daniel Stuart in 1812, or in his letters to Lady Beaumont, the most understanding of his friends. It was unfortunate that neglect led him to despise outside criticism, for there are indications that domestic comment was too genial. Even if his comment on Jeffrey's notice of *The Excursion* can be justified, it is unhappy to find his confession that he had not read Coleridge's *Biographia*. The estrangement from Coleridge was the most formidable break in this period, apart from the death of two of his children. The intricate story of the loss of Coleridge's friendship is told by de Selincourt more fully than ever before: Wordsworth is forced to send him a stern reproof, and even Dorothy for a time loses patience. These volumes probably contain the best of Wordsworth's letters, for they are more self-revealing than those of the earlier period. Of de Selincourt's editorship little need be said, except that he maintains the same scrupulous scholarship which he has shown elsewhere.

In *Addison, Kant and Wordsworth* (*Essays and Studies*, vol. xxii), E. F. Carritt, as noted on p. 230, seeks to show that Addison was the father of modern critical theory. He doubts if the claims of Muratori, especially any claim that he influenced Addison, can be supported. Further, Carritt suggests that 'the critical theories of Wordsworth and Coleridge, and even to some extent their actual poetry, were influenced by the aesthetic speculations of the preceding century, which had indisputably evinced and fostered a taste to appreciate them'. This influence was partly direct and partly through the medium of Kant, 'and in Kant's aesthetic theory we find little, except its rather strained connexion with his general theory of knowledge, not anticipated by English writers'.

H. G. Wright publishes *Two Letters from Wordsworth to Robert Jones*, the manuscripts of which are in the National Library of Wales (*R.E.S.*, Jan.). The letters belong to the years 1833 and 1835, and their tone is melancholy, with references to the bodily weakness of the poet or his relatives, and to the loss of friends. As Wright suggests, this sense of loss leads Wordsworth

to cling 'all the more tenaciously to Robert Jones, with whom are associated so many memories of his early childhood'.

A number of references deal with sources and influences. Marie P. Hamilton in *Wordsworth's Relation to Coleridge's 'Osorio'* (*S. in Ph.*, July) suggests some borrowings from Coleridge by Wordsworth in *The Idiot Boy* and *Ruth*. N. P. Stallknecht in *Wordsworth's 'Ode to Duty' and the Schöne Seele* (*P.M.L.A.*, Mar.) considers the influence of Schiller, particularly of the *Anmuth und Würde*, on the *Ode to Duty*. Similarities there certainly are, though those who have examined Wordsworth's thought, developing in the various versions of the *Ode*, will hesitate to accept any source for this outside the poet's own experience. S. H. Monk in *Wordsworth's 'Unimaginable Touch of Time'* (*M.L.N.*, June) shows the indebtedness of Wordsworth in his sonnet *Mutability* to Milton's tractate *Of Education*. Bennett Weaver in *Wordsworth's 'Prelude': The Poetic Function of Memory* (*S. in Ph.*, Oct.) discusses the various ways in which memory functioned in Wordsworth's poetry. N. P. Stallknecht in *Nature and Imagination in Wordsworth's Meditation upon Mt. Snowdon* (*P.M.L.A.*, Sept.) analyses some of Wordsworth's possible sources. His danger may be, as in the article already noted, that he is unprepared to allow anything to arise directly from Wordsworth's own experience. F. Christensen (*T.L.S.*, Sept. 25) argues that Mary Hutchinson and not Dorothy Wordsworth is referred to in *The Prelude* (xi. 199 *A*, text).

T. O. Mabbott in *A Sonnet by Wordsworth* (*N. and Q.*, Dec. 25) publishes a sonnet 'to a picture by Luca Giordono, in the Museo Borbonico at Naples', from the *Home Journal* (New York), 2 Oct. 1847. The first line reads: 'A sad and lovely face, with upturn'd eyes.'

There is less to report than usual this year in the study of Samuel Taylor Coleridge. E. de Selincourt has an important article entitled *Coleridge's 'Dejection: An Ode'* in *Essays and Studies*, vol. xxii. This poem has been known from the *Sybilline Leaves* of 1817, from the different version in the *Morning Post*, 7 October 1802, and from certain manuscript versions. The first version of the ode, as it was written and sent to Sara Hutchin-

son on 4 April 1802, is now printed by de Selincourt. As he indicates, Coleridge could not have published that part of the poem which refers to Sara, for though he made no secret of his alienation from his wife, his attachment to Sara was unknown outside the Wordsworth circle. Poetically the new portions may fall below the rest of the poem, but their biographical importance is obvious, and de Selincourt adds a note on their interpretation and on Coleridge's love for Sara Hutchinson.

E. Leslie Griggs publishes (*Mod. Phil.*, May) from B.M. Add. MS. 34225, a fragment of a play, *Diadestè* by Coleridge. He dates the piece tentatively as between 1812 and 1820. The fragment is in prose on an Arabian theme.

Lewis Patton (*T.L.S.*, Aug. 21) publishes Coleridge's marginal annotations in a copy of *Outlines of a Plan for the General Reform of British Land Forces*, 1806, 'By the Hon. Brig. General Stewart'. Coleridge's comments consider the profession of the soldier in relation to the State.

The present writer (*T.L.S.*, May 29) publishes Coleridge's marginalia in the Coleorton copy of Jeremy Collier's translations of the *Conversations of Marcus Aurelius*, &c. Coleridge's comments are on slang and its relationship to imagery. The writer relates these notes to Coleridge's published opinions on language.

W. K. Pfeiler (*M.L.N.*, Mar.) in *Coleridge and Schelling's Treatise on the Samothracian Deities* seeks to show that Coleridge in his fragmentary lecture on Arabian and Greek mythologies was influenced by Schelling's lecture, *Über die Gottheiten von Samothrake*.

E. H. W. Meyerstein (*T.L.S.*, Aug. 21) discusses Coleridge's debt to Chatterton's 'African Eclogues' in an article entitled *Chatterton, Coleridge, and Bristol*. F. W. Sypher (Aug. 28) adds a comment, and Meyerstein supplements his article with a note (Oct. 30) on the *Completeness of 'Kubla Khan'*, and R. H. Coats (Dec. 18) suggests a parallel between *Kubla Khan* and *The 'Solitary Reaper'*.

Margaret Sherwood in a pamphlet[5] attempts briefly to summarize Coleridge's theories on the Imagination.

[5] *Coleridge's Imaginative Conception of the Imagination*, by Margaret Sherwood. Wellesley, Mass: Wellesley Press. pp. 47. 50 cents.

With the publication of a twelfth volume,[6] Sir Herbert Grierson and his assistants complete their long task of editing Scott's letters. Six thousand printed pages of Scott's correspondence are now available for the student. This last volume is of a miscellaneous character. The few letters of the period 1831–2 are dominated by ill health. In April 1831 Scott has to confess to William Taylor that he has been rendered 'unable by a severe indisposition', but in the same month he writes to Cadell that he is 'pretty well' and 'we will say no more about health, for everyone badgers me about it'. So it goes on to the end, an unequal struggle of mind with body until, in June 1832, three months before his death, the great stream of correspondence peters out in a brief note addressed to Arthur Schopenhauer, the German philosopher of pessimism. Grierson also publishes a series of letters of Scott to his wife discovered as late as 1935 in a secret drawer in the desk at Abbotsford. They are in four series: letters to Charlotte Carpenter before her marriage to Scott; letters to his wife from London in 1807; letters written on the Tour in the Light-House Yacht, 1814; and letters from Belgium and France in 1815. They contain no startling revelations. One generation would have called them an expression of strong, manly sentiment, and another would find them conventional and unaffecting. The erotic, like the metaphysical, did not trouble Scott, as is obvious from his art. Grierson also publishes a series of letters to George Ellis, Richard Heber, Bishop Percy, C. R. Maturin, and Mrs. Maturin. For the most part these deal with Scott's edition of *Sir Tristrem*, Ellis's *Specimens of Early English Romances*, Scott's *Minstrelsy*, the origination of the *Quarterly Review*, and Maturin's plays and novels. Further letters 'which arrived too late to appear in the proper year' are added. Grierson furnishes some additional notes, and the whole of the great work is provided with a list of correspondents. It seems ungrateful to ask anything more of the editor now that his gargantuan task is over, but an index would add greatly to the utility of the work.

W. M. Parker (*T.L.S.*, p. 210) pleads for a revision of Lock-

[6] *The Letters of Sir Walter Scott*, vol. xii, ed. by Sir Herbert Grierson. Constable. pp. xii+520. 18*s*.

hart's *Life of Scott*. He recalls that the first volume was published on 18 March 1837, a century ago. He notes the many attempts at 'unofficial' lives made while Lockhart was preparing his work. He quotes also from the condemnation of the *Life* in *Tait's Edinburgh Magazine*, 1837–8, noting at the same time that the general reception was friendly. He adds a number of quotations to show that while Lockhart's *Life* may be 'carefully constructed and nobly built' as a work of art, it is inaccurate in detail. Parker also writes on Scott in an article, *Some of Scott's Aberdeen Correspondents* (*N. and Q.*, Feb. 20).

Paul N. Landis (*P.M.L.A.*, June) in *The Waverley Novels, or a Hundred Years After*, considers briefly the changes in Scott's reputation.

Max Korn in *Sir Walter Scott und die Geschichte* (*Anglia*, June) considers Scott's interest in the past, and his conception of history and his employment of it in his novels.

J. L. Weir in *Thoughts on the 'Minstrelsy of the Scottish Border'* (*N. and Q.*, Sept. 11) summarizes the development of Scott's interest in ballads.

William Ruff has prepared a bibliography[7] of the poetical works of Scott, with an extensive series of facsimiles.

