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THE YEAR'S WORK IN ENGLISH STUDIES

VOLUME XXXV

1954

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BEATRICE WHITE
D.Lit., F.S.A., F.R.Hist.S., F.R.S.L.

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PREFACE

THE scheme of *The Year's Work in English Studies* was originally planned in 1914, but the outbreak of war delayed the publication of Volume I till 1921. From the publication of the second volume until the present Professor F. S. Boas carried out the duties first of associate editor to Sir Sidney Lee and then of editor. For some thirty years he has devoted himself with tireless energy and ardour through the major difficulties of the Second World War to the responsibilities of assembling and encouraging a team of scholars competent to produce an authoritative statement on the annual work in the many fields of English studies. All who use the book which is the fruit of his labours, and to which he himself was a leading contributor, and all who, as colleagues, have been associated with him, owe him a lasting debt of gratitude for long and enthusiastic service. It will be the concern of the present editor to preserve the tradition which he established.

Traditions do not imply change, but there are some changes to record. Professor Boas's place as a contributor was taken at very short notice by Mr. Arthur Brown of University College. The chief innovation this year is a new chapter on American Literature contributed, again at very short notice, by Mr. Marcus Cunliffe of Manchester University. Both are welcome new-comers to the team.

With regard to the volume itself, certain alterations have been made to the layout which it is hoped will meet with general approval. The type is slightly smaller and much space has been saved.

Every effort has been made to discover book prices and these are stated wherever possible. It would be appreciated if offprints from periodical publications could be sent to the Office of the English Association for distribution to the individual contributors.

BEATRICE WHITE

1956

ABBREVIATIONS

AL	American Literature
Am Sp	American Speech
Archiv	Archiv für das Studium der Neueren Sprachen
Arch Ling	Archivum Linguisticum
BC	The Book Collector
BJRL	Bulletin of the John Rylands Library
BMQ	British Museum Quarterly
Comp Lit	Comparative Literature
DUJ	Durham University Journal
EETS	Early English Text Society
E and G Stud	English and Germanic Studies
Eng Journ	English Journal
ELH	Journal of English Literary History
Eng Stud	English Studies
Ess Crit	Essays in Criticism
ES	Essays and Studies
Étud ang	Études anglaises
HLB	Harvard Library Bulletin
HLQ	Huntington Library Quarterly
JEGP	Journal of English and Germanic Philology
JHI	Journal of the History of Ideas
JWCI	Journal of the Warburg and Courtauld Institutes
Lang	Language
Med Æv	Medium Ævum
MLN	Modern Language Notes
MLQ	Modern Language Quarterly
MLR	Modern Language Review
M(od) P(hil)	Modern Philology
Neophil	Neophilologus
NM	Neuphilologische Mitteilungen
NEQ	New England Quarterly
NCF	Nineteenth Century Fiction
NQ	Notes and Queries
PQ	Philological Quarterly
PBSA	Papers of the Bibliographical Society of America
Proc Brit Ac	Proceedings of the British Academy
PMLA	Publications of the Modern Language Association of America
Ren News	Renaissance News
RES	Review of English Studies
R.S.L.	Royal Society of Literature
Sh J(ahr)	Shakespeare Jahrbuch
SNL	Shakespeare Newsletter
Sh Q	Shakespeare Quarterly
Sh S	Shakespeare Survey
S.T.C.	Short Title Catalogue
Spec	Speculum

Stud Neoph	Studia Neophilologica
SB	Studies in Bibliography
S in E(ng)	Studies in English
S (in) P(h)	Studies in Philology
TLS	Times Literary Supplement
Trans Phil Soc	Transactions of the Philological Society
UTQ	University of Toronto Quarterly
YDS	Transactions of the Yorkshire Dialect Society
YW	The Year's Work in English Studies

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J. LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By T. S. DORSCH

1. *Reference-Works and Histories of Literature*

OF the general reference-works to be noticed, the most useful is the revised *Everyman's Dictionary of Dates*,[1] a compact volume which provides about 40,000 dates 'covering all important world events from earliest times to the present day'. Wherever possible the compilers have sensibly grouped their dates under comprehensive headings; authors, for instance, are listed under the languages in which they wrote, so that it is easy to compare their dates without vexatious turning of pages. As a whole the work is astonishingly inclusive, and it will undoubtedly be of great service to scholars.

Antony Brett-James's *The Triple Stream*[2] tabulates in parallel columns the principal literary works, over the past four centuries, of British, French, and German writers. For each year from 1531 to 1930 are listed the authors who were born or died in that year, and the titles of its notable writings—not merely those which are generally accepted as great literature, but also famous children's books, reference books, influential technical works, and the like. It is thus possible to see at a glance what was going on in the three countries in any particular period.

The title of *Drury's Guide to Best Plays*[3] is misleading. In this work some 1,200 plays, under authors alphabetically arranged, are described in summaries varying in length from two or three to about a dozen lines. Some notion of Drury's standards may be gained from the fact that Shakespeare is allowed to have written sixteen of the 'best plays', and Rachel Crothers eleven; Aeschylus two, and Maxwell Anderson fourteen.

Altogether less pretentious, since it claims only to be 'a personal selection', is F. Seymour Smith's *What Shall I Read Next?*,[4] which is described as a companion volume to the compiler's previous work, *An English Library*. Excluding everything that has already been recommended in *An English Library*, it lists and classifies about two thousand English books published since 1900, in most cases adding short descriptive or critical comments. Fiction looms large; literary criticism is very poorly represented, and the biographical section, too, among others, is decidedly thin. No doubt this volume and *Drury's Guide* will somewhere be found useful, but it is difficult to see for what kind of reader they are designed.

Among the histories of English literature the outstanding work is C. S. Lewis's erudite and engrossing *English*

[1] *Everyman's Dictionary of Dates*, compiled by C. Arnold-Baker and Anthony Dent. Revised edition. London: Dent. New York: Dutton. pp. xxiv+404. 15*s*.

[2] *The Triple Stream: Four Centuries of English, French and German Literature, 1531–1930*, by Antony Brett-James. Bowes & Bowes (1953). pp. x+178. 17*s*. 6*d*.

[3] *Drury's Guide to Best Plays*, by F. K. W. Drury. Washington, D.C.: Scarecrow Press (1953). London: Bailey Bros. & Swinfen. pp. 367. 58*s*. 6*d*.

[4] *What Shall I Read Next? A Personal Selection of Twentieth Century English Books*, by F. Seymour Smith. C.U.P., for the National Book League (1953). pp. viii +232. 10*s*. 6*d*.

Literature in the Sixteenth Century.[5] It can, however, receive only a passing mention here, since it is fully noticed in Chapters VI and IX.

A welcome new edition of Legouis and Cazamian's *History of English Literature*[6] has appeared. Minor revisions have been made throughout, the bibliographies have been brought up to date, and the history has been carried forward to 1950 by the rewriting and rearrangement of the last few chapters.

The second volume of A. C. Ward's *Illustrated History of English Literature*,[7] covering the period between Ben Jonson and Samuel Johnson, follows the pattern of the previous volume. Neither profound enough nor comprehensive enough for the serious student, it communicates the author's enjoyment in writing it, and will give pleasure, and some profit, to the general reader for whom it is designed. However, it is not always reliable; nor is it well proportioned. Ward seems happier in the eighteenth century, and here the work is more balanced and generally more satisfactory. Once again Elizabeth Williams is to be commended for her excellent choice of illustrations.

Penguin Books have issued the first instalment of a seven-volume Guide to English Literature. Entitled *The Age of Chaucer*,[8] it presents 'a series of essays on the literature and background of the period from Chaucer to Spenser.' General surveys of medieval verse and prose are provided by John Speirs and A. I. Doyle, and the other contributors, each of whom writes about a particular author or work, are David Holbrook, Derek Traversi, Francis Berry, M. J. C. Hodgart, Patrick Cruttwell, L. A. Cormican, D. W. Harding, and Nikolaus Pevsner. Only such works as the editor thinks likely to appeal to the uncultivated but interested general reader are treated at any length; Gower, Skelton, More, Malory, and Sidney are among the authors who are mentioned only in passing in the survey chapters. Far the most valuable section is an admirable medieval anthology of 200 pages edited by Francis Berry, which gives several works complete, including *Sir Orfeo, Sir Gawayne and the Grene Knight*, and two Miracle Plays, and sizeable extracts from other poems. Margaret Tubb provides a useful bibliography. (See Chapter V, n. 5.)

Henry Lüdeke's *Die Englische Literatur*,[9] an outline history, is too short to be able to offer much in the way of criticism; the whole of Old English literature, for instance, is passed in review in seven pages, and apart from passing references Shakespeare receives two pages. The chief merit of the work is that to some extent it relates the literary works discussed to the historical and social background of the ages in which they were written.

In *The Literature of the United States*[10] Marcus Cunliffe treats American literature as something which has a right to be considered on its own merits, and not as a mere derivative of

[5] *English Literature in the Sixteenth Century, excluding Drama*, by C. S. Lewis. (Oxford History of English Literature, vol. iii). O.U.P. pp. vii+696. 30*s*.

[6] *A History of English Literature*, by Émile Legouis and Louis Cazamian. Revised Edition. Dent. pp. xxiii+1427. 18*s*.

[7] *Illustrated History of English Literature. Volume Two: Ben Jonson to Samuel Johnson*, by A. C. Ward. Longmans. pp. ix+261. 25*s*.

[8] *The Age of Chaucer: Volume I of a Guide to English Literature*, ed. by Boris Ford. With an Anthology of Medieval Poems. Penguin Books. pp. 491. 3*s*. 6*d*. [5*s*.]

[9] *Die Englische Literatur: Ein Kulturhistorischer Umriss*, von Henry Lüdeke. (Dalp-Taschenbücher.) Bern: Francke Verlag. pp. 135. Sw. Fr. 2.80.

[10] *The Literature of the United States*, by Marcus Cunliffe. Penguin Books. pp. 384. 3*s*. 6*d*.

English literature. Writing for English readers, he wisely concentrates on major authors, his treatment of whom is discerning and balanced, and judiciously illustrated with quotation. Especially valuable are the chapters on the distinguished American writers of the last three or four decades in which the transatlantic exchange of ideas and influences is shown to be anything but a one-way traffic. For those who want to read more widely about American literature, Cunliffe provides a very helpful bibliography.

'The history of a period will consist in the tracing of the changes from one system of norms to another.' Quoting these words from Wellek and Warren's *Theory of Literature*, the editor of *Transitions in American Literary History*[11] explains that the purpose of this work is to concentrate on the 'in-between' periods of American literature, and to trace the changes 'in something like a cause-and-effect sequence from one period to another'. Important differences in literary outlook are often, however, brought about predominantly by the influence of gifted individuals or groups, and in dealing with periods of transition the contributors to this volume necessarily devote a good deal of space to major writers, in aspects of their work which are rarely given much consideration. With emphasis on the processes of change, Clarence H. Faust writes on 'The Decline of Puritanism'; Leon Howard on 'The Late Eighteenth Century: An Age of Contradictions'; M. F. Heiser on 'The Decline of Neoclassicism, 1801–1848'; G. Harrison Orians on 'The Rise of Romanticism, 1805–1855'; Alexander Kern on 'The Rise of Transcendentalism, 1815–1860'; Floyd Stovall on 'The Decline of Romantic Idealism, 1855–1871'; and Robert Falk on 'The Rise of Realism, 1871–1891'.

A place must be found in this chapter for the excellent hundred-page special section devoted to American writing today in the *TLS* of 17 September. In about fifty articles, some of fairly considerable length, almost all recent trends in American literature are passed in review, emphasis being laid on its vigour and originality. Of particular value for English readers are the columns given to the work of the American critics of the last two or three decades, whose books can scarcely be said to be widely known in this country. Special interests in American literature and thought are catered for in other articles, and there is a generous selection of poems by the new American poets.

2. *General Criticism and Collections of Essays*

De Descriptione Temporum[12] is C. S. Lewis's inaugural lecture as Professor of Medieval and Renaissance Literature at Cambridge. The title of this most interesting lecture is taken from the heading of a chapter in Isidore's *Etymologiarum* in which Isidore divides history, as he knew it, into periods. With a reminder that the barrier between the Middle Ages and the Renaissance 'has been greatly exaggerated, if indeed it was not largely a figment of Humanist propaganda', Lewis sets out to determine where we are to place 'the greatest change in the history of Western Man'. He considers the 'massive and multiple change' brought about by the transition from Antiquity to the Dark Ages; the 'widespread and brilliant improvement' that came about when the Dark passed into

[11] *Transitions in American Literary History*, ed. by Harry Hayden Clark for the American Literature Group of the Modern Language Association. Duke U.P. C.U.P. pp. xv+479. 45*s*.

[12] *De Descriptione Temporum: An Inaugural Lecture*, by C. S. Lewis. C.U.P. (1955). pp. 23. 2*s*. 6*d*.

the Middle Ages; and the opening up of a new intellectual world near the end of the seventeenth century. Finally he turns to the changes in man's intellectual and spiritual equipment in the last century and a half. During this period the organization of mass excitement has become 'almost the normal organ of political power'; changes of an unprecedented nature and extent have taken place in the arts; the 'unchristening' of the western world has brought about a vaster change than that which Europe underwent at its conversion; and lastly, the machines have been born, a development which is 'parallel to the great changes by which we divide epochs of pre-history', akin to 'the change from stone to bronze, or from a pastoral to an agricultural economy. It alters man's place in nature.' It is approximately in the age of Jane Austen and Scott, then, that Lewis would put 'the Great Divide'.

The Development of English Humor,[13] by Louis Cazamian, gives the lie to those who believe that English humour is something that the English alone can understand, for Cazamian's treatment is as subtly perceptive as it is all-embracing. Part I of this admirable study, covering the Old and Middle English periods, was published in 1930, when it was noticed in *YW* (vol. xi). The second, much more substantial part, now published in a single volume with the first, carries the survey just beyond Restoration times. It opens with the writers of the early sixteenth century, and here Cazamian perhaps somewhat undervalues the humour of Sir Thomas More; but he brings out well the 'increasing vitality' of English humour as the century draws towards its close, especially in the writings of the University Wits. The core of the volume lies in the three excellent chapters on Shakespeare. In penetrating analyses Cazamian distinguishes all the different components of Shakespeare's humour, the farcical, the satirical, the ironic, the sardonic, the gay, the serene; and 'in its clinging to balance as in its adventurous spirit' he sees it as an 'outstandingly national' humour. He shows too how Shakespeare, resisting any temptation he might have felt to keep his comedy on the plane of farce or of light satire, 'developed with an almost unerring aim towards an inspiration drawn from the most genuine sources, those of nature and truth'; his humour 'at its best is indistinguishable from his wisdom'. With the other Elizabethan dramatists, and with seventeenth-century writers in general, Cazamian deals in more summary fashion; however, he relates the quality of their humour to the social and intellectual background of the times in which they wrote, and the later sections of the book are marked by the same understanding and good sense as the earlier.

'Inductive formal analysis' is the name that Paul Goodman gives to the critical method which he describes and illustrates in *The Structure of Literature*.[14] 'The formal analysis of a poem', he says, 'is largely the demonstration of a probability through all the parts.' The structure of a poem—'poem' is Goodman's generic name for works of literature—embraces not merely what is conventionally termed the plot, but *all* the parts: the character, the spectacle, and the rhythm, diction, and imagery. 'Any system of parts that carries over, continuous and unchanging, from the beginning to the end let us call the "plot".' In a Shakespearian play, for example, 'when several characters independently and through-

[13] *The Development of English Humor*, Parts I and II, by Louis Cazamian. Duke U.P. (1952). C.U.P. pp. ix+421. $6. 45*s*.

[14] *The Structure of Literature*, by Paul Goodman. Univ. of Chicago Press. C.U.P. pp. vii+282. 37*s*. 6*d*.

out the play employ the same system of images, the diction becomes an independent part of the plot'. This critical approach, to some extent combined with that of Aristotle to questions of plot, Goodman applies in turn to 'serious plots', illustrated by analyses of *Oedipus Rex*, *Philoctetes*, and *Richard II*; to 'comic plots', illustrated from *The Alchemist*, *1 Henry IV*, and *MacFlecknoe*; to 'novelistic plots', illustrated from *L'Éducation Sentimentale*, *Hamlet*, and Kafka's *The Castle*; and to lyrical poems, illustrated from Catullus's 'Iam ver egelidos refert tepores', and Milton's sonnet on his blindness. Although his method leads Goodman at times to disputable judgements—about the relative dramatic powers of Sophocles and Shakespeare, for example—it also produces some illuminating criticism; it is especially rewarding when it is applied to the comedies and the lyrical poems that he discusses.

In *The Broken Cistern*[15] are published the Clark Lectures for 1952–3 which Bonamy Dobrée delivered under the title 'Public Themes in English Poetry'. Dobrée suggests that 'poetry does not fulfil its great civilising function unless it is suffused with, or at least supported by, some great accepted theme'. One of the reasons why poetry is not much read today is that contemporary poets show little concern with outlooks and ways of thought that are of fundamental and universal interest. In the first two lectures Dobrée shows how Stoicism has until recently been one of the 'perpetually underlying attitudes' of English poetry, as much in the Romantic as in the Elizabethan period; Wordsworth, indeed, gave a new vitality to this attitude. The subject of the next two lectures is 'Scientism'. Many poets have embodied scientific ideas in their verse, but 'what is important to poets is when scientific discoveries really affect the mind of man in his daily vision, and thus fertilise his imagination', as happened on a large scale in the early eighteenth century with the discoveries of Newton and his near-contemporaries. There is little sign of such an imaginative use today of the notions of contemporary science. Similarly, as Dobrée claims in the last two lectures, Patriotism no longer plays a significant part in the work of our poets. Have we not, in the words of the prophet Jeremiah, 'forsaken the fountain of living waters, and made ourselves cisterns, broken cisterns, that can hold no water'?

G. M. Trevelyan's Clark Lectures for 1953 have also been published, under the title *A Layman's Love of Letters*.[16] Among the topics that Trevelyan discusses are the Ballads, the artistry of A. E. Housman and of Browning, translation, book illustration, and the effects that may be gained by the use of place-names in poetry. The unifying thread of the series may be found in his warning that we must not allow our literary opinions to be moulded by the critics. In this connexion, he draws attention to some of Matthew Arnold's blind spots as a critic, and defends Kipling against the strictures of Raymond Mortimer and Scott against those of E. M. Forster. In the final lecture Trevelyan offers some fresh criticism of Meredith, devoting himself largely to his poetry.

In the belief that Ezra Pound's literary criticism is 'the most important literary criticism of its kind', T. S. Eliot has edited a selection of critical essays[17] written by Pound over a period

[15] *The Broken Cistern: The Clark Lectures, 1952–53*, by Bonamy Dobrée. Cohen & West. pp. ix+158. 12*s*. 6*d*.

[16] *A Layman's Love of Letters* (The Clark Lectures, Cambridge, 1953), by G. M. Trevelyan, O.M. Longmans. pp. vi+125. 11*s*. 6*d*.

[17] *Literary Essays of Ezra Pound*, ed. with an Introduction by T. S. Eliot. Faber. pp. xv+464. 30*s*.

of some thirty years. These include the 'Retrospect' in which Pound formulated the poetic principles of the Imagistes, 'How to Read', and 'The Serious Artist'; the essays, or rather jottings, on the Troubadors, Elizabethan Classicists, and early translators of Homer; the studies of Henry James and Remy de Gourmont; and numerous reviews and short articles on writers of the past and present. It is when he is speaking of first or early works by his gifted contemporaries—Yeats, Ford Madox Ford, Robert Frost, D. H. Lawrence, Joyce, Eliot, Wyndham Lewis—that Pound most clearly reveals his originality and discernment as a critic. It would be difficult to print any sizeable selection of Pound's criticism without a good many manifestations of his hatred for the Victorians, or for Milton; but on the whole Eliot avoids the reproduction of his most wilfully perverse judgements. If we make allowance for his insistent desire to provoke and shock, we may, on the showing of this selection, agree with Eliot that 'Pound has said much about the art of writing, and of writing poetry in particular, that is permanently valid and useful.'

As the title may suggest, the central theme of Martin Jarrett-Kerr's admirable *Studies in Literature and Belief*[18] is the effect that a writer's religious belief may have upon his art—upon the way in which his imagination works, or in which he conceives his characters and their relationships. In an interesting chapter on Calderón, for example, Jarrett-Kerr demonstrates, among other things, that 'the weaknesses of the endings in Calderón's plays are dramatic weaknesses which grow out of theological ones'; and he begins the chapter on the Ballads with a discussion of the extent to which Christianity may be detected 'as a superimposition on the basically pagan character' of the Ballad. But the book contains also much excellent criticism that is not strictly relevant to this approach, and displays a sensitive concern with problems of style and technique. In addition to Calderón and the ballad-writers, the authors studied in some detail are Manzoni, Dostoevsky, and Ramuz; and in a final chapter Kafka, Graham Greene, and Mauriac are among those whose treatment of religious themes is considered.

Five Gayley Lectures[19] is a volume published to commemorate the twentieth anniversary of the foundation of the Gayley Lectureship at the University of California in Berkeley. The subject of Walter Morris Hart's lecture is *Shakespeare's Use of Verse and Prose*. Confining himself to the four great tragedies, Hart sets out to show that Shakespeare habitually uses prose in representing abnormal states of mind. In *Habits of the Ballad as Song*, Bertrand Harris Bronson gives an admirable and well-documented account of the transmission of folk-song and ballad melodies. Leonard Bacon's lecture is an enthusiastic tribute to the poetic genius and the patriotism of Camões. Benjamin Harrison Lehman's theme is *Comedy and Laughter*. 'The vision of comedy', he says, 'keeps its eye on lovers, its foresight upon their prosperous mating and on implied procreation.' This somewhat restricted view of comedy he exemplifies by reference to a wide range of writers. He goes on to discuss the part played in comedy by a perception of the irrational and the incongruous. In *John Donne: Poet to Priest*, George Reuben Potter makes interesting analyses of some of Donne's early sermons in order to illustrate his gradual development as a preacher,

[18] *Studies in Literature and Belief*, by Martin Jarrett-Kerr, C. R. Rockliff. pp. xii +203. 15*s*.

[19] *Five Gayley Lectures: 1947–1954*. (Ed. by L. B. Bennion and G. R. Potter.) Univ. of California Press. pp. xiii+126. $1.50.

not only in style and in the ability to adapt his matter to different congregations, but also in 'his own inward response to his priestly duties and functions'.

In *The Writer and his Craft*[20] are brought together the twenty Hopwood Lectures delivered at the University of Michigan between 1932 and 1952. Carl Van Doren and Robert Penn Warren provide some stimulating criticism of Benjamin Franklin and of the poetic themes of Robert Frost, and from Christopher Morley comes a lively discussion of the wit and wisdom of Don Marquis, the creator of archy and mehitabel. Mary M. Colum makes pertinent and sometimes pungent comments on several well-known modern writers in drawing a distinction between the art of literature and the trade of writing; Mark Van Doren speaks of 'the possible importance of poetry'; and John Crowe Ransom makes a perceptive study of poetry as primitive language. Among other interesting contributions are a lecture on the writer's responsibility by J. Donald Adams, and F. O. Matthiessen's now famous *The Responsibilities of the Critic*.

The sumptuous volume of *Studies in Art and Literature*[21] prepared in honour of Belle da Costa Greene was designed as a tribute to Miss Greene's distinguished service as Director of the Pierpont Morgan Library. Unhappily Miss Greene died before it was completed, but there can be no doubt that she would have rejoiced in a work which brings together so much fine erudition from fifty-one well-known American and European scholars, and in so handsomely produced and so beautifully and lavishly illustrated a volume. Many of the articles, particularly those devoted to the visual arts, have no place in this chapter, but a few are relevant to it. Samuel C. Chew sets Spenser's Pageant of the Seven Deadly Sins against a background of early pictorial representations of the same theme in wall-paintings, illuminated manuscripts, tapestries, and the like. Herbert Davis discusses the relationship between various manuscripts of Swift's 'Directions to Servants'. Sir Shane Leslie describes the fine collection of Swift manuscripts in the Pierpont Morgan Library. And the Earl of Ilchester gives an account of his discovery, during the war, of some pages torn from the last journals of Horace Walpole; he prints these pages, which concern monetary difficulties of Charles James Fox, and also a memorandum on Walpole's statements from the third Lord Holland. (See Chapter XII, n. 7.)

Estella Ruth Taylor bases her study[22] of the Irish literary revival of the 1890s and the early decades of this century on what the members of the movement have written about themselves and their associates. Yeats, A. E., Lady Gregory, Moore, Joyce, Synge, and Gogarty: these are the most considerable of the writers whose friendships and rivalries are reconstructed in the terms in which they themselves saw them, and whose literary aims and opinions are presented in their own words, often drawn from little-known sources. Of especial interest are the pages devoted to Yeats's penetrating influence on the Irish lyric, and to his collaboration with Lady Gregory as a playwright.

Fair Greece, Sad Relic,[23] by Terence

[20] *The Writer and his Craft, being the Hopwood Lectures, 1932–1952*, ed. by Roy W. Cowden. Univ. of Michigan Press. O.U.P. pp. vii+297. $3. 24*s*.

[21] *Studies in Art and Literature for Belle Da Costa Greene*, ed. by Dorothy Miner. Princeton U.P. pp. xviii+502. $25.