Beatrice Kean Seymour has written a popular and general account[8] of Jane Austen, but it contains little that is new. Her main contention is that Jane Austen's letters have been neglected by the 'academic' mind, and that they contain the refutation of the indictment that she was removed from the affairs of her time. Her conclusions seem a little hard on this 'academic' mind, which has occupied years in the collection of Jane Austen's letters so that Mrs. Seymour can run and read.

Emma Austen-Leigh has written an account[9] of all the known Steventon associations of Jane Austen. The pamphlet gives some record of Jane Austen's friends, and describes the church

[7] *Edinburgh Bibliographical Society Transactions*, vol. i, Pt. 2 (Session 1936–7). Edinburgh: R. and R. Clark. pp. 101–239.

[8] *Jane Austen*, by B. Kean Seymour. Michael Joseph. pp. 255. 8*s*. 6*d*.

[9] *Jane Austen and Steventon*, by Emma Austen-Leigh. Spottiswoode. pp. ix+54. 1*s*.

and the rectory, of which no trace remains, as they were in Jane Austen's day.

Mary Lascelles in *Some Characteristics of Jane Austen's Style* (*Essays and Studies*, vol. xxii) devotes an essay to a general consideration of Jane Austen's style.

Charles Lamb is the subject of Edmund Blunden's essay *Elia and Christ's Hospital* (*Essays and Studies*, vol. xxii). He notes the conditions at the school in Lamb's time, and adds notes on the masters and on Lamb's associates. Of particular interest is his account of Charles Valentine Le Grice (1773–1858).

A number of notes in *T.L.S.* by the late E. V. Lucas recall the fact that the study of Lamb has lost its most devoted student. In *T.L.S.*, Feb. 13, E. V. Lucas had an article on *An Unpublished Letter of Charles Lamb*: the letter is addressed to Mrs. Charles Lloyd, Junior, and has evidence which permitted Lucas to construct a little farther the relation of Lamb with the Lloyd family. In *T.L.S.*, March 20, he gave particulars of Jacob Vale Asbury, Lamb's Enfield doctor, to whom he directed one of the best of his comic letters. In *T.L.S.*, May 8, he published in facsimile some lines by Lamb from an album-book.

The neglect which Landor has suffered from biographers and editors has in recent years been repaired so far as attention to his text is concerned. Some years ago Chapman and Hall undertook the brave enterprise of a limited edition of his collected works. The untimely death of the editor, T. Earle Welby, occurred before the poems had appeared, and the publishers were able to use the scholarly labours of Stephen Wheeler for their text of the poems. Wheeler's edition[10] of the poems now appears from O.U.P., and it contains everything that was in the limited edition, except that the publishers have been driven to the expedient of double columns, an unpleasing device, but necessary, for even with this economy the three volumes comprise over sixteen hundred pages. The text is fuller than in any

[10] *The Poetical Works of Walter Savage Landor*, ed. by Stephen Wheeler. O.U.P. Vol. i, pp. vii+526; vol. ii, pp. vii+552; vol. iii, pp. v+521. 60*s*. the set.

previous edition; poems inaccurately ascribed to Landor have been removed; all variants have been recorded, and a series of notes will help the reader into the field of Landor's more remote reading. All that an editor could do Wheeler has done, not only with accuracy but with modesty. Whether this admirable editorial skill can ever make Landor a popular poet remains to be seen.

R. H. Super in *Forster as Landor's Literary Executor* (*M.L.N.*, June) suggests that Landor's letter to Forster, to be found in the first volume of the copy of *Imaginary Conversations* in the Forster Collection at S. Kensington, does not fully correspond with Forster's own claims to the literary executorship of Landor's works.

Thomas Moore is represented with a full biography[11] by L. A. G. Strong. His main authority is Lord John Russell's edition of the *Letters and Journals*, though Strong regrets that the manuscript of the *Journal* is not available as Russell seems 'to have expurgated it pretty freely, particularly in the years 1828–9'. Strong has had access to a large number of unpublished letters and documents. He notes that Moore was a copious letter writer. He wrote a very large number of letters to James Power, his music publisher, 'of which Russell used only fifty-seven'. Strong attempts to do justice to Moore as a man and a poet, and shows the changes in his reputation in Ireland. He suggests that the *Irish Melodies* should be considered as melodies, with the music and words as one, not merely as poems. He notes that the songs of 'the little dapper poet' had a place in building up the sense of Irish nationalism. W. C. Brown in *Thomas Moore and English Interest in the East* (*S. in Ph.*, Oct.) discusses Moore's knowledge of the Near East and the interpretation of Orientalism by his contemporaries.

On Byron there is little to record. Davidson Cook (*T.L.S.*, Sept. 18) notes some unrecorded versions of Byron's *Fare Thee Well*, and Graham Pollard follows this with a full and detailed treatment (*T.L.S.*, Oct. 16) of *Pirated Collections of Byron*.

[11] *The Minstrel Boy*, by L. A. G. Strong. Hodder and Stoughton. pp. xii+317. 18*s*.

W. C. Brown discusses *Byron and English Interest in the Near East* (*S. in Ph.*, Jan.) to show that before Byron there had been both a scholarly interest in the Near East with Sir William Jones and others, and that travel books were popular.

Erika Fischer devotes a thesis,[12] of more than average interest, to a systematic account of Leigh Hunt's contacts with Italian literature, and of its influence upon him. The whole study is most competently conducted.

R. G. Howarth (*N. and Q.*, Sept. 11) explains a number of allusions in Byron's letters (and see Oct. 2).

De Quincey is the subject of an article by Kenneth Forward, *'Libellous Attack' on De Quincey* (*P.M.L.A.*, Mar.), in which he discusses the libel to which De Quincey refers in his article in *Tait's Edinburgh Magazine*, Feb. 1841. Forward now identifies the libeller as William Maginn, and the libel as an article in the *John Bull Magazine* for 1824 (see also H. A. Eaton, *T. De Quincey*, 1936).

H. K. Galinsky in *Is T. De Quincey the Author of 'The Love-Charm'* (*M.L.N.*, June) brings evidence to show that this piece ascribed to De Quincey by Masson and others is the work of Julius Hare.

One or two biographies of men whose careers extended from the later eighteenth to the earlier nineteenth century have already been noticed but may be mentioned here. They include J. M. Baker's life of Henry Crabb Robinson, which has been dealt with in some detail in chapter XI.[13]

Attention has also been drawn to Hesketh Pearson's popular biography[14] of Tom Paine, with the emphasis on his personality rather than on his political theory. For his facts Pearson relies mainly on Moncure Conway's biography (1909), but he has produced a vivid narrative, and Tom Paine was generous in the matter which he supplied for the biographer.

[12] *Leigh Hunt und die italienische Literatur*, by Erika Fischer. Trute: Quakenbrück [1936]. pp. vii+113.

[13] See above, p. 228.

[14] See above, p. 225.

Among the more miscellaneous items in early nineteenth-century studies it has been noted above that G. D. H. Cole has edited the letters of William Cobbett to Edward Thornton (1766–1853).[15] They deal with Cobbett's years in America, and begin in 1796, when he was in Philadelphia, and continue to 1800, the year of his return to England. Thornton (later Sir Edward Thornton) was then a secretary in the British Embassy. Cole has added very full notes on the events and the personalities referred to in the letters.

A. L. Strout has published two items on James Hogg. In *James Hogg's Forgotten Satire, 'John Paterson's Mare'* (*P.M.L.A.*, June), he notes that he has discovered in the manuscript in the National Library of Scotland a letter by Wilson to 'Mr. Mitchel, Tyne Mercury Office, Newcastle', and this has led him to find in *The Newcastle Magazine* the satire, *John Paterson's Mare*, which 'all students of Hogg knew he wrote but which is thought never to have been published'. In this satire, Hogg allegorically presents the friends and enemies of *Blackwood's Magazine*, somewhat in the manner of the *Chaldee Manuscript*. Strout reprints the satire with an essay on its background. In *'The Noctes Ambrosianae' and James Hogg* (*R.E.S.*, Jan.) he compares Wilson's portraiture of the Ettrick Shepherd in the *Noctes* between 1822 and 1835 with the real James Hogg.

Strout in *William Maginn* (*N. and Q.*, Dec. 25) publishes a list of subscriptions and an appeal for Maginn's widow and daughters. In *Robert Mudie, 1777–1842* (*N. and Q.*, Jan. 27) he gives an account of the voluminous and miscellaneous hack-writer who has some eighty or ninety volumes to his credit.

Hugh H. Macmullan in *The Satire of Walker's 'Vagabond'* (*P.M.L.A.*, Mar.) discusses the novel published in 1799 by George Walker, a London bookseller and publisher, and an author of Gothic tales, as a picture of the reactionary standpoint, and a serious attempt to refute the Jacobins and their philosophy. The novel satirizes Rousseau and Godwin.

[15] See above, p. 212.

F. R. Gale in *Peter Pindar and Canning* (*N. and Q.*, Oct. 9) traces the allusions in Peter Pindar's satires of George Canning as one of a series of papers on Canning.

J. L. Weir in '*Balloon*' *Tytler* (*N. and Q.*, Oct. 30) adds details to the *D.N.B.* account of James Tytler, the miscellaneous writer who died in 1805.

Virgil R. Stallbaumer in *Translations by Holcroft* (*N. and Q.*, Dec. 4) considers 'translations falsely ascribed to Holcroft' and also argues that Holcroft did not translate *Der Gasthof* by Brandes as *The German Hotel.*

In Shelley studies the most interesting item is the biography[16] by the Marchesa Viviani della Robbia of her ancestor, Teresa Viviani, who was the Emily of Shelley's *Epipsychidion*, and the Emilia of the letters. For a detailed notice see *T.L.S.*, Jan. 23. The Marchesa Viviani has added an Italian translation of *Epipsychidion.*

'George R. Preedy' has prepared a biography[17] of Mary Wollstonecraft Godwin, the mother of Mary Shelley and the author of *A Vindication of the Rights of Woman.* 'Preedy' is concerned not so much with Mary Wollstonecraft's thought as with the pathetic and tangled story of her life.