[22] *The Modern Irish Writers: Cross Currents of Criticism*, by Estella Ruth Taylor. Lawrence: Univ. of Kansas Press. pp. ix+176. $3.50.

[23] *Fair Greece, Sad Relic: Literary Philhellenism from Shakespeare to Byron*, by

Spencer, is 'a survey of the literary contacts between England and the modern country of Greece during the three centuries preceding the romantic enthusiasm which greeted the Greek national revival in the early nineteenth century'. After the Turkish conquest in 1460, silence falls upon Greece as far as western Europe is concerned. Spencer traces the sixteenth-century revival of interest brought about by trade contacts and by religious ties and the increase of classical learning. Not much real knowledge of modern Greece is shown in the literature of the sixteenth and early seventeenth centuries, though Milton, among other Englishmen, displays a deep concern over the enslavement of the Greeks. In the eighteenth century 'men of sensibility and men of scholarship made the contemporary situation in Greece familiar even to magazine readers'; and at last 'the arrival of Byron in Athens in 1809 brought an English poetical personality of the first rank to a country stirring itself for the second national uprising'. Spencer's book is copiously illustrated with extracts from the writings of those who interpreted the modern Greeks for the world of western Europe.

Dorothy Brewster's *East–West Passage*,[24] a study of the influence of Russian literature on English and American writers, opens with an interesting survey of English writings about Russia from the Elizabethans to Lewis Carroll. However, in spite of the efforts of isolated enthusiasts like Thomas Budge Shaw, 'a really informed concern with Russian letters' did not begin until the outbreak of the Crimean War. In the later nineteenth century Russian literature was much translated, and much studied by discerning and influential critics, including Arnold and Howells, and Miss Brewster is able to show Russian themes and Russian techniques in the work of a great variety of modern authors.

Poetry, Politics and the English Tradition,[25] L. C. Knights's Inaugural Lecture as Winterstoke Professor of English in the University of Bristol, is very largely concerned with Shakespeare, and is therefore noticed in Chapter VII.

In *Literature and Science*[26] B. Ifor Evans discusses the relationship that has existed between science and literature at various times from the sixteenth century to the present day. To counteract the antagonism that has grown up between scientists and men of letters in the course of the last century or so, Evans suggests, the 'new humanism' should be based on 'the frank admission that religion and philosophy and science have their place, and that literature cannot supersede them'.

Norman Davy's *British Scientific Literature in the Seventeenth Century*[27] is an interesting and useful little volume. In his Introduction Davy outlines the contributions made to the various branches of scientific thought by both scientists and virtuosi. The greater part of the book is given to excerpts from their writings; and these are followed by an Appendix on the attitude towards science of contemporary men of letters, from Jonson to Dryden, and by a bibliography of modern works which go more deeply into the subject.

Harold Fisch opens his interesting

Terence Spencer. Weidenfeld & Nicolson. pp. xi+312. 25*s*.

[24] *East–West Passage: A Study in Literary Relationships*, by Dorothy Brewster. Allen & Unwin. pp. 328. 21*s*.

[25] *Poetry, Politics and the English Tradition*, by L. C. Knights. Chatto & Windus. pp. 32. 2*s*. 6*d*.

[26] *Literature and Science*, by B. Ifor Evans. Allen & Unwin. pp. 114. 8*s*. 6*d*.

[27] *British Scientific Literature in the Seventeenth Century*, by Norman Davy. (Life, Literature, and Thought Library.) Harrap. pp. 244. 7*s*. 6*d*.

paper on *Alchemy and English Literature* (*Proc Leeds Philosophical Soc, 1953*) by defining the aims and methods of the alchemists, a sensible precaution, since the frequency with which their practices have been satirized has led to widespread misunderstanding. Turning to the treatment of alchemy in literature, Fisch divides his material into three parts. First, there is the poetry of the alchemists themselves, exemplified in Elias Ashmole's collection, *Theatrum Chemicum Britannicum*. Next there is much literature, from Chaucer to Ben Jonson, in which the practical absurdities of alchemy are held up to ridicule. And finally there is a good deal of poetry, particularly that of the Metaphysical poets and the Cambridge Platonists, in which alchemical notions are used significantly and effectively. The work of Henry Vaughan is notable in this respect. In twentieth-century poetry, too, there is sometimes 'a tendency to conceive modern technical processes in terms of images which have a definitely hermetic flavour'.

3. *Studies of Particular Genres*

The Sword from the Rock,[28] by G. R. Levy, takes its title from the figure of the Sword God carved in one of the rock chambers at Yasilikaya in central Asia Minor; its subject is the emergence of epic literature from the ritual which in the remote past was bound up with the cults of divine or semi-divine heroes. In a preliminary chapter Miss Levy reconstructs the myths and the ritual in which this literature had its roots; then she differentiates three types of epic subject, the analysis of which forms the body of her book. The first is related to the establishment of world order, and describes the warfare of gods with the progeny of chaos. The earliest known example is the Mesopotamian *Epic of Creation*, derived from Sumerian originals of great antiquity; the influence of the ritual on which it is based may be seen in such later works as the theogonies of Hesiod and Apollodorus, the Revelation of St. John, and 'their heirs down to *Paradise Lost*'. The second subject is a search or a voyage of discovery for a lost friend, or bride, or home. Again the earliest surviving example is Mesopotamian, the *Epic of Gilgamesh*; variants of the theme are treated in the *Odyssey* and the *Ramayana*. The third subject is related to heroic warfare, in which 'the antagonists are fellow-men, often kinsmen, and of the same quality of heroism'. The works based on it have their origin probably among the Indo-European peoples 'who irrupted into India and the Aegean world during the second millennium B.C.'; the great exemplars are the *Iliad* and the *Mahabharata*. In a final section Miss Levy traces the later history of these subjects in the epic literature of medieval and Renaissance times.

In *The English Epic and its Background*[29] E. M. W. Tillyard assembles the fruits of a quarter of a century's work in the field of epic. The bulk of this erudite volume is devoted to Tillyard's analysis of the seven English works which he believes best exemplify the essential qualities of epic: *Piers Plowman*, *The Faerie Queene*, Sidney's *Arcadia*, *Paradise Lost*, Bunyan's *Holy War*, Pope's *Iliad*, and Gibbon's *Decline and Fall*. But his treatment of the subject as a whole is encyclopaedic; he has something to say about almost every work which has the remotest connexion with the European epic tradition, from the *Iliad* to the *Dyn-*

[28] *The Sword from the Rock: An Investigation into the Origins of Epic Literature and the Development of the Hero*, by G. R. Levy. Faber. pp. 236. 30*s*.

[29] *The English Epic and its Background*, by E. M. W. Tillyard. Chatto & Windus. pp. x+548. 25*s*.

asts, from the *History* of Herodotus to *Travels in Arabia Deserta*. In the earlier sections Tillyard establishes what he takes to be the fundamental elements of the genre: high literary quality and a high seriousness of intention; the ample and inclusive representation of life in a particular age or society; the most rigorous control of the material, within an organized form; and what he calls the 'choric' spirit, the expression of the feelings and outlook of a large group of people, or of the nation or age to which the poet belongs. Furthermore, though not necessarily the verse narrative of heroic exploits in a heroic age, the epic must create a 'heroic impression'. It might be argued that any 'heroic impression' that may be discerned in *Piers Plowman* is swamped by the didacticism and the satire, and the poem certainly does not fulfil Tillyard's structural requirements. Nor are the claims he makes for regarding *The Holy War* as an epic very convincing. There are other disputable conclusions drawn in this book; but for the most part it is both scholarly and stimulating, and will take its place as one of the standard works on its subject.

Some penetrating criticism of modern poets is to be found in R. P. Blackmur's *Language as Gesture*.[30] The volume takes its title from its opening essay, in which Blackmur asserts that the task of the writer is 'to make the words of his pen do not only what the words of his mouth did, but also, and most of all, what they failed to do at those crucial moments when he went off into physical gesture with his face and hands and vocal gesture in shifting inflections'. The succeeding essays deal with the writings of individual poets. Blackmur cuts through the uncritical adulation that has been lavished on Emily Dickinson to arrive at a balanced estimate of her talents. While recognizing the special merits of Hardy at his best, he shows how greatly his shorter poems have suffered from 'the substitution of formula for form and of preconceived or ready-made emotion for . . . emotion made out of the materials of the poem'. He exemplifies 'the operative, dramatic presence of Christianity' in the poetry of Eliot, and, characterizing the verse of Ezra Pound as 'all surface and articulation', he shows this surface to be 'a mask through which many voices are heard'. He makes illuminating comments on the poetic language of Wallace Stevens and E. E. Cummings, and on the lack of a 'rational imagination' in D. H. Lawrence. Among other poets whose works he subjects to perceptive analysis are Yeats, Allen Tate, H. D., and William Carlos Williams.

The sixteen essays brought together in *The Verbal Icon*,[31] by W. K. Wimsatt, Jr., are in the main concerned with critical theory and aesthetics. In the first three essays (two of which are written in collaboration with Monroe C. Beardsley) Wimsatt attacks certain current critical beliefs and systems; first, what he calls 'the intentional fallacy', the belief that, in order to judge the poet's performance, we must know what he intended; secondly, 'the affective fallacy', a 'confusion between the poem and its *results* (what it *is* and what it *does*)'; and thirdly, the 'neo-Aristotelianism' of R. S. Crane and the 'Chicago critics' in general. In later essays he discusses such topics as the function of metaphor and symbol; the inter-dependence of poetry and morals; the structure of romantic nature imagery; the relation-

[30] *Language as Gesture: Essays in Poetry*, by R. P. Blackmur. Allen & Unwin. pp. vi +440. 25*s*.

[31] *The Verbal Icon: Studies in the Meaning of Poetry*, by W. K. Wimsatt, Jr., and two preliminary essays written in collaboration with Monroe C. Beardsley. Univ. of Kentucky Press. pp. xviii+299. $4.

ship of rhyme patterns with 'the logical pattern of expressed argument', with illustration from Chaucer and Pope; and the defence of 'the domain of poetry and poetics from the encircling (if friendly) arm of the general aesthetician'. Wimsatt is inclined to be dogmatic in his assertions, but there is much good sense in his approach to poetry.

In *The Poets Laureate*[32] Kenneth Hopkins presents, for the benefit of the general reader, short accounts of the lives and the writings of the fifteen poets, from Dryden to Masefield, who have been officially entitled to style themselves Poets Laureate. Brief sketches are given also of Jonson and Davenant as 'court poets' who in effect carried out the functions of Laureates before the office was established by formal patent. The second half of the volume is an anthology in which each poet is represented both by works which he wrote officially or quasi-officially as Laureate, and by a selection of his 'non-laureate' verse, this method of choice being designed to show that a poet seldom does his best when he is writing by command or from a sense of duty.

The Craft of Fiction,[33] by Percy Lubbock, has become a classic, and its reappearance, with a new preface by the author, will be generally welcomed.

Little that is new or striking will be found in Somerset Maugham's *Ten Novels and their Authors*,[34] a collection of newspaper articles revised for publication in book form. The English works selected for inclusion among 'the ten best novels in the world' are *Tom Jones*, *Pride and Prejudice*, *David Copperfield*, *Moby Dick*, and *Wuthering Heights*. The method of treatment is the same in each case: what might be called a chatty biographical sketch, based on standard biographies, is followed by a few critical comments.

Teague, Shenkin and Sawney,[35] by J. O. Bartley, is a thoroughgoing, and at times extremely interesting, study of the ways in which Irish, Welsh, and Scottish characters have been presented on the English stage from the late sixteenth century to 1800. The records go back to 1551, and suggest that the earliest portraits were realistic, but fairly soon degenerated into conventionality. Bartley discusses in some detail many plays in which these characters appear, and some of the actors who have excelled in representing them; and he analyses the various ways in which their dress and speech and other national traits and habits have from time to time been caricatured. There are some useful appendixes, notably the two which deal with problems of language and pronunciation.

Theatre,[36] a collection of essays, reviews, and broadcast talks by the late Desmond MacCarthy, makes an agreeable companion volume to the same writer's *Humanities*, which was noticed in *YW* last year. Here MacCarthy gives his views on many plays that he has seen, for the most part modern plays, both English and continental, though a section of the book is devoted to Shakespeare. As a theatrical critic he is first-rate. He is direct and concrete in his approach, and he never forgets that 'human nature is the stuff out of which drama is made'. Whether the play he is discussing is *Othello*, or

[32] *The Poets Laureate*, by Kenneth Hopkins. Bodley Head. pp. 295. 18*s*.

[33] *The Craft of Fiction*, by Percy Lubbock. Cape. pp. xi+276. 12*s*. 6*d*.

[34] *Ten Novels and their Authors*, by Somerset Maugham. Heinemann. pp. vi+306. 21*s*.

[35] *Teague, Shenkin and Sawney: Being an Historical Study of the Earliest Irish, Welsh and Scottish Characters in English Plays*, by J. O. Bartley. Cork U.P. pp. xiii+339. 25*s*.

[36] *Theatre*, by Desmond MacCarthy. MacGibbon & Kee. pp. 191. 12*s*. 6*d*.

The Wild Duck, or *Dear Brutus*, he judges it first and foremost by the success with which its author achieves truth to life and to human nature. He is sensitively alive, as well, to subtleties of expression and of structure, and his essays are excellent, not only as strictly dramatic criticism, but also as literary criticism in a wider sense.

4. *Annual Publications*

Some of the articles in *Essays and Studies*[37] are noticed in other chapters, and the volume may be dealt with very briefly here. A third of it is taken up by Guy Boas's essay, *Great Englishmen at School*, a 'descriptive catalogue' which would be more interesting if it led to some conclusions. Bertram Joseph sets out to show that *Troilus and Criseyde* to some degree deserves Sir Francis Kynaston's commendation as 'a most admirable and inimitable Epicke poeme'. In *The Player's Passion* R. A. Foakes offers 'some Notes on Elizabethan Psychology and Acting'. Margaret Willy writes on the current interest and influence of Donne's poetry. And Ralph Lawrence gives an interesting historical and descriptive account of *The English Hymn*.

Essays by Divers Hands[38] contains a selection of the papers read in recent years before the Royal Society of Literature. Monk Gibbon speaks about the art of translation, and warmly commends Sir Edward Marsh's version of Fromentin's *Dominique*. In offering a redefinition of 'humanism', B. Ifor Evans declares that, 'even when science is proudly possessing itself of areas once tenanted by myth, and phantasy and faith', it remains the duty of the artist 'to assert a life of the imagination'. Kate O'Brien attempts a revaluation of George Eliot, suggesting that 'she is chiefly great and . . . her influence on the modern novel should be chiefly great because she was always primarily concerned for the moral development of her characters whilst being able to expose their dilemmas with the purest possible detachment, yet tenderly'. Willard Connely's subject is the life and personality of Margaret Fuller. The Earl of Birkenhead gives a sympathetic account of the early life of Rudyard Kipling. Dorothy Margaret Stuart speaks on the relationship between the Prince Regent and the poets of his time, and quotes freely from the verse, adulatory, satirical, and abusive, which was addressed to him or had him as its subject. *History and the Writer* is the title of Hugh Ross Williamson's lecture; after some caustic comments on the unreliability of several famous historians, he claims that 'not only is the historical novel superior, on the historical side, to academic history, but, on the novel side, it is—at its best—superior to any other form of fiction'. Two papers on Shakespearian topics, that of Robert Speaight on *Nature and Grace in 'Macbeth'*, and that of Major the Earl Wavell on *Shakespeare and Soldiering*, are noticed in Chapter VII.

Two volumes of the *Proceedings of the British Academy*[39] have been received since the last number of *YW*. Volume xxxviii (1952) contains two items that are relevant to this survey. Allardyce Nicoll's Shakespeare Lecture, *Co-operation in Shakespearian Scholarship*, was noticed in *YW* xxxiv. C. S. Lewis's subject for the Warton Lecture on English Poetry is *Hero and Leander*. Chapman's four sestiads are

[37] *Essays and Studies, 1954*, N.S., vol. vii. Collected for the English Association by Guy Boas. Murray. pp. v+122. 10*s*. 6*d*.

[38] *Essays by Divers Hands*: Being the Transactions of the Royal Society of Literature, N.S., vol. xxvii. Ed. by Sir George Rostrevor Hamilton. O.U.P. pp. xi+155. 12*s*. 6*d*.

[39] *Proceedings of the British Academy*. Vol. xxxviii. O.U.P. (1952). pp. xiv+361. 55*s*. Vol. xxxix. O.U.P. (1953). pp. xiv+368. 63*s*.

seldom read in conjunction with Marlowe's two, says Lewis, and he sets out to show that the great differences in style and outlook of the two poets correspond to the two movements of the story they are narrating. As the theme requires, 'Marlowe's part, with all its limitations, is a very splendid and wonderful expression of accepted sensuality: Chapman's a very grave and moving reply—an antithesis, yet arising naturally, almost inevitably, out of the thesis'. Lewis feels that the best will be got out of the composite poem only if it is read as a single work.

From volume xxxix (1953), J. Isaacs's Shakespeare Lecture, *Shakespeare's Earliest Years in the Theatre,* is noticed in Chapter VII. *Walter de la Mare and 'The Traveller'* is the title of the Warton Lecture, delivered by V. Sackville-West. In a sensitive appraisal, which does full justice to the craftsmanship and the associative powers of the poet, especially in *The Traveller,* Miss Sackville-West finds some striking affinities between de la Mare and Keats, Christina Rossetti, Marvell, and Coleridge; the imaginative kinship with Coleridge is especially close. The subject of Sir Harold Idris Bell's lecture is *The Welsh Literary Renascence of the Twentieth Century.* In the past, says Sir Harold, the imitation or translation of English literature has led to 'a corruption of Welsh style and the loss of its idiomatic strength and purity'. In the last half-century Welsh writers have acquired 'knowledge of their own country's past and the true genius of their own language, knowledge of the outside world and the currents of thought and feeling which were determining the intellectual climate of contemporary Europe'. Many fine poets have appeared, and prose-writing has undergone a comparable transformation. Finally, an essay by Kenneth Sisam discusses Anglo-Saxon royal genealogies.

Two papers in *Delaware Notes*[40] require mention in this chapter. In *Keats and La Motte Fouqué's 'Undine'* David Bonnell Green contends that 'Keats based the character of Lamia in part upon that of Undine, and that he patterned the relationship between Lamia and Lycius on the relationship between Undine and Huldbrand'. Ann M. Weygandt contributes a study of Kipling's use of historical material.

The first three numbers of the *Yearbook of Comparative and General Literature*[41] have been received from the University of North Carolina. This work publishes articles and notes of interest to students of comparative literature, reviews of editions and translations, and a useful bibliography.

5. *Anthologies*

The Faber Book of Twentieth Century Verse[42] makes an excellent companion and complement to *The Faber Book of Modern Verse.* Although many of the same poets are represented, without any duplication, however, of the poems selected, its scope is rather broader than that of the earlier volume. It is not solely or even mainly concerned with modernist verse, but includes poetry as diverse in technique and spirit as that of Doughty or Bridges or Blunden and that of Pound or Empson. This is one of the best anthologies yet made of the period it covers. John Heath-Stubbs contributes

[40] *Delaware Notes.* Twenty-seventh Series, 1954. Univ. of Delaware, pp. iii+145.

[41] *Yearbook of Comparative and General Literature,* pub. by The Univ. of North Carolina Studies in Comparative Lit. Vol. i, 1952. pp. viii+144. Vol. ii, 1953. pp. x+160 Vol. iii, 1954. pp. iv+194. Each vol. $3.50

[42] *The Faber Book of Twentieth Century Verse: An Anthology of Verse in Britain, 1900–1950,* ed. by John Heath-Stubbs and David Wright. Faber (1953). pp. 390. 12*s.* 6*d.*

an introductory conspectus of the main trends in modern poetry.

F. McEachran's volume entitled *Spells*[43] is a collection rather of quotations than of poems. Five hundred in number, they have all been chosen for what the compiler calls their 'incantatory' properties; elsewhere he tells us that 'a spell is concentrated poetry (sound or sense)'. Quotations have been taken from classical historians; French churchmen, and German philosophers as well as from more 'obvious' sources, and the volume provides some agreeable browsing.

Stephen Potter's *Sense of Humour*[44] is more than an anthology; it is an extended and lavishly illustrated essay on English humour whose author displays much shrewd common sense as well as an uncommonly keen nose for the odd and the laughable. Every kind of humour is embraced: the unconscious humour of the over-earnest poet, splendidly exemplified from the *O.B.E.V.*, the humour of parody, of satire, of situation, of observation, humour in criticism, the humour of release, tragic humour; and the sources from which the specimens are culled range from *Punch* to the records of a sordid murder trial. Potter's running commentary is informative, and is far from being the least amusing part of the book.

In *The Golden Horizon*[45] Cyril Connolly has assembled the best of the poems, short stories, and topical and critical articles which appeared in his magazine *Horizon* between 1939 and 1950. They form an extremely readable anthology from which it is possible to recreate at the same time the changing climate of thought and feeling of the war years, and some of the intellectual stimulus provided by *Horizon* at a time when creative writing was getting little encouragement.

[43] *Spells*, coll. by F. McEachran. Oxford: Blackwell. pp. xviii+209. 15*s*.

[44] *Sense of Humour*, by Stephen Potter. Reinhardt. pp. xiii+271. 15*s*.

[45] *The Golden Horizon*, ed. together with an Introduction by Cyril Connolly. Weidenfeld & Nicolson. pp. xv+596. 25*s*.

6. *Translations*

The Penguin Classics continue the good work of making the literature of antiquity available in readable new translations at reasonable prices. Rex Warner's vigorous rendering of *The Peloponnesian War* of Thucydides[46] is especially welcome. The great translations of Hobbes, Crawley, and Jowett —the last strangely ignored by Warner in his Introduction—are not easy to come by outside libraries, and no other English translations succeed as well as these in demonstrating the justice of Thucydides' claim that his work 'was done to last for ever'. In Warner's dignified and idiomatic version the reader who has no Greek will lose very little of the force and spirit of the original.

Herodotus is more easily available, but Aubrey de Selincourt's new translation of *The Histories*,[47] in conveying so admirably the charm of the Father of Lies (and of History), should do much to extend the circle of his admirers.

S. A. Handford's versions of some 200 Aesop's Fables,[48] together with a handful from Phaedrus and other early fabulists, read easily and are pleasantly embellished by the drawings of Brian Robb. The Introduction provides a short outline of fable literature, and records what little is known of Aesop.

Seven plays of Euripides[49] have ap-

[46] *Thucydides: 'History of the Peloponnesian War'*, trans. with an Introduction by Rex Warner. Penguin Books. pp. 553. 5*s*.

[47] *Herodotus: 'The Histories'*, newly trans. with an Introduction by Aubrey de Selincourt. Penguin Books. pp. 599. 5*s*.

[48] *Fables of Aesop*, a New Translation by S. A. Handford, with Illustrations by Brian Robb. Penguin Books. pp. xxi+228. 2*s*. 6*d*.

[49] *Euripides: 'Alcestis' and Other Plays. 'Hippolytus', 'Iphigenia in Tauris', 'Alcestis'*. Translated by Philip Vellacott. Penguin

peared in the translation of Philip Vellacott. The episodic parts are in prose, the choruses in verse measures which aim at conveying the spirit rather than the forms of the Greek. Inevitably there is some loss in the substitution of prose for the Euripidean poetry; but in spite of occasional flatness, Vellacott has for the most part succeeded in his object of presenting Euripides in an idiomatic present-day English which has 'accuracy, universality, and force without loss of dignity'. His versions will have a wider appeal for modern readers than those which use the archaic diction of the Authorized Version.

Gilbert Murray's way with Euripides is too well known to need description here. His translation of the *Ion*[50] has all the music and felicity of phrasing that we have come to expect from him, and even those who feel that in poetic spirit it is more predominantly 'Murrayan' than Euripidean will read it with pleasure.

Richmond Lattimore's verse translation of Aeschylus' *Agamemnon* appeared in 1947. He has since then Englished the other two plays of the *Oresteia*, and the trilogy is now published in a single volume.[51] After the oddly unpunctuated opening of the *Agamemnon*, the free verse of five or six beats runs with ease and dignity, and conveys something of the feel of the original, at any rate in the episodic passages. The choric sections are not so happy; a more formal stanzaic pattern might have achieved something closer to the Aeschylean music. There is an interesting critical Introduction in which the handling of the legend and the literary qualities of the plays are discussed.

F. L. Lucas has written a companion volume to his *Greek Poetry for Everyman*. Like its predecessor, *Greek Drama for Everyman*[52] sets out to present within a single volume a full introduction, generously illustrated with translation, to an exciting field of literature which is denied to the Greekless reader. Forty-four complete Greek plays and a considerable number of fragments are extant. Lucas provides verse translations of seven whole plays, two from each of the three great tragic dramatists, and *The Clouds* of Aristophanes; the other thirty-seven plays are discussed and summarized, and many of their most interesting passages are supplied in translation. There are specimens of the fragments, and Menander too is well represented. Introductory sections furnish a useful general background to Greek drama and its conventions and to individual playwrights. This volume may be recommended to any student of the drama who has not had a classical education.