Carl Grabo has devoted a volume[18] to Shelley's poetical development. He attempts by a collation of his letters, his poetry, and his prose fragments to trace his thought and to relate these conclusions to his verse. His study is in the manner of a biography, but he does not emphasize details which do not affect Shelley's work. He includes some useful accounts of Shelley's reading.

Shelley has been the theme of a number of notes and articles. Sylva Norman (*T.L.S.*, Mar. 20) disputes the authority of a letter in the Ashley Library Collection alleged to have been written by Shelley to Mrs. Shelley in Dec. 1816. The letter is an important one; its provenance is difficult to decide; it has post-

[16] *Vita di una Donna*, by E. Viviani Della Robbia. Firenze: Sansoni. pp. 242. *l.* 121.

[17] *This Shining Woman*, by 'G. R. Preedy'. Collins. pp. 324. 12*s.* 6*d.*

[18] *The Magic Plant*, by Carl Grabo. North Carolina and O.U. Presses. pp. ix+450. 18*s.*

marks of the years 1816 and 1859; forgeries of its contents had appeared before 1859. S. de Ricci (Mar. 27) replies that the letter is in Shelley's hand. Sylva Norman (Apr. 3) shows that this is difficult to prove. De Ricci replies (Apr. 10) that the postmark is genuine. Graham Pollard (Apr. 17) notes the postmarks of 1816 and 1859, discusses their history, and suggests that it is possible that the whole letter may be a forgery. De Ricci (Apr. 24) maintains that Pollard's argument is inadequate, and that the letter went through the post in 1816 and in 1859. Pollard (May 8), M. Kessel (May 29), and Sylva Norman (June 5) continue. None of the disputants has seen the original. It is now in the British Museum. The present writer has seen it and would suggest that not all the information contained in the letter has yet been used for the decision of this question.

Katharine Koller, in an interesting article entitled *A Source for Portions of 'The Witch of Atlas'* (*M.L.N.*, Mar.), begins with Shelley's comment in his letter to Peacock, 12 July 1820, that he has been reading Greek romances, and uses this to show the influence on *The Witch of Atlas* of *Theagenes and Chariclea* of Heliodorus, and of other romances. She suggests that the Egyptian setting of Heliodorus' romance may have led to Herodotus, and she shows how Herodotus probably led to Pliny's *Natural History*. Her conclusions carry conviction, though they are set forth with brevity and modesty.

F. L. Jones in *Hogg and 'The Necessity for Atheism'* (*P.M.L.A.*, June) affirms that, at Oxford, Hogg was fully as radical as Shelley, and that Hogg and Shelley were equally responsible for the pamphlet which led to Shelley's expulsion, and that 'it is more than probable that Hogg wrote the first draft'.

I. J. Kapstein in *Shelley and Cabanis* (*P.M.L.A.*, Mar.) discusses the influence on Shelley of Pierre Jean George Cabanis, the French materialistic physician of the eighteenth century. Cabanis's *Rapports du Physique et du Moral de l'Homme* is cited in the notes to *Queen Mab*.

E. J. Gates in *Shelley and Calderon* (*P.Q.*, Jan.) examines a number of parallels between Shelley's poems and those of Calderon. D. W. Thompson in *Ozymandias* (ibid.) discusses

Shelley's indebtedness to the description of Memnon in Claude Étienne Savary's *Lettres sur l'Égypte* (1786). He surmises that Horace Smith in his sonnet on the same subject may also have been indebted to this source.

Publications on Keats are as numerous as ever. Dorothy Hewlett has prepared a new biography.[19] It is a most competent study. Since Colvin published his standard life, twenty years ago, a very large number of critical miscellanea and biographical gleanings have been published. Amy Lowell's two gigantic volumes, which were received far too discourteously in this country, showed how incomplete Colvin's picture had become, and much has been discovered since her work was published. It was time that a new assessment should be made. There is a fuller account of Keats here than in any other single work. Dorothy Hewlett has further a respect for documents and a pleasing way of building material up into an easy and continuous narrative. Possibly she is less fortunate when she deserts biography for criticism. For the scholar the main limitation of the volume will be found in the inadequacy of the references.

Two American scholars, Dorothy Bodurtha and Willard B. Pope, have published the fragmentary account[20] of Keats's life set down by his friend Charles Brown. The manuscript has been known to Keats's biographers since Lord Houghton's time, but it is now made available for the student. The editorial work is admirable. In their introduction the editors emphasize, against the verdict of modern criticism, that Keats's circle, including Brown, thought that the attacks in the reviews had hastened his death. They state the whole case with moderation.

Marie Adami has devoted a volume to Keats's sister, Fanny.[21] Of Fanny's personality during Keats's lifetime little can be added to the record of the letters which he addressed to her. After his death, Fanny Brawne wrote to her following Keats's

[19] *Adonais*, by Dorothy Hewlett. Hurst and Blackett. pp. 443. 15*s*.

[20] *Life of Keats*, by Charles Brown. Ed. by Dorothy Hyde Bodurtha and Willard Bissell Pope. O.U.P. pp. 129. 6*s*.

[21] *Fanny Keats*, by Marie Adami. Murray. pp. iv+293. 10*s*. 6*d*.

request, and we now possess the letters which Fanny Brawne addressed to her from 1820 to 1824. Keats had sent a young Spaniard, Valentin Llanos, to call on his sister in England. In 1826 they were married. What is known of her long life is recorded by Mrs. Adami who, apart from a number of other sources, has had available the collection of letters written by Fanny and her daughter Rosa to H. Buxton Forman. Fanny died in 1890, having outlived her brother by sixty-nine years. There is an interesting tail-piece to the history. When Mrs. Adami's book appeared, Señor and Señora Brockmann, the last surviving children of Isabel, Countess Brockmann, second daughter of Fanny and Valentin Llanos, were still living in Madrid, and in possession of a number of relics of the poet, including the important 'confirmation' letter which M. Buxton Forman has published.

H. W. Garrod (*T.L.S.*, Nov. 27), in *An Unpublished Sonnet of Keats*, prints a sonnet from the Woodhouse Scrapbook. The sonnet itself is not a good one, and Garrod makes no claims for it, beyond its adequacy as an 'album' poem. H. W. Garrod (*T.L.S.*, July 17) also puts together four lines of Keats's manuscript in the Scottish National Portrait Gallery with eleven lines from a Harvard Library copy of *I stood tip-toe*, and shows that they are one piece.

T. B. Haber in *The Unifying Influence of Love in Keats's Poetry* (*P.Q.* April) makes a study of the influence of love as a theme on Keats's poetry.

Richard Curle has edited the letters of Robert Browning and Julia Wedgwood.[22] Their personal relation may not have been important, but in the exchange of letters Miss Wedgwood criticized some of Browning's poems, and he was led to make a spirited reply. Of particular interest is his answer to the challenge that an undue interest in evil was displayed in *The Ring and the Book*.

Stewart W. Holmes considers *The Sources of Browning's 'Sordello'* (*S. in Ph.*, July) and suggests that Browning began

[22] *Robert Browning and Julia Wedgwood*, ed. by Richard Curle. Cape. pp. 217. 10*s.* 6*d.*

with the article on the Eccelini in the *Biographie Universelle*, and that this led him to Verci's *Storia degli Eccelini*, and so farther afield. It may be questioned whether Holmes proves that Browning's reading was as comprehensive as he suggests.

In *Carlyle's Gropings About Montrose* (*Eng. Stud.* 71.3, pp. 360–71) C. O. Parsons publishes part of a manuscript, now in the National Library of Scotland, in which Carlyle makes a 'collection of informal musings about seventeenth-century personalities', and these centre on Montrose. Parsons suggests that Carlyle, in his study of the Civil War in England, realized the greatness of Cromwell and Montrose, but the royalist leader would not come to life. These notes show his inability to come to any close contact with Montrose.

Hill Shine (*S. in Ph.*, July) concludes his study of the 'fusion of poetry, history, and religion' in Carlyle.

Closely connected with Carlyle studies is a volume by Townsend Scudder on Emerson.[23] He portrays Emerson as he appeared to English and Scottish friends on his three visits. Scudder rightly devotes most attention to the second journey of 1847–8 when Emerson's reputation was considerable. The work helps in an interesting way to reveal Emerson's personality, but it is not a substitute for a biography.

'G. West' has written a biography of Charles Dickens[24] which is of value for the balanced account he gives of the life and for an appreciation of his work, not only from the point of view of science and ideas but as a contribution to literature. 'West' has taken to heart the suggestion of Romanes that: 'It is in Charles Dickens's case particularly and pre-eminently true that the first duty of biographers will be to render some idea, not of what he did, but of what he was.' He has some interesting studies of Dickens's methods of work.

Dickens is the theme of a volume[25] by T. A. Jackson which

[23] *The Lonely Wayfaring Man*, by Townsend Scudder. O.U.P. pp. xii+236. 10*s*. 6*d*.

[24] *Charles Dickens*, by G. West. Routledge. pp. xiii+351. 18*s*.

[25] *Charles Dickens*, by T. A. Jackson. Lawrence and Wishart. pp. x+303. 6*s*.

has independence and freshness. He traces through the novels of Dickens his comments on society and institutions, suggesting that his radicalism increased with the years, and that he had to restrain his more revolutionary views from a consideration for the susceptibilities. Jackson is presumably a Marxist, and at times he seems to regard Dickens as a proletarian prophet, born unfortunately before the gospel was available. The book has value for those who do not share Jackson's views, for he has collected in a competent way the evidence on Dickens's political thought.

W. B. White has published a general biography of the Brontës.[26] Though it would seem to contain no new material, it is pleasantly presented, but it would be of more service to the student if references to authorities had been added.