It is appropriate to mention at this point *The Vengeance of the Gods*,[53] by Rex Warner. This may be described as a sequel to *Men and Gods* and *Greeks and Trojans*, in which Warner related so many of the myths that lie behind Greek literature. Here he concerns himself more specifically with the stories used by the Greek tragic dramatists, especially those found in the extant plays of Euripides. He does not 'talk down' to the younger readers

Books (1953). pp. 165. 2*s*. *Euripides: 'The Bacchae' and Other Plays. 'Ion', 'The Women of Troy', 'Helen', 'The Bacchae'*. pp. 234. 2*s*.

[50] *Euripides: 'Ion'*, trans. into English rhyming verse with explanatory notes by Gilbert Murray. Allen & Unwin. pp. 130. 7*s*. 6*d*.

[51] *Aeschylus, Oresteia: Agamemnon, The Libation Bearers, The Eumenides*, trans. with an Introduction by Richmond Lattimore. Univ. of Chicago Press. C.U.P. pp. vii+171. 19*s*.

[52] *Greek Drama for Everyman*, by F. L. Lucas. Dent. pp. xxv+454. 21*s*.

[53] *The Vengeance of the Gods*, by Rex Warner. MacGibbon & Kee. pp. 192. 12*s*. 6*d*.

for whom the book is chiefly designed, and readers of any age should find it interesting.

The 'Ciceronian' *Rhetorica ad Herennium*,[54] edited and translated by Harry Caplan, has been added to the Loeb Classical Library. In a critical Introduction Caplan sums up the arguments which have led scholars since the fifteenth century to reject Cicero's authorship, and concludes that the treatise must remain anonymous. He also discusses the writer's treatment of his subject, especially in relation to Cicero's *De Inventione*, touches upon his influence in the Middle Ages, and provides a helpful analysis. This volume will be particularly useful to students of medieval and Renaissance rhetorical theory.

George Moore's charming translation of Longus's *Daphnis and Chloe*[55] has been produced by the Folio Society in a volume which is beautifully printed and bound, and altogether a pleasure to handle. The etchings of Marcel Vertès which accompany the narrative, though they have a certain prettiness, are scarcely worthy of the rest of the volume.

Of the many works of classical scholarship which have appeared during the year, R. R. Bolgar's *The Classical Heritage and Its Beneficiaries*[56] is of especial interest to students of the modern literatures. It is impossible to do justice in a few sentences to a work which ranges so widely over the fields of medieval and Renaissance European literature. 'Without the written heritage of Greece and Rome our world would have worn a different face.' Bolgar sets out to show how that heritage was studied from the beginning of the Dark Ages to the end of the sixteenth century, by which time it had to a large degree been assimilated. He considers in some detail the part played by classical writings and their derivatives in the educational systems of successive ages, and the manner in which they moulded the outlook of individual writers and generations of writers. It is an erudite and stimulating survey, and provides an admirably co-ordinated picture of much of the thought that lies behind the early works of European literature. There is a valuable Appendix in which early translations from the classics into modern tongues are tabulated.

Gilbert Highet's study of Juvenal[57] is a thorough treatment of every aspect of Juvenal's work and influence. The first part is an interesting reconstruction of the poet's career and character in which an attempt is made to explain the tone of some of the satires by the hypothesis that, for lampooning court corruption, he was exiled in early middle life to a remote frontier post, whence he returned an embittered and impoverished man. The second and longest part gives detailed criticism of each of the satires. The third part traces Juvenal's influence upon European writers from the Dark Ages until modern times.

Translations from modern European literatures include several which may be of interest to English scholars. John Ciardi's version of Dante's *Inferno*[58] aims at 'a language as close as possible to Dante's, which is in essence a sparse, direct, and idiomatic language, dis-

[54] [*Cicero*], *Ad C. Herennium: De Ratione Dicendi* (*Rhetorica ad Herennium*), with an English Translation by Harry Caplan. (Loeb Class. Lib.) Heinemann. Harvard U.P. pp. lviii+433. 15*s*. $3.

[55] *The Pastoral Loves of Daphnis & Chloe*, done into English by George Moore, with Etchings by Marcel Vertès. Folio Society. pp. 95. 21*s*.

[56] *The Classical Heritage and Its Beneficiaries*, by R. R. Bolgar. C.U.P. pp. viii+592. 45*s*.

[57] *Juvenal the Satirist: A Study*, by Gilbert Highet. O.U.P. pp. xviii+373. 35*s*.

[58] *Dante Alighieri: The Inferno*, trans. in Verse by John Ciardi. Rutgers U.P. pp. 288. $4.50.

tinguishable from prose only in that it transcends every known notion of prose'. Dante's measure is replaced by pentameter tercets in which the first and third lines have rhyme or assonance. On the whole the translation, or transposition, as Ciardi prefers to call it, reads easily and naturally, and its usefulness is increased by copious annotations, and an historical Introduction from the pen of A. T. McAllister.

L. R. Lind's anthology, *Lyric Poetry of the Italian Renaissance*,[59] opens with St. Francis of Assisi's 'Canticle of the Creatures' and ends with a sonnet of Giordano Bruno. All the most important Italian poets between the thirteenth and the end of the sixteenth centuries are represented in about 150 poems, and some Sicilian and Tuscan folk-songs are given as well. The selection ranges in spirit from the sportiveness of Tasso's 'Cats of Santa Anna' to the spiritual agony of Jacopone da Todi's religious lyrics. The translations, almost entirely of the nineteenth and twentieth centuries, are on the whole well chosen, and the volume should be welcomed by students of Renaissance poetry.

Walter Starkie's translation of *Don Quixote*[60] omits the interpolated narratives and some of the less palatable episodes at the court of the Duke and Duchess; such an abridgement will probably be approved by all but the most fervent admirers of Cervantes. The translation is easy and vigorous, and the text is embellished with illustrations from the drawings of Doré. In an extremely interesting Introduction Starkie places Cervantes against the background of his age and brings out the relevance of *Don Quixote* to modern times.

For a companion volume to *The Best Plays of Racine*, Lacy Lockert has published his verse translations of six tragedies of Corneille.[61] Though the verse is a little uneven in quality, in the main it avoids banality, and can, when required, rise to real dignity. The translations are prefaced by a sensible critical study of Corneille.

Rimbaud must be extremely difficult to translate into English poetry that preserves the sense and spirit of the original, but Brian Hill has succeeded remarkably well in doing this in most of his renderings of the poems gathered together in *The Drunken Boat*.[62] In this volume the translations are printed parallel with the French text, a sensible procedure which happily seems to be becoming more widespread.

Wallace Fowlie's English versions of Rimbaud's *Illuminations*,[63] likewise given parallel with the originals, are at times somewhat pedestrian, and his book is valuable perhaps chiefly for the long preliminary study in which he discusses, among other things, Rimbaud's poetic theory and his themes and techniques, and provides individual analyses of all the pieces that make up the *Illuminations*.

The second international conference of university professors of English, held in Paris in the summer of 1953, was attended by more than a hundred members representing some twenty

[59] *Lyric Poetry of the Italian Renaissance: An Anthology with Verse Translations*, collected by L. R. Lind, with an Introduction by Thomas G. Bergin. Yale U.P. O.U.P. pp. xxvii+334. $5. 40*s*.

[60] *Don Quixote of La Mancha*, by Miguel Cervantes Saavedra. An abridged version, translated and edited with a biographical prelude by Walter Starkie. Macmillan. pp. 593. 21*s*.

[61] *The Chief Plays of Corneille*, trans. into English Blank Verse with an Introductory Study by Lacy Lockert. Princeton U.P. (1952.) O.U.P. pp. xiv+387. $5. 40*s*.

[62] *The Drunken Boat: Thirty-six Poems by Arthur Rimbaud*, with English Translations and an Introduction by Brian Hill. Hart-Davis. pp. 87. 10*s*. 6*d*.

[63] *Rimbaud's Illuminations: A Study in Angelism*, by Wallace Fowlie. With a New Translation and the French Text of the Poems. Harvill Press (1953). pp. 231. 18*s*.

countries. A report of the proceedings,[64] containing summaries of the papers read and of the discussions that arose from them, has been published under the editorship of G. Bullough and B. Pattison.

[64] *Summary of the Proceedings of the Second International Conference of University Professors of English held in Paris, August, 1953.* Printed by Hall, Oxford.

II. ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

DURING the year books on general linguistic subjects came from H. H. Holz,[1] E. Otto,[2] and J. Gelhard.[3] I. R. and A. W. G. Ewing dealt with speech and the deaf child,[4] O. von Essen with general and experimental phonetics,[5] and E. G. Wever and M. Lawrence with acoustics.[6] General grammatical subjects were treated by P. Forchheimer,[7] M. Sandmann,[8] and R. Magnusson.[9] The second edition of Sir A. H. Gardiner's *The Theory of Proper Names*[10] is in the main a reprint of the first, with an added 'Retrospect 1953'. Of particular interest is a *Dictionary of Linguistics* by M. A. Pei and F. Gaynor.[11] In addition to the general run of traditional grammatical terms, it includes also the more frequently used of the modern nomenclature of historical and descriptive linguistics. All who have occasion to deal with such subjects will find this a most useful work of reference.

Articles on general linguistics came from W. Haas, *On Defining Linguistic Units* (*Trans Phil Soc*), C. C. Fries, *Meaning and Linguistic Analysis* (*Language*), O. Funke, *On the System of Grammar* (*Arch Ling*), R. Mandelbrot, *Structure formelle des textes et communications* (*Word*), J. Engels, *Valeur de la philosophie pour la recherche linguistique* (*Neophil*), P. Guiraud, *Stylistiques* (*Neophil*), C. D. Schatz, *The Role of Context in the Perception of Stops* (*Language*), H. Galton, *Is the Phonological System a Reality?* (*Arch Ling*), H. Vogt, *Phoneme Classes and Phoneme Classification* (*Word*), L. J. Prieto, *Traits oppositionels et traits contrastifs* (*Word*), Y. Bar-Hillel, *Logical Syntax and Semantics* (*Language*), P. L. Garvin, *Delimitation of Syntactic Units* (*Language*). In addition a number of important articles on the subject appeared in *Word 2–3*, which was entitled *Linguistics Today*. The earlier history of the language is represented by H. Galton, *Sound Shift and Diphthongization in Germanic* (*JEGP*), W. G. Moulton, *The Stops and Spirants of Early Germanic* (*Language*), and A. S. C. Ross, *Contribution to the Study of u-Flexion* (*Trans Phil Soc*).

The *Plan and Bibliography* of the *Middle English Dictionary*[12] begins

[1] *Sprache und Welt: Probleme der Sprachphilosophie*, by H. H. Holz. Frankfurt/Main: Verlag G. Schulte-Bulmke. pp. 144. DM. 14.80.

[2] *Stand und Aufgabe der allgemeinen Sprachwissenschaft*, by E. Otto. Berlin: de Gruyter. pp. viii+183. DM. 16.80.

[3] *Bausteine zur idiomatischen Sprachlehre*, by J. Gelhard. Wiesbaden: Kesselringsche Verlagsbuchhandlung. pp. 52. DM. 3.60.

[4] *Speech and the Deaf Child*, by I. R. and A. W. G. Ewing. Manchester U.P. pp. xii +256. 18*s*.

[5] *Allgemeine und angewandte Phonetik*, by O. von Essen. Berlin: Akademie-Verlag. pp. vii+168. Eastern M. 14.

[6] *Physiological Acoustics*, by E. G. Wever and M. Lawrence. Princeton U.P. and O.U.P. pp. xii+454. 80*s*.

[7] *The Category of Person in Language*, by P. Forchheimer. Berlin: de Gruyter. pp. viii+142. DM. 15.

[8] *Subject and Predicate*, by M. Sandmann. Edinburgh U.P. pp. xiv+270. 25*s*.

[9] *Studies in the Theory of the Parts of Speech*, by R. Magnusson. Lund: C. W. K. Gleerup. pp. iii+120. Sw. Kr. 15.

[10] *The Theory of Proper Names*, by Sir A. H. Gardiner. O.U.P. pp. viii+77. 8*s*. 6*d*.

[11] *Dictionary of Linguistics*, by M. A. Pei and F. Gaynor. New York: Philosophical Library. pp. vi+238. $6.

[12] *Middle English Dictionary: Plan and Bibliography. Parts F. 1 and 2*, by H. Kurath and S. M. Kuhn. Univ. of Michigan Press

with a history of the project, followed by a list of the various contributors. Various aspects of the plan are discussed, the handling of meaning, the usage with regard to compounds and phrases, the form of the entry-word, &c. Etymology and methods of cross-referencing are described, and an account of the chief dialect areas is illustrated by seven maps. The introduction to the bibliography deals with questions of manuscript dates, preferred manuscripts, &c. The dictionary itself is continued to the middle of F, giving a mass of carefully compiled and digested information. Its value is emphasized by the 11 columns given to *finden* and *flesh*, and the 15 columns in which the 45 different meanings of *fallen* are analysed.