Irene Cooper Willis, in a volume[27] not received, and published in 1936, compares *Wuthering Heights* with the known work of Patrick Brontë, mainly the fragment *And the Weary are at Rest*, and brings evidence against the ascription of *Wuthering Heights* to Patrick.

Florence Swinton Dry has produced a compact and persuasive study[28] to show that Emily Brontë in *Wuthering Heights* was influenced by recollections of a number of Scott's novels, particularly *The Black Dwarf*.

K. W. Maurer in an article on *The Poetry of Emily Brontë* (*Anglia*, June) discusses the poems and shows the influence of Patrick's unhappy career on Emily Brontë.

Margaret Farrand Thorp has published a useful biography of Charles Kingsley.[29] Her work is based on new material including letters, note-books, and commonplace books, and marked copies of books belonging to Charles Kingsley and his wife.

[26] *The Miracle of Haworth*, by W. B. White. Univ. of London Press. pp. x+374. 12*s*. 6*d*.

[27] *The Authorship of 'Wuthering Heights'*, by Irene Cooper Willis. Hogarth Press. pp. 94. 3*s*. 6*d*.

[28] *Sources of 'Wuthering Heights'*, by F. S. Dry. Heffer. pp. x+48. 2*s*. 6*d*.

[29] *Charles Kingsley*, by Margaret Farrand Thorp. Princeton and O.U. Presses. pp. viii+212. 14*s*.

The volume is the fullest account of Kingsley published so far, and the author has added a useful list of his writings.

Mary Wheat Hanawalt writes a fully documented article (*S. in Ph.*, Oct.) on *Charles Kingsley and Science.* She shows how in his lifetime he proved in various ways his interest in science and how this was reflected in his novels. She illustrates its influence both on his choice of themes and on his literary method, and discusses his attitude towards the contemporary conflict of science and religion.

In the Anglo-Hungarian volume (see p. 22) Stephen Ullman discusses *Synaesthetic Metaphors in William Morris.* With his versatile power 'as an architect, as a printer, as a writer, as a painter, and as a tapestry-maker' Morris was able to draw images from one art into the service of another and make a transference between epithets in different fields of sensation, of which Ullman gives examples.

XIII

THE NINETEENTH CENTURY AND AFTER

II

By H. V. Routh

The twentieth century has been prolific in memoirs, biographies, and autobiographies, especially since the war. During this year alone there are at least three which are worth discussing. In some respects they resemble the recollections and confessions published in the nineteenth century. But there is this difference. The Victorians, who tell us the story of their lives, generally write about great personalities, and greater events, and often record a transition from orthodoxy to scepticism, and fierce controversy, sometimes not unaccompanied by persecution. The Neo-Georgians, oddly enough, also narrate similar religious and anti-religious experiences, as if it were all quite new, but win their freedom without any of the revolts and searchings of heart through which their predecessors had to travel. And then, instead of telling us all about the great giants they met, they pass on to amiable and entertaining confidences about their own careers.

Laurence Housman's *The Unexpected Years*[1] is a good example. We follow his childhood in that interesting and cultured family; the gradual self-assertion of himself and his brothers and sister; their peaceful transition from obscurantism to free-thought and frankness. Thereafter, one finds much to interest the 'general reader' in his post-prandial arm-chair confidences, but little of importance to students of literature. Perhaps Laurence is most interesting in his fleeting glimpses of his brother Alfred, or of John Lane and G. B. Shaw, or his graphic pages on the suffragette movement, or his friction with the Censor; but one must not forget his account of *Love-Letters of an English Woman*, and above all his history of *The Little Plays*. The reader will also be delighted with the atmosphere

[1] *The Unexpected Years*. By Laurence Housman. Cape. pp. 392. 10*s*. 6*d*.

of the book—the sidelights on how the men of letters of our time think and work; the large humanity of their outlook.

In a large measure the same is true of *Portraits of a Lifetime.*[2] They are intensely interesting to the general reader, and they ought to have proved to be no less so to the student of literature. Blanche is a writer of no mean attainments; he is reviewing a lifetime in which he has met everybody who was anybody in the late Victorian and Edwardian eras. He hardly ever talks about himself; and there is not a dull page in the whole book. Yet, though he has much to say of Whistler, Wilde, Beardsley, Hardy, and of Meredith and Henry James (from both of whom new letters are published in an appendix), he tells us little that could not have been guessed or inferred. For the student, the best part of the book is its atmosphere, the pervading sense of English culture and the English idea of making life an object in itself. For instance, Blanche is at his best when insisting on Meredith's quite dispassionate devotion to his own technique of story-telling.

Kipling's autobiography[3] suffers from a similar limitation, though its scope and range promise much more, perhaps because it is left unfinished. The first part of the book is by far the best. Besides the revelation of the boy's six years in 'The House of Desolation', to which every reviewer has drawn attention, and the glimpses of the United Services College, there is the account of his work as a journalist in India on *The Civil and Military Gazette*; that is also well worth reading. The story then moves to London, where he rose so rapidly to fame and affluence, and where (in Villiers Street) he picked up his model for '*Mary Pity Women*'. Then we read of his journey round the world and of his unconventional residence in the United States; and so back to England, where he set himself to produce a series of essays on education, and finally produced *Stalky & Co.* instead; then on to the South African War. Chap. VII, 'The Very Own House', contains some hints on

[2] *Portraits of a Lifetime*, by Jacques-Émile Blanche. Translated and edited by Walter Clements. Dent. pp. 304. 18*s.*

[3] *Something of Myself. For my friends, known and unknown*, by Rudyard Kipling. Macmillan. pp. 237. 7*s.* 6*d.*

the genesis of the Puck Stories, and the following chapter ('Working-Tools') might have developed into a really valuable essay on his idea of how to write stories and poems. But practically all one gathers is the impression that Kipling was an *instinctive* writer, who really and truly enjoyed composing, and so continued enjoying himself, till his *Daemon* made him feel that he had got as near as he personally could get towards perfection. Then he stopped and waited for another inspiration.

We turn to the surveys and monographs. The first, in chronological order, is P. F. Baum's essay on *The Blessed Damozel.*[4] This minute inquiry into a single short poem is more than justified. As the commentator explains, a poem written and rewritten for over thirty years, in which the poet meditated the choice of every word, erasing and emending over and over again, till he had put half his soul into its delicate workmanship—'in such a work literally everything deserves to be scrutinized by the reader, as it was by the poet'. Baum does not shrink from this exigent task. He discusses the influence of Dante, and of the modern cult of Catholicism; he examines Max Nordau's strictures on the poem, as a typical example of modern *Entartung*; he draws attention to A. Gurney's conception of the Damozel as 'a revelation of the woman-heart of God'; he himself suggests that the poem exemplifies the poet's own dualism: the conflict between his life and his poetry, between southern blood and northern background. All these rather academic points are raised with a view to making the poem live; making Rossetti live. The succession of different versions in chronological order is a most interesting demonstration of the interpenetration of craftsmanship and vision.

For those who prefer moral issues to technical problems, Alice Woods's essay[5] on Meredith's feminism will be welcome. Such a book was obviously wanted, because one is always tempted, in reading Meredith, to pay attention to his philo-

[4] *Dante Gabriel Rossetti. 'The Blessed Damozel.' The unpublished MS. texts and collation.* With an Introduction by P. F. Baum. Chapel Hill: Univ. of North Carolina Press. pp. lvi+30. 9*s.*

[5] *George Meredith as Champion of Women and of Progressive Education,* by Alice Woods. Blackwood. pp. xv+79. 2*s.*

sophy, his style, or at any rate the male characters whom he delighted to satirize. Miss Woods retells the plots of the chief novels so as to bring out the importance of the women—the impression, the idea, which the novelist wished to convey by their portraiture. One is almost surprised to find how easy they are to understand. Perhaps the best chapter is the last, in which the critic reminds us how vigorously Meredith insisted that a woman's chief grace was civilized conduct, not primitive sentiment, and that without women of independent mind no sensible degree of progress was possible. He himself confessed to a friend that he could not love a woman unless he could *feel her soul*. From the scholar's point of view, the essay is rather spoilt by touches of propaganda, but the most exacting aesthete will be grateful to a commentator who answers such questions as: how are we to account for Rhoda's insistence that Dahlia should marry Sedgett? Why does Diana betray the state secret without realizing her crime? In what sense does Nesta win the title of 'One of our Conquerors'? Why does Carinthia marry Fleetwood?

Mona E. Mackay has published an interesting and detailed account of Meredith's relations with France.[6] In general it is the history of a French influence replacing a German one. She gives an account of his visits to France, his personal contacts, and his reading. His sympathy for France was increased by his second marriage to Marie Vulliamy. Of her family Mona Mackay presents a full and interesting record: her grandfather was Swiss, her grandmother English. Her father married a Swiss and settled in Normandy. Meredith referred to her erroneously as a 'Protestante française'. Miss Mackay studies in detail the French influences on the novels, gives an analysis of the difficult odes on French history, and adds a comparison of Meredith and Moilère.

Doris Dalglish's book on Stevenson[7] is, perhaps, less satisfying,

[6] *Meredith et la France*, by Mona E. Mackay. Paris: Bovin. pp. 297. 45 *fr.*

[7] *Presbyterian Pirate: A Portrait of Stevenson*, by Doris R. Dalglish. O.U.P. pp. 210. 8*s.* 6*d.*

though it will prove to be most welcome to any one preferring 'literature about books' (as Ralegh defined criticism) rather than a criticism of Stevenson himself. For the critic (in this sense) writes entertainingly about authors, about herself, and about her knowledge of Stevenson, not forgetting her quite genuine insight into his spirit. We feel inspired to read Stevenson again with a clearer head and a larger perspective, but under our own guidance.