Also concerned in the main with Middle English is an article by G. V. Smithers on *Some English Ideophones* (*Arch Ling*) which begins with a consideration of the etymology of *wrabben/wrobbe*. Since the literary texts do not suffice to establish the precise sense, he goes on to consider five other words which may contain the same root, *wrabble*, *warble*, *wrabbed*, *wrall* sb. and vb., and their evidence suggests that the meaning is likely to have been 'to be contentious, quarrelsome, cross-grained'. He then discusses another Middle English alliterative phrase, *wryers and wragers*, which is clearly a synonymous variant of *wreȝen and wrabben*. In collocation with *wrabbe*, ME. *wreie* is usually identified with OE. *wrēgan* 'to accuse', but the evidence suggests that it is best referred to a verb of the type **wrǣgan* 'to cause to be angry'. Smithers then considers some general principles governing the structure of onomatopoeic and imitative words, and goes on from this to the function and structure of ideophones in Germanic and English, illustrated by an etymological analysis of various groups of words, and to a consideration of some notable ideophones in the ME. *Kyng Alisaunder*.

In his investigation of the indefinite agent in Middle English H. H. Meier[13] continues the work of Fröhlich on Old English (*YW* xxxii. 55–56). He deals with ME. *man*, *ɱen*, *me*, and substitute words and phrases, basing his study on numerous texts from the tenth to the fourteenth century. The period under discussion was a transitional one in which, side by side with individual examples of *þe man* where modern English has no article, the modern expedients, *one*, *you*, *we*, are also found in some categories. Various special problems are also dealt with, as, for example, the relationship of the stress to the various forms of the indefinite pronoun. In general Meier sees in the development of the indefinite agent, a transition from noun to pronoun, a change from the meaning 'man' to that which the pronoun now has, a shift from stressed and unstressed usage to exclusively unstressed usage, and a reduction of the *a* to *ə*. L. Spitzer, *Le type moyen anglais 'I was wery forwandred' et ses parallèles romans* (*NM*), disagrees with Mossé's derivation of *wandred* from a noun and prefers to take it as a participle. In *Contamination in Late Middle English* (*Eng Stud*) K. C. Phillipps points out that at that time the accusative and infinitive construction was a common alternative to the noun clause. The two naturally influenced each other and gave rise to various hybrid constructions which he illustrates. J. Vachek, *Notes on the Development of the English Written Norm* (*Časopis pro Moderní Filologii*), deals with the change from the almost consistent parallelism of phonemes and graph-

and O.U.P. pp. xii+105. 373–500. 501–628. 21*s*. each part.

[13] *Der indefinite Agens im Mittelenglischen (1050–1350)*, by H. H. Meier. Bern: Francke. pp. 256. Sw. Fr. 18.50.

emes in Old English to the vagueness of it in modern English. The principal landmarks in this development are seen to be, (i) the invasion of digraphs and polygraphs which occurred after the Norman Conquest, (ii) the abandonment of the letters and letter shapes which were unknown in French scribal practice, (iii) the emergence of the mute grapheme *-e* which prepared the way for other mute graphemes, (iv) the assertion of morphematic and especially ideographic principles, so that by the end of the fourteenth century the graphical parallelism of forms like *walked* and *begged* can be justified only on morphemic grounds. In all probability the same period also witnessed the rise of the first graphically differentiated homonymous word-pairs such as *wright/write*, which introduced the ideographic principle into the English written norm.

De Witt T. Starnes[14] examines twenty-two English–Latin and Latin–English dictionaries produced between the years 1440 and 1740. The sources and relationships of each are dealt with in detail, along with the variations between the different editions, and it is shown that by the end of the sixteenth century the dictionary-makers had accumulated a considerable body of lexical lore. The gradual introduction of new and improved methods is traced, and it is clear that in content and technique the English dictionary owes much to these bilingual ones, especially in the use of divided and numbered definitions, and in the illustrations of meanings by the use of quotations from standard works. In *Nowell's 'Vocabularium Saxonicum' and the Elyot-Cooper Tradition* (*S in Ph*) J. Sledd supplements Marckwardt's account of the relation of Nowell's work to Somner's *Dictionarium* by examining the use which both made of the Latin–English dictionaries of the Elyot-Cooper tradition. It is pointed out that the similarity of definition in Nowell and Somner may sometimes be due to an independent use of this common source, and in the same way other features of the *Vocabularium* which appear significant and distinctive lose some of their individuality and importance when viewed against a wider lexicographical background.

A scheme for a reformed spelling of English, found in an unpublished notebook of Sir Isaac Newton, is transcribed by R. W. V. Elliott in *Isaac Newton as Phonetician* (*MLR*). In addition he prints a letter transcribed into this spelling by Newton, and points out that some of the indicated pronunciations suggest influence from the south Lincolnshire dialect. *Cobbett's 'Grammar'* (*English*) consisted of a series of letters addressed to his son. G. H. Vallins gives a careful description of its characteristics and idiosyncrasies, adding numerous illustrations from contemporary and later grammatical writers.

M. M. A. Schröer and P. L. Jaeger have produced further instalments of their admirable German–English dictionary[15] (see *YW* xxxii. 33) which many native speakers will find particularly useful for its careful tracing of semantic developments. W. J. Arkell and S. I. Tomkeieff have compiled an excellent glossary of rock terms as used by miners and quarrymen in different parts of the British Isles.[16] Many of the entries include quotations illustrating the use of the term, and all have dated references and etymologies.

[14] *Renaissance Dictionaries*, by De Witt T. Starnes. Austin: Univ. of Texas Press. Edinburgh: Nelson. pp. xii+427. $6.

[15] *Englisches Handwörterbuch. Lieferung 10, 11: Bogen 46–50, 51–55*, by M. M. A. Schröer and P. L. Jaeger. Heidelberg: Carl Winter. pp. 721–800, 801–80. DM. 7.20 each part.

[16] *English Rock Terms*, by W. J. Arkell and S. I. Tomkeieff. O.U.P. for the Univ. of Durham. pp. xx+139. 21*s*.

It will obviously be particularly useful to the field geologist, but the lexicographer and student of dialect will also find in it much of interest. Here also should be noted an interesting article by A. M. Macdonald on *The Lure of Dictionaries* (*English*). The author draws upon his own experience in editing dictionaries to show something of the problems and difficulties of the task.

A particularly important book on the phonology of modern English comes from W. Horn and M. Lehnert.[17] The first volume contains a description of the changes undergone by the vowels, both in isolation and in combination, while an introductory section discusses various general aspects of the subject, the different types of language, the relation between written and spoken English, accentuation and intonation, &c. The second volume covers the consonants in considerable detail, and deals also with such questions as the influence of spelling on sound, the causes of sound-change, and the different types of standard English, though this last is perhaps too brief to be of much value. A very full bibliography and numerous indexes complete a work which will prove indispensable to the student of modern English. At intervals throughout the work the results are summarized; and it includes also a number of maps, diagrams, and tables. The whole work is remarkably comprehensive and up to date, and the authors seem to have taken account of all the relevant work on the subject.

A number of English grammars of various types have appeared, but the only ones at all adequate are those written for foreign students.[18] F. T. Wood gives a general account of English grammar of the traditional prescriptive type. On the whole his claim that he has 'refrained from being too dogmatic on points where well-established usage runs counter to what strict prescriptive grammar would dictate' is justified, but he might with advantage have gone even farther than he does. M. Alderton Pink's grammar was written and published on behalf of the English Association. It is rather more up to date than the preceding, is brief, lucid, and a useful guide for those who still believe that English nouns have five cases. P. Gurrey is concerned only with the teaching of written English. After discussing the nature of language, he deals with the difficulties and problems involved, considers the various objectives of the teacher, his methods, and the different kinds of writing. Other chapters deal with vocabulary, upper-school composition, and précis writing. Of the grammars written specifically for foreign students, one of the best is by A. S. Hornby. It is intended as a guide to the composition of idiomatic English, and Hornby points out that idiom is as much a matter of correct word-order as of wide vocabulary or knowledge of syntax. Consequently he

[17] *Laut und Leben: Englische Lautgeschichte der neueren Zeit (1400–1950)*, by W. Horn and M. Lehnert. Berlin: Deutscher Verlag der Wissenschaften. 2 vols. pp. xii+736; viii+737–1414.

[18] *The Groundwork of English Grammar*, by F. T. Wood. Macmillan. pp. x+374. 7*s*. 6*d*.

An Outline of English Grammar, by M. Alderton Pink. Macmillan. pp. xv+134. 6*s*. 6*d*.

The Teaching of Written English, by P. Gurrey. Longmans. pp. vii+238. 10*s*. 6*d*.

A Guide to Patterns and Usage in English, by A. S. Hornby. O.U.P. pp. xvii+261. 8*s*. 6*d*.

The Structure of English, by F. L. Sack. Bern: Francke, and Cambridge: Heffer. pp. viii+208. 13*s*. 6*d*.

Spoken English, by A. M. Clark. Edinburgh: Oliver & Boyd. pp. xix+309. 15*s*.

The Use of Tenses in English, by J. Millington-Ward. Longmans. pp. ix+158. 6*s*.

Grundzüge der englischen Sprache und Wesensart, by W. Azzalino. Halle: Niemeyer. pp. 95.

describes and tabulates the chief English sentence and phrase patterns, and sets down the various idiomatic ways of expressing time-relations and other common concepts. The most important patterns are those for verbs, and these are dealt with in the first two sections. Then come adjectives, nouns, pronouns, and adverbs, while the concluding section is concerned with such subjects as promises and threats, plans and arrangements, &c. On more conventional lines, but useful guides to the spoken and written languages, are books by F. L. Sack and A. M. Clark. The first is full and clear, with numerous examples, while the second is the third revised edition of a book which has already proved its value. On a limited part of the subject is an account of the verb by J. Millington-Ward. In the first part he deals briefly with the construction of tense-forms, and in the second with their use. Other subjects dealt with are the uses of the passive, and the use of the tenses in wishes and conditions. W. Azzalino is mainly concerned with style. He deals in turn with the word, the sentence, types of plural, the way in which abstractions may be made more concrete, comparison and metaphor, and understatement. Numerous quotations, mainly from modern novelists, illustrate the various points.

Versions of previously published works include *The Concise Usage and Abusage*, *The Complete Plain Words*, and the collected papers of R. W. Zandvoort.[19] The first of these is a shortened and simplified version of the original work. Some entries have been omitted, and others shortened, more particularly in the bibliographical part. The second contains the two earlier works, rearranged and revised, and with the addition of some new material which will make it even more useful. The selection from the published papers of R. W. Zandvoort, many of which appeared originally in *English Studies*, is most welcome. They were duly noticed at the time of their appearance, and their value makes it useful to have them in a form which makes for easier reference. A complete bibliography of the writings of the author is also included.

In *Some Problems of Verbal Communication* (*YDS*) A. H. Smith and R. Quirk deal with the character of spoken as distinct from written English, and with the representation of conversation in writing. A transcript is given of a recorded conversation, and this demonstrates the absence in it of anything corresponding to the sentence limits of written English, along with the extensive use which is made of non-lexical noises and of stereotyped and apparently meaningless phrases. The problem of representing spoken language in literature is a difficult one, and it is pointed out that realistic efforts in this direction would in any case be lost on us. The representation of dialect is even more difficult, but on the whole modern writers succeed better with it. A. S. C. Ross, *Linguistic Class-Indicators in Present-Day English* (*NM*), writes on the differences between the language of the upper as compared with the lower and middle classes. Unfortunately he gives few sources for his statements, some of which are decidedly suspect.

So long as he sticks to modern English G. H. Vallins[20] gives an excellent account of the vagaries and rules of English spelling. When he has occasion to deal with Old or Middle English his touch is not quite so certain.

[19] *The Concise Usage and Abusage*, by E. Partridge. Hamilton. pp. ix+219. 8*s*. 6*d*.
The Complete Plain Words, by Sir Ernest Gowers. Stationery Office. pp. vi+209. 5*s*.
Collected Papers, by R. W. Zandvoort. Groningen: J. B. Wolters. pp. viii+186. Fl. 7.90.

[20] *Spelling*, by G. H. Vallins. Deutsch. pp. 198. 12*s*. 6*d*.

The first chapter discusses the relations between the spoken and written language, and surveys briefly the principles, difficulties, and oddities of the spelling system. After a description of the different symbols and their use, he goes on to deal with spelling changes arising from compounding. An account is given of the various proposals for spelling reform, and the problem of homophones and homonyms is discussed. The more important of the allowable variant spellings are commented on, and the book ends with a chapter in which J. W. Clark points out the spelling features characteristic of American English. C. Whitaker-Wilson's *English Pronounced*[21] consists in the main of an alphabetical list of some 1,700 words often mispronounced. The author's suggestions are reasonable enough, and only rarely do his prejudices run away with him.