H. C. Duffin has brought out a third edition of his commentary on Hardy.[8] This book first appeared in 1916; a second edition in 1921, containing an appendix on the poems and *The Dynasts*, was noticed in *Y.W.* ii. 175–6. In this Third edition Duffin has certainly made the most of his opportunity. He has brought the experience and moderation, acquired in another twenty years of life, to enlarge, and also restrain, his *Jugendarbeit*. His 'Running Commentary on the Novels in Chronological Order' is certainly the best way of introducing his author; his chapters on Hardy's style and pessimism are thoroughly comprehensive and readable. One ventures still to suggest that his style smacks more of the spoken than the written word, and that his mind travels too readily along the conventional academic wagon-road of criticism. But his best, though shortest chapter, on 'The Gift of Hardy', more than atones for any touches of rhetoric or pedantry.

R. H. Ward's *William Somerset Maugham*[9] is much more provocative. His essay deals less with the life of its subject, or even with his work, than with the implications of his work: the undercurrent, the meaning of his inspiration. The revelation is to be found in the novels of which *The Moon and Sixpence* is the first sign ('the beginning of an emergence') and *Of Human Bondage* is the last almost desperate though unconscious effort to suppress self-expression. The explanation

[8] *A Study of the Wessex Novels, The Poems and 'The Dynasts'* (Third Ed. Revised and Enlarged.), by H. C. Duffin. Manchester Univ. Press. pp. xiv+349. 8*s.* 6*d.*

[9] *William Somerset Maugham*, by R. H. Ward. Geoffrey Bles. pp. 208. 8*s.* 6*d.*

seems to be that Maugham, in that last book, has become tolerant, decentralized, objective; he has got outside himself. In the earlier stages of his development he could not keep himself from becoming a mystic. Already in *The Painted Veil* we can see that his thoughts are turned from the material to the spiritual ways of life. This tendency reaches its consummation in *Cakes and Ale* and *The Narrow Corner*, in which his sense of spiritual reality takes possession of both plots. Yet throughout his career the novelist seems to hang back, to be half afraid of his freedom. Though he cannot help seeing and feeling the Unseen, he cannot smother his and the world's belief that God, the Spirit, the Absolute are an illusion, and the material world the only reality. This thesis is developed and sustained in a pleasingly lucid and philosophic style. The majority of readers will not be prepared to follow Ward's arguments, but they will forgive much to a young man of culture who can discover his own ideas in the life around him.

As a contrast to a rather too creative critic it is sometimes worth while to compare what a novelist has to say about his own works. *Conrad's Prefaces*[10] supply an opportunity. They tell us how the author brought himself to write each novel, how the characters came to life in his mind, how he started them on their way through a setting or environment in which he had lived, and yet brought them into touch with situations common to other people. In fact they do not so much explain the novel itself as the author's idea of it. For that reason these prefaces, like others, do not so much throw light on the work of art as on the work of the artist. But, at any rate, they show the student what to look out for. To help us in our conclusions, we have Garnett's introduction, perhaps a trifle too enthusiastic, though he certainly makes clear that this foreigner enriched our consciousness of human life.

'By his breadth of outlook, "cosmic sense" of man's place in nature, uncompromising sardonic perception of the human drama, by his subtle, ironic, generous-hearted spirit, Conrad's creative temperament brought a new, foreign force into English letters.'

[10] *Conrad's Prefaces to his Works*. With an Introductory Essay by Edward Garnett. Dent. pp. viii+218. 7*s*. 6*d*.

There has appeared about the usual number of reprints, of which one or two with important introductions may be noticed here. Flecker's *Collected Poems*,[11] was first published in 1916 and republished in 1935 with twenty additional poems, but has not yet been noticed in *The Year's Work*. Sir J. Squire's Introduction is of more than usual interest. He tells all that need be known about Flecker's life, appearance, and personality, and, as one would expect, dwells chiefly on the technique of his verse, and challenges the general opinion that Flecker was a pessimist. But he also points out that the poet, a true Parnassian, aimed at creating beauty, and inclined towards the statuesque. So his work is apt to be dramatic and objective rather than intimate. The critic then goes on to explain that Flecker recommended the Parnassians as a corrective to the faults which impaired the inspiration of nineteenth-century poetry: for instance, the didacticism of Wordsworth, the verbosity or irrelevancy of Tennyson and Browning, the egoism of Victor Hugo. It is only to be feared that some students will find the introduction so informative that they will not trouble to read the poems—the real reason for the volume's appearance.

As a curiosity the reader might glance through *The Lemon Tree*,[12] a slim volume which is published under W. B. Yeats's auspices, after he had inserted a few lyrics by the same authoress in his *Oxford Book of Modern Verse*. Whether her work is as good as the editor suggests in his prefaces, the reader must judge for himself. At any rate the poems are excellent whetstones on which to sharpen the critical knife.

By FREDERICK S. BOAS

In addition to the books noticed by Dr. Routh attention has to be drawn to essays and articles relating to the period with which this chapter deals. And in the first place mention should

[11] *The Collected Poems of James Elroy Flecker*, by Sir John Squire. 15th ed. Martin Secker, 1935. pp. xxxvii+250. 5*s*.

[12] *Margot Ruddock: 'The Lemon Tree'*. With an Introduction by W. B. Yeats. Dent. pp. xiv+29. 2*s*. 6*d*.

be made of W. H. Gardner's *The Wreck of the Deutschland*, which was inadvertently passed over last year, when the other contents of *Essays and Studies*, vol. xxi, were noticed under the relevant heads. Gardner deals exhaustively with G. M. Hopkins's poem, occasioned by the wreck in 1875 of a vessel with five Franciscan nuns exiled from Germany. He discusses the metrical aspects of the poem, and Hopkins's use of 'sprung rhythm', and then passes to an exegesis of its contents, considered both aesthetically and religiously. His criticism is illuminating, but becomes extravagant in the claim that the poem has 'a completeness, an intellectual and emotional unity, a subtlety and variety of verbal orchestration which are unique not only in English but in the literature of the world'.

In *Essays and Studies*, vol. xxii, Louis MacNeice has an incisive discussion of *Subject in Modern Poetry*. From the poets of the Nineties and the Georgians and the Imagists he passes to T. S. Eliot, who 'brought back into English poetry precision—the blade which the Imagists had sharpened but never used'; and to W. B. Yeats, who beginning as an 'escapist' has worked his way to a poetry that is concerned with life. MacNeice then makes his protest against two opposed schools of purists, the surrealists and the poetic propagandists, between whom 'the Auden–Spender school of poets upholds the English tradition of freedom in that it walks in a middle course'.

In *P.M.L.A.* (Sept.) Ruth C. Child writes on *Swinburne's Mature Standards of Criticism*. She dates his mature period as a critic from 1867, when he began to depart from the formula of 'art for art's sake' and to take account of content as well as form. His preference is always for 'the high note: profound thought, deep emotion, passionate rather than merely imaginative type of lyric power, sublimity'. She illustrates also his insistence on 'elevation of character handling, fidelity to moral truth'.

A centenary leading article in *T.L.S.* (April 10) is entitled *The Voice of Swinburne: A Singer's Conquest—And After*. It contains a penetrating and well-balanced appreciation of Swinburne's achievement, of his genius, 'incontestable and unassail-

able', yet 'strange and singular', so that he conquered a new kingdom, but left no heirs. The *T.L.S.* writer deals with his earliest writings at Eton and Oxford, with the influence on him of the Bible, the Greek and Elizabethan dramatists, Shelley, and, for a time, the Pre-Raphaelites. He discusses the contemporary triumphs of *Atalanta* and *Poems and Ballads*, marred later by the poet's own 'interminability', and largely ignored by verse-writers to-day of a different temper and scope. Yet 'in his own special sphere he is supreme'.

The same number of *T.L.S.* contains an account of the centenary Swinburne exhibition in the Bodleian Library, including records of his Oxford days, some rare editions of his works, portraits, and letters. On April 17 V. C. Turnbull calls attention to the 1919 volume of selections by Gosse and Wise, which is more representative than that inspired by Watts-Dunton.

New light on the early career of a poet with many affinities with Swinburne is thrown by V. P. Underwood in *Paul Verlaine in England* (*T.L.S.*, Dec. 18), from information gained from old residents (1) at Stickney, near Boston in Lincolnshire, where he was for a year an *au pair* master at the grammar school; (2) at Boston, where he advertised in April 1876 for pupils.

In *The Publication of A. E. Housman's Comic Poems* (*English*, vol. i, no. 6) Geoffrey Tillotson gives an account of the reprinting by the Department of English, University College, London, with the author's permission, of three comic poems which Housman contributed, when he was Professor of Latin at University College, to the *U.C.L. Union Magazine*. Tillotson gives extracts from the three poems, which are in the vein of *The Bad Child's Book of Beasts*, and which fully justify his statement that 'Housman would not have been himself if he had allowed these bagatelles to be published without first having made them as perfect as possible'.

A. E. Housman is also the subject of an article marked by insight and by distinction of style, from the pen of M. Pollet, in the September number of a new French periodical, *Études Anglaises*, edited by G. C. Cestre and A. Digeon, which may be here welcomed. Pollet's article includes references to a letter written to him by Housman, in answer to a 'questionnaire', on

5 February 1933. This letter, parts of which are reproduced in facsimile, is a very important autobiographical document. One paragraph may be reproduced.

> 'I was brought up in the Church of England and in the High Church party, which is much the best religion I have ever come across. But Lemprière's Classical Dictionary, which fell into my hands when I was eight, attached my affections to paganism. I became a deist at 13 and an atheist at 21.'

The September number contains also an article by A.-M. Petitjean on *Signification de Joyce*, especially in relation to the language of *Ulysses* and *Work in Progress*. In May, L. Bonneret discusses Charles Morgan's *Sparkenbrooke*, and, in July, F. Delattre reviews Virginia Woolf's *The Years*.

In *Hardy and Hudson* (*T.L.S.*, July 3) A. E. Burke draws attention to the remarkable similarity in thought between Hardy's poem, *The Darkling Thrush*, dated December 1900, and a passage in W. H. Hudson's *Nature in Downland*, published earlier in that year.