In an excellent historical account of the development of the vocabulary J. A. Sheard[22] necessarily follows much the same plan as that found in similar works. Introductory chapters deal with the various families of languages, the problems and results of borrowing, and the different methods of word-formation. The different strata of loan-words are described in chronological order, with an excellent account of the origin and development of the scientific vocabulary. The influence of colonization, exploration, and trade is dealt with, along with other aspects of the modern period. Altogether the book provides an admirable and readable account of the subject, and although many of the examples are necessarily common to all such books, Dr. Sheard has succeeded in finding a surprisingly large number of new ones which admirably illustrate his various points. A good concise account of the Indian element in English is given by G. Subba Rao.[23] He opens with a general description of the extent of the influence, and shows how the relations of the two races are reflected in the loans. In the early period the tendency was to assimilate the words as far as possible to English, but this process was checked from the beginning of the nineteenth century when an accurate transliteration of the Indian words, irrespective of their pronunciation, was usual, with a resulting reaction in the twentieth. A large number of the words have lived long enough in English to have undergone considerable semantic changes, and these are illustrated in some detail. A complete list of the loan-words is given, and this includes some not recorded in the *OED*, as well as a good many earlier examples. In *One Word and Another*[24] V. H. Collins gives concise explanations, supported by examples, of the distinction in meaning of a number of common synonyms whose use is often confused, along with discussions of some single words which are commonly used in a wrong sense. An appendix lists and classifies the words dealt with. A much more elementary book by G. F. Schott[25] includes various short articles on popular philological subjects. In *Über zwei Prinzipien der Wortableitung in ihrer Anwendung auf das Französische und Englische* (*Archiv*) H. Marchand draws most of his examples from French, but with some also from English. The two principles dealt with are *Homologie* and *Alternierung*.

A detailed investigation of the ety-

[21] *English Pronounced*, by C. Whitaker-Wilson. Routledge & Kegan Paul. pp. viii +88. 6*s*.

[22] *The Words We Use*, by J. A. Sheard. Deutsch. pp. 344. 21*s*.

[23] *Indian Words in English*, by G. Subba Rao. O.U.P. pp. xii+139. 15*s*.

[24] *One Word and Another*, by V. H. Collins. Longmans. pp. ix+164. 7*s*. 6*d*.

[25] *Strange Stories of Words: Philology for Everybody*, by G. F. Schott. New York: Vantage Press. pp. v+52. $2.50.

mology of *Pall Mall* by H. M. Flasdieck occupies a complete number of *Anglia*. It is divided into four parts of which the first and shortest deals directly with the subject. The second is concerned with Scottish *to pell*, early modern English *to peal*, and related words, including an excursus on OE. *palester*. The third and longest part investigates the length of the vowels in Old French as reflected in Middle English borrowings, while the fourth deals with L. *malleus* in English. It is impossible to give in a brief notice any adequate indication of the wealth of information to be found in this article, but the fact that the words mentioned in it, often at some length, necessitate a thirteen-page index in double columns will give some idea of its importance. J. Vachek, *Notes on the Phonological Development of the NE. Pronoun 'She'* (*Sborník Prací Filosofické Fakulty Brněnské University*), believes that light is thrown on the etymology of the word by the theory that slightly utilized phonemes tend to be discarded. He accepts the development of OE. *hēo* to *hjē/hjō*, where the *hj-* probably represents a voiceless *j*. Such a sound was rare in Middle English, and so tended to be replaced by more frequently used phonemes. More than one substitution was possible; in the East Midland dialect it was replaced by the acoustically similar *sh*, whereas in the Western *ho* it was replaced by *h*. The decision as to which substitution should be made would depend on the phoneme systems of the various dialects. In *'To Crib'—A Possible Derivation* (*NQ*) D. S. Bland suggests derivation from *le Cribbe*, found in the *Year Books* as the name of a sort of stall or pew in the Court of the Common Bench, allocated for the use of law apprentices. B. Foster, *'To Tip' and French 'Verser'* (*NQ*), suggests a semantic development for the English verb similar to that found in the French, and L. Spitzer, *'Stubborn'* (*MLN*), would derive from OFr. *estibourner*, itself from ODanish *stibord* or ONor. *stigbord*.

Corrections to *OED* include T. F. Mustanoja, *Two Lexical Notes* (*NM*), where he points out an early instance of *at random* in a manuscript of *Piers Plowman*. J. C. Maxwell, *'At once' in Shakespeare* (*MLR*) shows that the meaning 'at one stroke, heat, &c.', given with the last quotation from the *Shepheards Calendar*, is still found in Shakespeare, and L. Sawin, *The Earliest Use of 'Autumnal'* (*MLN*), finds earlier examples in Jonson and Donne. G. Cross, *Some Notes on the Vocabulary of John Marston* (*NQ*), lists thirty-three words which provide earlier examples of the use of that particular word or of one of its senses, while D. S. Bland, *Some Corrections for 'OED'* (*NQ*), gives earlier dates for senses of *superannuated*, *transport*, and *gownman*. B. Foster, *'Ta-Ta': A New Dating* (*NQ*), finds the word in a letter by Sara Hutchinson (1823). C. M. Babcock, *Herman Melville's Whaling Vocabulary* (*Am Sp*), includes a group of terms for which Melville's usage ante-dates the earliest quotation in *OED*, and G. Kirchner, *'To Forceland'* (*Eng Stud*), provides examples from 1934/5. Corrections to *DAE* include B. W. A. Massey, *'OED' and 'DAE': Some Comparisons* (*NQ*) in which he notes that *DAE* has later dates for the names of some of the Canadian fresh-water fish than were already given in *OED*. In addition he discusses the use of the term *whitefish* in Canada. Other corrections appear in C. J. Lovell, *Types of Useful Lexical Evidence: Corrections and Supplementary Information* (*Am Sp*), and P. Schach, *Comments on Some Pennsylvania-German Words in the 'Dictionary of Americanisms'* (*Am Sp*).

The use of *who*, *what*, *which*, both

as direct interrogatives and as conjunctions linking a sub-clause to a head-clause, is investigated by G. Karlberg.[26] He discusses the terms 'interrogative pronoun' and 'indirect question', and the relation of the pronouns to the relatives, and then describes in detail the historical development of the interrogative pronouns, followed by a brief chapter on concatenations. This is a detailed and exhaustive study of the subject which should prove useful. In *The Infinitive in English* (*Časopis pro moderní filologii*) I. Poldauf makes a thorough analysis of the various uses of the infinitive in English, and shows it to be an impersonal, further undifferentiated expression of non-existence and unreality. The development of the English gerund, away from the noun and nearer to the verb, is also to be connected with the isolated position of the infinitive in the modal system. M. B. Charnley, *The Eventuative Relation* (*Stud Neoph*), deals with the word *into* which, from being primarily a spatial particle, has acquired a function which he proposes to call by this name. It finds its expression in two objects, related by the word *into*, and governed by a verb not denoting motion or change. Of the objects, either both are concrete or both abstract, and the relation shows a shape assumed—the mutative relation. Or the second object denotes a condition reached or an activity undertaken by the first—the elassive relation. Or the first denotes a quality which is attributed to the second through the action expressed by the verb—the inclusive relation. In *The Loose Appositive in Present-day English* (*Am Sp*) J. E. Norwood gives classified examples to illustrate the different varieties of the construction, and suggests a definition which will cover all of them. G. Karlberg, *Classifying 'which'* (*Eng Stud*), quotes examples in which the word is said to assume this function, and suggests that it really emphasizes the relation of one or more members of a group to the other members. In *Notes on the English 'Possessive Case'* (*Časopis pro moderní filologii*) J. Vachek argues that from the formal point of view the possessive case reminds one rather of a derived than of an inflected form. In all probability it is gradually acquiring an adjectival character, and has already covered a great part of the road leading to full adjectivization. H. Marchand gives *Some Notes on English Prefixation* (*NM*), while from A. Stene comes a study of hiatus in English.[27] The latter discusses the problem in present-day English, and concludes that hiatus is largely avoided in the language because of its phonological patterns. A brief survey of hiatus in cognate languages, and in the different types of English, makes it clear that the system of hiatus prevention found in the southern English of today is not in general use throughout the English-speaking world, where more archaic types are found. An historical section includes a description of the use of variant forms to avoid hiatus, and of the phonological system in its relation to hiatus. The work concludes with a survey of the tendencies, and a chart which sets out diagrammatically the various conclusions.

Two articles on punctuation come from J. Firbas. In the first, *English Sentence Punctuation* (*Časopis pro moderní filologii*), he points out that the use of stops in English is chiefly determined by the grammatical and the emotive-volitional principles. The first charges the stops with the task of clarifying the construction of the sentence, the second enables the author

[26] *The English Interrogative Pronouns*, by G. Karlberg. Stockholm: Almqvist & Wiksell. pp. 353. Kr. 18.

[27] *Hiatus in English*, by A. Stene. Copenhagen: Rosenkilde og Bagger. pp. 102. Kr. 13.50.

to add greater emphasis to some section of it. To achieve his aims the author may use stops in places where he usually abstains from them, or he may intensify some of the stops. But the system of punctuation can only function properly if the emotive-volitional principle is subordinated to the grammatical. In the second, *Some Notes on the Function of the Dash in the English Punctuation System* (*Sborník Prací Filosofické Fakulty Brněnské University*), he decides that, in contrast with the single dash, the parenthetical variant is always grammatical in character. Viewed in the light of the entire punctuation system, the dash, with the possible exception of the exclamation mark, shows the strongest emotive-volitional character of all the punctuation marks. But in spite of this it is bound to respect the requirements of the grammatical system.

H. Pullar-Strecker[28] arranges his collection of some 2,000 proverbs in chapters, sections, and groups. Each group contains half a dozen or so proverbs bearing upon some particular idea, and often followed by a selection of contrasting proverbs printed in italics. The collection contains proverbs from languages other than English, and in such cases their provenance is sometimes indicated. An index would have increased the value of the book, and the detailed table of contents hardly makes up for the lack of one. A useful list of proverbial comparisons and similes comes from A. Taylor.[29] It is arranged alphabetically, according to the word following the sign of comparison, and numerous cross-references are provided. Parallels are cited from other districts in the States, from England, and occasionally from elsewhere. Few of them seem to be peculiar to California; many are common to all English speakers, while others are widespread throughout North America. A valuable introduction analyses the conclusions to be drawn from the collection, and points out that the popular ones have a long history behind them.

The second part of the English Place-Name Society's volume on Oxfordshire[30] deals with the hundreds of Wootton, Bampton, Chadlington, Bloxham, and Banbury. It includes a list of place-name elements, notes on their distribution, a list of the personal names compounded in the Oxfordshire place-names, &c., while an appendix gives the boundaries as found in some of the charters. The usual indexes and maps complete the volume. G. Barnes, *The Evidence of Place-Names for the Scandinavian Settlements in Cheshire* (*Trans of Lancs and Cheshire Antiq Soc*), is an excellent example of the light which can be thrown on history by the evidence of place-names. The large number of Scandinavian names in the Wirral shows that heavy settlement in this area must be assumed, and a consideration of the types of names gives some indication of the relations between Scandinavians and English. Many of these immigrants were from Ireland, and it would seem that the Wirral settlers were mainly Norwegian. Elsewhere in west Cheshire Scandinavian settlement seems to have been limited to a small area near Chester. There was apparently little influence in east Cheshire, most of the few names being hybrids, and their localization suggests infiltration from north Staffordshire and Derbyshire. E. Ekwall restricts his investigation of the street names of London to the city proper, and to names found

[28] *Proverbs for Pleasure*, by H. Pullar-Strecker. Johnson. pp. xviii+202. 21*s*.

[29] *Proverbial Comparisons and Similes from California*, by Archer Taylor. Berkeley and Los Angeles: Univ. of California Press. pp. 97. $1.25.

[30] *The Place-Names of Oxfordshire. Part II*, by M. Gelling. C.U.P. pp. 245–517. 30*s*.

before 1500.[31] Most of the names are compounds in *-street*, or *-lane*, and the introduction, after a discussion of the meanings of these two elements, goes on to consider the form of the first element. This may be a personal name, the name of an animal, that of an object, or a place-name, and a special section is devoted to names containing g. pl. forms in *-ene*. An examination of the English and French elements shows the latter to be a good deal less frequent than might have been expected. A section on the chronology of the names concludes that those recorded at the beginning of the twelfth century may generally be supposed to have survived from Old English times, while special circumstances may also point to a similar date for others. In the main body of the book the names are listed and discussed under their second elements, and it ends with a facsimile of the map appended to C. L. Kingsford's edition of Stow.