In a letter to *T.L.S.* (Oct. 9) on *R. L. Stevenson* his stepdaughter, Isobel Field, tells how he seldom took his verses seriously. They often had to be rescued from the waste-paper basket or copied from scribblings on the margins of magazines. Mrs. Field states that when Stevenson dictated the unfinished *Weir of Hermiston* to her at Vailima, 'it was destined from the beginning to be a tragedy—but tragedy like the fire that purifies gold'.

A *T.L.S.* leading article (June 26) on *Barrie as Dramatist: A Divided Mind* finds that in his plays 'his thought had the anguish of Housman's' but that generally 'it was overlaid by a charm which . . . appeared as a wreath of roses on a skull'. The view is taken that 'the problem of Barrie's survival remains the problem of *Peter Pan*', and this is discussed from both the negative and the affirmative points of view.

Writing on *Trollope in the Twentieth Century* (*L.Mer.*, Feb.) Ashley Sampson seeks to account for the recent vogue of a novelist, who did not get full appreciation in his own day and fell into disfavour in the next generation. Sampson thinks that

the 'refusal to humbug', evident in his *Autobiography*, 'enabled him to see the world in such perfect proportion', and that 'it is this same spirit, allied to a strong psychological sense, that appeals so mightily to us of a more stoutly honest age than his own'. The view is developed and illustrated from the novels.

In the same number of *L.Mer.* Georges Lafoucarde discusses *The Sources of Bennett's 'Old Wives' Tale'* and, without seeking to detract from his originality, shows his debt to Balzac's *Maison du chat qui pelote*, some articles in the *Matin* by Georges de Labruyère, and Sarcey's *Siège de Paris.*

In two articles in *P.Q.* (Oct. 1937 and Jan. 1938) on *Herman Melville in Tahiti* R. S. Forsythe discusses Melville's account in *Omoo* of the visit of the *Julia* (i.e. the *Lucy Ann*) with himself on board to the largest of the Society Islands. He brings evidence to show that the narrative is in the main autobiographically accurate and that, with one exception, the characterization is true to life.

J. P. Collins in *The Nineteenth Century and After* (Jan.) gives an interesting account, from personal association, of *Rudyard Kipling at Lahore.* He describes Kipling's unconventional methods as a young journalist in the office of *The Civil and Military Gazette* at Lahore from 1882 to 1887 and the extraordinary fertility of his pen, from which came during that period 1,200 contributions while the temperature was often from 90 to 100 degrees.

In *English Studies* (June) Walther Gilomen gives an account of *George Moore and his Friendship with W. B. Yeats.* Gilomen suggests that Moore in 1895–8 felt that he had exhausted the influence of French realism, and thought that he could find a new avenue in the Celtic Revival. Yeats, already its fervent leader, 'would be a useful instrument to put Moore on the right way'. Hence the association for a time of these two very diverse personalities, which ended in a breach.

XIV

BIBLIOGRAPHICA

By Harry Sellers

The most substantial bibliographical work published during the year is the *Union Catalogue of the Periodical Publications in the University Libraries of the British Isles*,[1] compiled by Marion G. Roupell under the direction of an editorial board of four librarians. It is a large quarto volume, closely printed in double columns, listing 23,115 periodicals, with particulars of original titles and all changes in titles, places and dates of publication, and libraries where copies are to be found. Cross-references bring the total number of entries up to 55,000. This enormous mass of material needed very careful arrangement, and the system by which all essential information has been included and no space wasted is fully explained in some prefatory pages headed 'Notes on the Use of the Catalogue'. Needless to say, many experts have assisted, especially in checking the foreign titles,[2] while the Carnegie United Kingdom Trust gave generous financial aid. The solid usefulness of this monumental Catalogue will not be limited to the librarians of whom the editors modestly speak in their Preface.

F. Sper's brief but adequate bibliography of *The Periodical Press of London, Theatrical and Literary, 1800–1830*,[3] will be practically helpful to all students of nineteenth-century English drama, to whom, as Allardyce Nicoll points out in his foreword, 'the periodical is indispensable'. The items here listed are grouped under five headings, viz.: Theatrical, Literary-Theatri-

[1] *Union Catalogue of the Periodical Publications in the University Libraries of the British Isles.* Compiled by Marion G. Roupell. Joint Standing Committee on Library Co-operation of the National Central Library. pp. xii+712. £2 12*s.* 6*d.*

[2] The careless printing of the Greek titles is a blemish that ought not to have been tolerated.

[3] *The Periodical Press of London, Theatrical and Literary (excluding the daily newspaper), 1800–1830.* Listed by Felix Sper. With a foreword by Allardyce Nicoll. Boston: F. W. Faxon Co. pp. 58. $1.

cal, Literary-Dramatic, Literary-Miscellaneous, and Literary. The particulars given after the title of each periodical include the number of volumes and the dates within which its career was completed, the intervals at which it was issued, and the libraries in which copies are preserved, with frequent notes as to editorship and nature of contents. The scope of the bibliography is narrow: it covers only 30 years and excludes all periodicals published outside London and all issued at intervals of less than a week. But its limits are so neatly filled with none but the most relevant facts that one can only hope that it is a foretaste of something more extensive.

D. C. McMurtrie, a veteran who has many works on the history of printing to his credit, has now written *The Book*,[4] a large and comprehensive work which covers in a popular but not too superficial manner the whole history of every department of book production from the 'grunts or cries' which presumably were the antecedents of human speech down to the mechanical processes of the present day. In this thick quarto volume, copiously illustrated with facsimiles, the alphabet, paper-making, manuscripts, printing, book illustration, and decoration and bookbinding are discussed in 42 chapters, each of which has its own bibliography. The greater part of the space is given, of course, to printing, which is treated in considerable detail, special chapters being allotted to Gutenberg, Plantin, and Baskerville, and five chapters to printing in America. Not much new ground is broken, but the wide scope of the book includes some out-of-the-way subjects like the history of the Title-Page in chapter 40, and contains a very large amount of accepted fact clearly and entertainingly presented. There is a useful index.

J. Carter and G. Pollard's success in the detection of a number of forged nineteenth-century pamphlets[5] by means of the chemical analysis of their paper has no doubt stimulated

[4] *The Book: The story of printing & bookmaking*, by Douglas Crawford McMurtrie. New York: Covici Friede. pp. xxx+676. $5.

[5] See *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, 1934, noticed in *Y.W.*, xv, 335.

interest in this method of investigation. J. Grant's *Books & Documents: Dating, Permanence and Preservation*[6] is largely concerned with chemical tests of the composition of paper with a view to the dating of books and the determination of their right to be considered genuine. Evidence from ink is also adduced, and some highly technical methods, including the use of ultra-violet light, are described. The history of paper-making and ink-manufacture is clearly and adequately summarized, and there is a valuable section describing the deleterious effect of light, heat, and air on paper and bindings. Sulphuric acid present in the air, especially of urban and industrial districts, is the chief enemy. Recommendations for combating it, including the reports of certain Committees, are set forth in detail, and must be of great practical importance to librarians and all interested in the preservation of books.

A. Esdaile's *National Libraries of the World*, which was noticed in *Y.W.*, xv. 350, was obliged by its scheme to omit libraries as important as the Bodleian and the Vatican because they were not in any official sense national. These are now dealt with in a companion volume, entitled *Famous Libraries of the World*,[7] by Margaret Burton, who assisted Esdaile in the previous work. Thirty-four University and other famous libraries are described, the method being the same as before, i.e. brief accounts are given of the history of each library, its principal collections and former librarians, the buildings, catalogues, administration, staff, and finance, with a list of books dealing with the library, and, in many cases, photographs. A large amount of statistical information is included in this volume as in its predecessor, but the historical material is the most interesting, although Esdaile in his Introduction complains that it was found necessary 'to omit large quantities of fascinating detail, which would have inspired the skeleton of facts with the breath of life'. The readableness of the book is

[6] *Books & Documents: Dating, Permanence and Preservation*, by Julius Grant. Grafton. pp. xii+218. 10*s.* 6*d.*

[7] *Famous Libraries of the World: their history, collections and administrations.* By Margaret Burton, under the direction of, and with an introduction by, Arundell Esdaile. Grafton. pp. xix+458. 21*s.*

much helped by the clearness of the type with which it is printed on strong, opaque paper.

Among articles in *The Library*[8] relating to English literature the following may be noticed: John Carter in *The Lausanne Edition of Beckford's Vathek* (March) tells anew the story of the unauthorized publication of the English version by Henley in June 1786 and Beckford's hurried production of the French text, first at Lausanne at the end of 1786, and then (with considerable revision) at Paris before 6 August 1787. Carter brings fresh evidence in support of the theory that Beckford, having left his only manuscript in Henley's hands, was compelled to have a translation made from Henley's English. Researches made in Switzerland in order to elucidate a manuscript inscription which appears on a copy of the Lausanne edition recently acquired by Mr. Burdon-Muller have resulted in the discovery that this first French version was made by one David Levade of Lausanne, clergyman and university professor, whose French was nevertheless so inferior that the publication of a revised version was urgently necessary. A note on a copy of the Lausanne edition in the Cantonal library states that the revision was entrusted to François Verdeil, Beckford's doctor, and Carter gives reasons for accepting this statement.

In *Sir William Berkeley's 'The Lost Lady'* (March), R. C. Bald describes in great detail the early texts of the only surviving dramatic work of this staunch Royalist and despotic governor of Virginia from 1641 to 1677. Bald compares a manuscript and a unique copy of the first printed edition (1638) in the Folger library, the first and second issues of the second edition (1638 and 1639), and Dodsley's reprint of 1744, with special attention to alterations and corrections in the text.

Grant McColley's note on *The Third Edition of Francis Godwin's The Man in the Moone* (March) is directed to showing that the third edition of this fanciful and witty work, which is credited with having given hints to Swift and Cyrano de Bergerac, was not, as is usually stated, John Lever's issue of 1768, but was published in 1686 by Nathaniel Crouch as part

[8] *The Library (Transactions of the Bibliographical Society)*. New Ser., vol. xvii, no. 4–vol. xviii, no. 3. O.U.P. 5*s*.

of a larger work, viz. *A View of the English Acquisitions in Guinea and the East-Indies.* Lever's edition is actually the sixth.

Graham Pollard has contributed two long papers, closely packed with facts and therefore not very easy reading, on *The Company of Stationers before 1557* (June) and *The Early Constitution of the Stationers' Company* (Dec.). He begins with the history of the word 'stationer', the earliest dated use of which in England he traces to a Memoranda roll of 1262. 'The first mention of the book-trade in City legislation' occurs in 1357. The Stationers' Company began its existence as a 'Brotherhood' in 1403, though it did not receive its royal charter till 1557. Carter tells of the competition between the native printers inside London and the aliens in the suburbs, and the Company's struggle to secure a monopoly by prohibiting printing in the provinces and stopping the importation of books printed abroad. He believes that the granting of the Charter was not, as usually supposed, a master-stroke of policy on the part of the Crown, but was desired by the Company for commercial reasons, and its wording drawn up by their Counsel. In his second paper he deals with the Court of Assistants and the ordinances which it drafted in 1562 with the object of bringing the whole trade under control.

William R. Parker, in *Milton, Rothwell, and Simmons* (June) discusses the reasons which moved Milton to entrust the publication of *The Reason of Church-governement,* 1641, and *An Apology against a Pamphlet,* 1642, to John Rothwell rather than to his previous publisher Underhill. Rothwell was the publisher for Milton's friends, the divines whose initials made up the word 'Smectymnuus'. Milton seems to have taken *The Doctrine and Discipline of Divorce,* 1643, to Matthew Simmons because his previous publishers were afraid to break the law by publishing it without licence or author's name. Milton appears to have been pleased with Simmons, and Parker sees reason to believe that he was the printer of *Tetrachordon.* At all events, he had printed half a dozen if not more of Milton's pamphlets by 1650. But the second edition of *Eikonoklastes* was taken elsewhere, apparently because the first had been carelessly printed.

Claude Jones, in *Christopher Smart, Richard Rolt, and The Universal Visiter* (Sept.) identifies and lists the material which Smart and Rolt themselves contributed while they were editors of the *Visiter*.

Ethel Seaton in an entertaining account of *Richard Galis and the Witches of Windsor* (Dec.) identifies a pamphlet and its author referred to derisively by Reginald Scot in his *Discouerie of Witchcraft*, 1584. Galis's pamphlet was believed to be lost, but a copy, without title-page, has been traced in the Bodleian, and Miss Seaton shows that it has been confused by the *Short Title Catalogue* (no. 23267) with another book of the same date, 1579, on the same subject, of which there is a copy in the British Museum. The title of the Bodleian pamphlet as found in the Stationers' Register is: *A brief treatyse conteyninge the most strange and horrible crueltye of Elizabeth Sule* [or rather, Stile] *and hir confederates executed at Abington vpon Richard Galis.* It is autobiographical, and shows that Galis deserved Scot's taunt of 'madman'. He fully believed that he was bewitched, and never ceased from persecuting the women until they were put to death. He names several personalities of Windsor who can be traced.

Gerard E. Jensen (Dec.) makes some very persuasive *Proposals for a Definitive Edition of Fielding's 'Tom Jones'*. It is no doubt true that 'the ordinary reader of a twentieth-century reprint of *Tom Jones* is not aware of the fact that no two modern reprints are exactly alike'. Jensen considers the four editions which appeared in Fielding's lifetime, all in 1749 (though the last is dated 1750), in order to decide which of them must furnish the basic text for a 'definitive' edition. He concludes that while 'editions one, two, and three are in all important respects authentic Fielding', the text of edition four shows alterations which are not due to the author, but to 'some literary drudge'. He therefore fixes upon edition three as being both authentic and final. The evidence which leads to these conclusions is set forth with convincing clearness.

The Oxford Bibliographical Society have maintained their usual high standard of scholarship and efficiency in the account of *The Library of Jesus College, Oxford*, written by C. J. Fordyce

and T. M. Knox and published by the Society during 1937.[9] The history of the Library, its books and its buildings, is traced in considerable detail from the foundation of the College in 1571, through successive benefactions by Sir John Price, Lord Herbert of Cherbury, Francis Mansell, Sir Leoline Jenkins, and many others down to the present day, when, in the authors' concluding words, 'the chief need of the Library is not more books but a full and accurate catalogue of those that are in it already'. These number 10,000–12,000 apart from the important collection of books on Celtic subjects which came to the College in 1927. The Library possesses 150 manuscripts, including Tacitus' *Histories*, a fourteenth-century manuscript of *The Owl and the Nightingale*, and the *Red Book of Hergest*, in Welsh, fourteenth to fifteenth centuries. Particulars of a large number of interesting printed books are here given, including several not recorded in the Short Title Catalogue, and also a Second Folio Shakespeare, Milton's *Poems both English and Latin*, 1645, and *Treatise of Civil Power*, 1659, and Donne's *Letters*, 1654. Illustrations show the present appearance of the library, and a series of six book-plates which were used for commemorating the donors of large collections of books. Of these the most important was unquestionably Lord Herbert of Cherbury. His books 'cover practically the whole range of learning of the day' —Latin and Greek classics, theology, jurisprudence, philosophy, astronomy and mathematics, medicine, music, and strategy. There are presentation copies from Descartes, Salmasius, and Fortunius Licetus, and a book bearing Donne's signature. Accordingly, the latter half of the present work is a complete catalogue of the 931 items of this bequest, containing short titles, place and date of publication, and notes as to manuscript inscriptions, but no sizes, nor names of publishers, since the catalogue is intended to be a contribution 'to the study of Herbert and his work rather than to bibliography'. It is a valuable addition to knowledge in both these branches.[10]

[9] *Oxford Bibliographical Society Proceedings & Papers*, vol. v, pt. 2. O.U.P. 15*s*.

[10] It is perhaps necessary to point out a surprising error under the heading Balzac (Honoré de) where the *Letters* of Jean Louis Guez, Sieur de Balzac, a popular writer in his day, have been assigned to the nineteenth-century novelist, though they were published in 1637.

The Edinburgh Bibliographical Society's 1937 volume[11] consists of an exhaustive *Bibliography of the Poetical Works of Sir Walter Scott, 1796–1832*, by William Ruff, which will rank as the standard work on its subject, since there are no ordinary bibliographical requirements which it does not meet. The descriptions, besides lined-off transcripts of titles, include collations by signatures and pages, lists of contents and notes on bindings, watermarks, cancels, illustrations, circumstances of publication, and location of copies of those items only which are rare or have variant bindings, for 'most of the first editions of Walter Scott (save those on large paper) are readily available'. In a sensible Preface the author explains some details of method, and remarks that Scott 'personally supervised many of the details of printing and publishing. He selected illustrations, designed title-pages, insisted on many cancels, fixed the price of his works, and the place of their printing.' The most noteworthy cancel is on page 10 of the first edition of *Marmion*, where Scott added two lines to his tribute to the memory of Fox. Twenty-three full-page facsimiles accompany the text of this bibliography and will considerably increase its usefulness.

The only change in the seventeenth volume of the Modern Humanities Research Association's *Annual Bibliography of English Language and Literature*[12] is that a new contributor, A. S. P. Woodhouse, is now supplying the lists of Canadian works. The number of entries in the *Bibliography* is still further reduced, the total for the year being 4,322.

By far the most important accession to the British Museum's Departments of Printed Books and Manuscripts was the Ashley Library, consisting of nearly 6,000 books and manuscripts collected by the late Thomas James Wise. There is no need to repeat here the accounts which appeared in the newspapers at the time when the Museum was negotiating concerning the pur-

[11] *Edinburgh Bibliographical Society Transactions*, vol. i, pt. 2, Edinburgh, pp. 101–239.

[12] *Annual Bibliography of English Language and Literature*, vol. xvii, ed. by Mary S. Serjeantson, assisted by Leslie N. Broughton. C.U.P. pp. xi+279. 7*s*. 6*d*.

chase, and besides, the collector's own Catalogue is available in eleven quarto volumes with copious facsimiles, portraits, and exceedingly laudatory—at times almost lyrical—introductions by some of the foremost scholars and men of letters of the day. Wise's aim, according to the Introduction to volume i, was 'to form a Library of the first editions of the famous English poets and dramatists, in perfect state, from Elizabethan times until the present'. In this aim he has largely succeeded (with the outstanding exception of Shakespeare) and has added many works, e.g. by John Taylor (the Water-Poet), Fielding, the Brontës, Borrow, Ruskin, Conrad, which are neither poetry nor drama, besides a large quantity of modern bibliographical and biographical works connected with the study of the greater writers. The collection is still being sorted and examined by members of the Museum's staff. With all his wealth of bibliographical knowledge, Wise as a cataloguer was neither logical nor consistent, and contact with the books themselves affords both surprises and problems. It will be some time before it is certainly known what proportion of the rare printed books are not already represented on the Museum's shelves. That proportion may not be large; but as Museum copies are often worn and sometimes imperfect, it is an undoubted advantage to have duplicates at hand which are so handsome and well preserved as these. But the most valuable part of the collection is probably the manuscripts, which include a surprisingly large number of autograph letters and other holographs by nineteenth-century authors, especially Shelley and Swinburne, while Tennyson, the Brownings, and the Rossettis are well represented. Noteworthy manuscripts are Shelley's *Masque of Anarchy* and some of the cantos of Byron's *Don Juan*, and an important series of original documents concerning Shelley's death by drowning.

Among the many interesting printed books acquired by the Bodleian were Boswell's *Letter to the people of Scotland*, Edinburgh, 1783; Fuller's *Pisgah-sight of Palestine*, 1662; G. Robertson's *Vitæ & mortis D. Roberti Rolloci narratio*, Edinburgh, 1599; Smollett's *Humphry Clinker*, 2nd edition, 3 vols., 1772; John Taylor's *Love one another: a tub lecture*, 1643; Gibbon's *A Vindication of some passages in the 15th and 16th*

chapters of The History of the Decline and Fall of the Roman Empire, Dublin, 1779; Elkanah Settle's *An Heroick Poem on Thomas Earl of Ossory*, 1681; C. Gildon's *Memoirs of the life of William Wycherley*, 1718; David Hume's *De unione insulæ Britannicæ tractatus* i, 1605; and Knolles's *Generall Historie of the Turkes*, 1603. Among manuscripts may be mentioned Edmund Waller's *Poems*, seventeenth century; Mark Pattison's *Diaries*, 1847–84; and T. W. Robertson's *Home, a comedy*, nineteenth century.

Among the numerous accessions to the National Library of Scotland are a few of special interest which may be mentioned here. They include, amongst printed books, the only known copy of *The CL. Psalmes of Dauid in Prose and Meter*, Edinburgh, Andro Hart for James Cathkin and Richard Lauson, 1607, presented by Mrs. Katherine W. Pearce; one of six known copies of *Breuiarium Aberdonense. Pars hyemalis*, impensis W. Chepman, Edinburgi, 1509; Henry the Minstrel's *Life and Acts of Sir William Wallace*, Edinburgh, A. Hart, 1611; Alexander Montgomerie's *The Cherry and the Slae*, Edinburgh, 1680 and 1682, and a Latin translation, *Cerasum et Sylvestre Prunum*, Arctauni Francorum [Ortenburg ?], 1631; W. M.'s *Edinburghs Alphabet and other poems*, Edinburgh, J. Wreittoun, 1632, only known copy; William Forbes's *Poemata Miscellanea*, Londini, 1642; Scott's *Waverley*, 3 vols., Edinburgh, 1814; and R. L. Stevenson's *To the Thompson Class Club 'from their stammering Laureate'*, 1883, and *The Laureat Ste'enson to the Thamson Class*, 1885. Manuscripts included James Hogg's *Surprising Adventures of Allan Gordon, The Bush aboon Traquair, St. Mary of the Lows*, and miscellaneous poems, presented by Messrs. Blackie & Son; Poems of James Duff, the Perthshire poet, *circa* 1800; seventeen letters of Allan Cunningham to Robert Southey, 1819–34; two letters of Thomas Campbell to Elizabeth Barrett, afterwards Mrs. Browning, 1822; and four letters of Jane Welsh Carlyle to Geraldine and Frank Jewsbury, 1852.

Prices in the book market showed a certain improvement in 1937, and sellers who had been waiting for the end of the slump began to produce their books with more confidence. A First

Folio Shakespeare, 1623, with rare variants on page 277 of *Hamlet*, fetched £5,600 at Sotheby's on 21 June, and a Third Folio, second issue, 1664, £900 in July. The second edition of *King Lear*, 1619, with false date 1608, title-page slightly defective, sold for £80. Chaucer's *Canterbury Tales, Boke of Fame*, and *Troylus and Creseyde*, all printed by Pynson in 1526, two other copies known of the first, one each of the other two, realized together £390, and his *Workes, circa* 1545, printed for R. Toye, two other copies recorded, £54. Gower's *De Confessione Amantis*, 1532, sold for £12 10*s.*; Sir Thomas More's *Workes*, 1557, for £50; Spenser's *Colin Clouts Come Home Again*, 1595, £42; Allott's *Englands Parnassus*, 1600, £36; Florio's *Montaigne*, 1603, £50; Bacon's *Apologie in certain imputations concerning the late Earle of Essex*, 1605, £40; Drayton's *Miscellaneous Poems*, third edition, *circa* 1608, £10 10*s.*; Coryat's *Crudities*, 1611, £23; Cervantes's *History of Don-Quichote*, 1620, first English translation, second edition of part i, first of part ii, £42; Burton's *Anatomy of Melancholy*, 1621, £38; Joseph Martyn's *New Epigrams and a Satyre*, 1621, three other copies recorded, £12; Walton's *Compleat Angler*, 1653, the only known copy with the music on p. 217 printed the right way up, £240; Milton's *Areopagitica*, 1644, £52, and *Poems both English and Latin*, 1645, £170; Dryden's *Absalom and Achitophel*, 2 parts, 1681–2, £14 10*s.*; and Locke's *Essay concerning Human Understanding*, 1690, £26.

Eighteenth-century classics included Sterne's *Tristram Shandy*, 9 vols., 1760–7, £35 10*s.*, and *Sentimental Journey*, 1768, large paper copy, £76; Fielding's *Joseph Andrews*, 2 vols., 1742, £22, *Genuine Grub-street Opera*, 1731, £32, *Serious Address to the People of Great Britain*, 1745, £26, *Ovid's Art of Love Paraphrased*, 1747, £42, *A Proper Answer to a late Scurrilous Libel*, 1747, £38, and *The Important Triflers*, 1748, £34; Smollett's *Advice*, 1746, £12, *Reproof*, 1747, £14, *Advice and Reproof*, 1748, £4 10*s.*, and *A Sorrowful Ditty*, 1748, £15; Goldsmith's *Traveller*, 1765, 'first published edition', £31, *Vicar of Wakefield*, 1766, £66, and *Deserted Village*, 1770, first quarto edition, £20; Johnson's *Preface* to his edition of Shakespeare, 1765, £13 10*s.*, *Dictionary*, 1755, two vols., uncut, £125, *Journey to the Western*

Islands, 1775, presentation copy inscribed by the author, £80, and *Vanity of Human Wishes*, 1749, £18; Boswell's *Life of Johnson*, 1791, £29; Chesterfield's *Letters*, 1774, and *Miscellaneous Works*, 1777, together 4 vols., £18; Swift's *Gulliver's Travels*, 1726, 2 vols., portrait in second state, separate pagination of the four parts, £16; Pope's *Essay on Man*, 1733–4, £37, and *Dunciad*, 1728, second edition, in original wrappers, uncut, £250; Burns's *Poems chiefly in the Scottish Dialect*, Kilmarnock, 1786, £780; *Robinson Crusoe*, 1719, £275; *The Spectator*, 1711–12, original 555 numbers bound in half calf, £40; Beckford's *Vathek*, Lausanne, 1787, £17; Bligh's *Narrative of the Mutiny on board H.M.S. Bounty*, 1790, £20; Gibbon's *Decline and Fall*, 6 vols., 1776–88, £27; and Gray's *Ode on a Distant Prospect of Eton College*, 1747, £105.

Among writers of the period of the Romantic Revival Shelley was the most in evidence. His *St. Irvyne*, 1811, uncut, in original boards, fetched £460, *Queen Mab*, 1813, original boards, £280, *The Cenci*, 1819, original sheets enclosed in a wrapper as they were sent from Italy to be bound, £275, *Rosalind and Helen*, 1819, original wrappers, £42, *Prometheus Unbound*, 1820, second issue, £10, and *Hellas*, 1822, £17; Keats's *Poems*, 1817, original boards, brought £920, *Endymion*, 1818, £26, and *Lamia*, 1820, £66; Lamb's *Tales from Shakespeare*, 1807, 2 vols., £42, and *Elia*, 1823, with *Last Essays of Elia*, 1833, together £11; Wordsworth and Coleridge's *Lyrical Ballads*, London, 1798, leaf G 1 uncancelled, £14; Mrs. Shelley's *Frankenstein*, 1818, 3 vols., £15 10*s.*; and Jane Austen's *Emma*, 1816, 3 vols., £9 5*s.*

Nineteenth-century novels and other writings included Mrs. Henry Wood's *East Lynne*, 3 vols., 1861, £135; Mrs. Gaskell's *Cranford*, 1853, original green cloth, uncut, £49; *Alice in Wonderland*, 1866, second edition, presentation copy to Princess Beatrice, in original white vellum, £320; Kingsley's *Westward Ho!*, 3 vols., 1855, £6; Miss Braddon's *Lady Audley's Secret*, 3 vols., 1862, £195; Ainsworth's *Tower of London*, 1840, in parts, £20; Dickens's *Pickwick Papers*, 1836–7, in parts, £34, and *Tale of Two Cities*, 1859, in parts, £62; Wilkie Collins's *The Moonstone*, 1868, 3 vols., £43; George Eliot's *Scenes of Clerical*

Life, 2 vols., 1858, £39; Kipling's *Departmental Ditties*, 1886, £29, and *Plain Tales from the Hills*, 1888, £17; Reade's *Cloister and the Hearth*, 4 vols., 1861, £16; Stevenson's *Pentland Rising*, Edinburgh, 1866, £39, *An Inland Voyage*, 1878, £8 10*s.*, *New Arabian Nights*, 2 vols., 1882, £20, *Treasure Island*, 1883, £6 15*s.*, and *Child's Garden of Verses*, 1885, £13 10*s.*; Whitman's *Leaves of Grass*, Brooklyn, 1855, first issue, £195; Cobbett's *Rural Rides*, 1830, £3 5*s.*; Gissing's *Workers in the Dawn*, 1880, 3 vols., £58; Rider Haggard's *Dawn*, 3 vols., 1884, presentation copy, £15 10*s.*; Lytton's *Last Days of Pompeii*, 3 vols., 1834, £44; Schreiner's *Story of an African Farm*, 2 vols., 1883, £18; Meredith's *Modern Love*, 1862, presentation copy, £9, and *The Egoist*, 3 vols., 1879, £7 10*s.*; and Hardy's *Mayor of Casterbridge*, 2 vols., 1886, £14 10*s.*

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