American place-names are represented by a posthumous work by R. L. Ramsay.[32] In his survey of the place-names of Franklin County, Missouri, the names are not arranged alphabetically, but are dealt with in narrative sections according to their origin, e.g. the French element, the Indian element, &c. This makes the account more interesting for the general reader, while still retaining its scholarly characteristics. Full indexes make it easy to find any name required, but the map which is included is on too small a scale to be really useful. P. Burwell Rogers surveys the *Place Names on the Virginia Peninsula* (*Am Sp*), and points out that, because of the dislike of the colonists for Indian names, practically all the oldest ones are of English origin. Noteworthy, too, is the number of names that preserve obsolete terms and usages.

J. P. Hughes, *On H for R in English Proper Names* (*JEGP*), attempts an explanation of the nicknames Hob, Hodge, Hick. He suggests that in late Old English *r* came to be articulated as a uvular trill which was voiceless in certain positions. These voiceless variants were then confused with the *h* phoneme, so that all such words were then pronounced with initial *h*, the names Robert, Roger, Richard, introduced at this time, undergoing the same development. With the voicing of voiceless *r*, the dialects which had uvular *r* replaced initial *h* from earlier voiceless *r* with the variant *r*, but rustic speech lagged behind, and some words and most names together with the derivations from them escaped the correction—the *h* going permanently with the *h* phoneme. In addition Barbara D. G. Steer writes on the distribution and early forms of *Lerwill: A Rare Surname* (*NQ*).

From A. O. D. Claxton comes a useful glossary of the Suffolk dialect, containing also occasional illustrative quotations and etymologies.[33] It includes sections on harvest customs, the weather, &c., and an appendix of obsolete dialect words. The Yorkshire Dialect Society publishes a new dialect anthology containing contributions in prose and verse by contemporary writers which give useful indications of most of the dialects of the county.[34] The *Transactions* of the same Society contains several articles of interest, amongst them P. J. Ambler, *The Terminology of the Beer Barrel at Queensbury in the West Riding*,

[31] *Street-Names of the City of London*, by E. Ekwall. O.U.P. pp. xvi+209. 15*s*.

[32] *The Place Names of Franklin County, Missouri*, by R. L. Ramsay. Columbia, Missouri: Univ. of Missouri Studies. pp. 55. $2.50.

[33] *The Suffolk Dialect of the 20th Century*, by A. O. D. Claxton. Ipswich: Adlard & Co. pp. xiv+111. 10*s*. 6*d*.

[34] *A New Yorkshire Dialect Anthology*, ed. by W. J. Halliday and F. W. Moody. The Yorkshire Dialect Society. pp. 28. 2*s*.

D. R. Sykes, *Dialect in the Quarries at Crosland Hill near Huddersfield in the West Riding*, and W. Cowley, *The Technique and Terminology of Stacking and Thatching in Cleveland*. From M. Traynor comes an excellent glossary of the words and meanings characteristic of the English dialect of Donegal.[35] Illustrative quotations are often given, along with the etymologies of the more obscure words, and an indication of the extent to which the words or meanings are to be found in other parts of the English-speaking world. The pronunciation of the more distinctively dialectal words is given in phonetic script, and if this usage had also been extended to the commoner words, the book would have been even more useful. On Scottish linguistic studies J. S. Woolley has produced a useful and apparently comprehensive bibliography.[36] It is divided into five sections: Works of general interest for English linguistic studies; Works specifically or chiefly relating to Mainland Scots; Works relating to neighbouring linguistic areas; Historical Studies and Studies of place-names and personal names; and Miscellaneous. P. E. Spielmann, *French Words in Scots* (*NQ*), lists some 85 French loans with their meanings and with suggested etymologies.

A useful glossary of sea terms includes not only those still current, but many which are now obsolete.[37] All are concisely defined, the definition on occasion being helped by excellent illustrations and diagrams. In addition a series of drawings shows the spars, rigging, and canvas of different types of sailing-ships, the upper-deck equipment of a cargo steamer, and the frames of wooden and steel vessels. N. E. Osselton, *Wartime English* (*Eng Stud*), stresses the need for a glossary of the new terms developed during the war, and gives details of an investigation now being carried out by the students and assistants of the English Department at Groningen University.

Publication Number 21 of the American Dialect Society contains an article on *Eastern Dialect Words in California* by D. W. Reed, and a *Supplementary List of South Carolina Words and Phrases* by F. W. Bradley, while *Number 22* is occupied by an article on *The Phonology of the Uncle Remus Stories* by Sumner Ives. In addition H. O. Clough deals with *Some Wyoming Speech Patterns* (*Am Sp*), and J. Robertson provides an interesting glossary of terms used in the oil industry.[38] Occasionally the particular area in which the word is used is indicated, and some use is made of illustrations, few of which are particularly relevant.

[35] *The English Dialect of Donegal*, by M. Traynor. Dublin: The Royal Irish Academy. pp. xxix+336. 30*s*.

[36] *Bibliography for Scottish Linguistic Studies*, by J. S. Woolley. Edinburgh: James Thin. Published for the Univ. of Edinburgh Linguistic Survey of Scotland. pp. 37. 3*s*.

[37] *A Glossary of Sea Terms*, by G. Bradford, ed. by Lieut.-Com. J. J. Quill. Cassell. pp. 215. 18*s*.

[38] *Oil Slanguage*, by J. Robertson. Evansville, Indiana: Petroleum Publishers. pp. 181. $3.65.

III. OLD ENGLISH

By R. M. WILSON

IN *The Conquest of Wessex in the Sixth Century*[1] G. J. Copley investigates the reliability of the account of the origins of that kingdom as given in the *Chronicle*. The available evidence from the various sources is scrutinized, and he concludes that, though perhaps inaccurate in detail, the annals between 495 and 597 preserve genuine traditions and are entitled to more respect than they have sometimes received. Appendixes include translations of the relevant annals, and lists of early place-names, cemeteries, burials, and habitation sites. The whole book is an excellent example of the way in which a skilled investigator can combine evidence from very different sources into a coherent and convincing story. Dom David Knowles provides an introduction to a reprint of the useful translation of Bede's *Ecclesiastical History* by J. Stevenson as revised by L. C. Jane.[2] In it he gives an excellent brief account of the life and character of Bede, together with a discriminating estimate of his work and of its influence on later historians. From C. H. Talbot[3] come translations of the early Latin lives of Willibrord, Boniface, Sturm, Leoba, and Lebuin, along with the *Hodoeporicon* of St. Willibald, and extracts from the correspondence of St. Boniface. A brief introduction discusses the significance of the Anglo-Saxon conversion of Germany.

The Winchester School of manuscript illumination has attracted so much attention that the equally important one at Canterbury has been comparatively neglected. The balance is now more than redressed by the appearance of C. R. Dodwell's notable book on the subject.[4] The inception of the Anglo-Saxon impressionist style at Canterbury is described, and it is pointed out that the immediate effect of the Conquest was to impede the Romanesque development. But there is no complete break with Anglo-Saxon illumination, as is shown by the assimilation of the Romanesque style to the native tradition. Separate chapters are given to detailed discussions of the Eadwine Psalter and the Dover and Lambeth Bibles, while an inquiry into the sources of Romanesque decoration leads on to an important chapter on Byzantine influences, with a concluding section on the decline in the second half of the twelfth century. Appendixes deal with Norman manuscripts in England, with the BM. MS. Arundel 60, and include a handlist of Canterbury manuscripts. The book contains numerous excellent plates, and author and publisher alike are to be congratulated on its production.

N. Denholm-Young's *Handwriting in England and Wales*[5] gives an excellent survey of the subject from the earliest times to the seventeenth century. The Introduction deals briefly with the history and terminology of the subject, and includes also sections on punctuation, numerals, and dating,

[1] *The Conquest of Wessex in the Sixth Century*, by G. J. Copley. Phoenix House. pp. 240. 30*s*.

[2] *Bede's Ecclesiastical History of the English Nation*. Dent: Everyman's Library. pp. xxiii+382. 6*s*.

[3] *The Anglo-Saxon Missionaries in Germany*, by C. H. Talbot. Sheed & Ward. pp. xx+234. 16*s*.

[4] *The Canterbury School of Illumination*, by C. R. Dodwell. C.U.P. pp. xv+140. 72 Plates. 84*s*.

[5] *Handwriting in England and Wales*, by N. Denholm-Young. Cardiff: Univ. of Wales Press. pp. xi+102. 31 Plates. 30*s*.

together with a useful guide to the description of manuscripts and rules for their transcription. Thirty-one well-selected plates complete a work in which the author has managed to compress a large amount of information into surprisingly little space. All students of medieval or early modern literature will find this an invaluable introduction to the subject.

An excellent and remarkably comprehensive anthology of Old and Middle English literature comes from Rolf Kaiser.[6] The introduction to Old English is made easy by a short first section containing extracts from Ælfric, the *Gospels*, and the *Chronicle*, in which length-marks are given along with glosses to the more difficult words. In the following sections each extract is preceded by a short account of the manuscripts and the more important editions of the particular text. Punctuation and capitalization are modernized, but otherwise the manuscript is followed as closely as possible. The extracts are arranged by subject, and in chronological order within the subject. Many of the shorter texts are given in full, and generous extracts from the more important of the longer ones. A second volume is to include notes and glossary, and when this is available the student will be provided with an invaluable introduction to the language and literature of the medieval English period. The first 65 pages of Fr. Schubel's *Englische Literaturgeschichte*[7] deal briefly but adequately with Old English literature. The author has read most of the mass of critical literature on the subject, and is well up to date. The result is a useful account of the subject which will place admirably in their general context the various texts read by the student.

A new edition of R. K. Gordon's *Anglo-Saxon Poetry* has appeared.[8] The Introduction now omits the various theories as to how the Vercelli MS. got to North Italy, but adds a select if somewhat out-of-date bibliography. In the translations themselves some changes have been made which increase their accuracy, and will add to the value of this useful book. In addition J. F. Madden and F. P. Magoun[9] have produced a grouped frequency list of the words in Old English verse which will help the beginner to master the necessary vocabulary. Obviously related words are grouped under the head-word, and a credit number indicates the sum of frequencies of the words thus grouped. These are then arranged in order of descending frequency, and it is claimed that a mastery of the words down to the frequency of ten will give the learner a knowledge of some 95 per cent. of the words used in the poetry. Basic meanings and a certain minimum of grammatical information is also provided.

In *Why was 'Beowulf' Preserved?* (*Étud ang*) K. Brunner suggests that it was because of its Christian bent and Christian passages. Beowulf was considered a Christian hero, and so monastic scribes included his story in a book devoted to Christian heroes. A further reason for its popularity was its numerous allusions to the historical and traditional stories of the heroic age. A. G. Brodeur, *Design for Terror in the Purging of Heorot* (*JEGP*), believes that the accounts of Beowulf's combats with Grendel and his dam

[6] *Alt- und Mittelenglische Anthologie*, by Rolf Kaiser. The Editor, Markobrunnerstrasse 21, Berlin-Wilmersdorf. pp. xxix+474. DM. 7.80.

[7] *Englische Literaturgeschichte, I. Die alt- und mittelenglische Periode*, by Fr. Schubel. Berlin: W. de Gruyter. Sammlung Göschen, Band 1114. pp. 168. DM. 2.40.

[8] *Anglo-Saxon Poetry*, selected and translated by R. K. Gordon. Dent: Everyman's Library. pp. xiv+334. 6*s*.

[9] *A Grouped Frequency Word-List of Anglo-Saxon Poetry*, by J. F. Madden and F. P. Magoun, Jr. Harvard Univ. Department of English. pp. xi+52.

reveal a deliberate design for terror, carefully planned and admirably executed. Each successive statement of Grendel's oncoming represents an advance in time, in movement, and in emotional force; each shows an increase over the preceding one in the use of horrific detail, and imposes an increased strain upon the audience. In the fight with Grendel's mother the atmosphere of terror is heightened by the vivid description of the haunted mere. Although she is weaker than her son, the circumstances of the fight are so shaped that Beowulf's peril is greater, his victory harder won, and thus the poet manages to arouse in his hearers a more fearful apprehension for the hero's safety. In *Beowulf and King Hygelac in the Netherlands* (*Eng Stud*) F. P. Magoun, Jr., prints, translates, and comments on passages from various sources which deal with Hygelac's attack on the Frisians. He reconstructs the course of events, considers the relation of the sources, and suggests the former existence of an unrecorded Anglo-Saxon tale of Hygelac and Beowulf in the Rhine delta which may have entered England through East Anglia. K. Malone, *Coming Back from the Mere* (*PMLA*), compares the return of the Danes after they have traced Grendel to the mere with that of the Geats after Beowulf's fight with the mother of Grendel. He shows that the two descriptions go together, the poet having made use of parallel parts of the same plot to effect a simple and telling contrast. Consequently, it would seem that when considering the art of the poet we must take into account the parallelism of parts and other structural features to a greater extent than has previously been the custom.

On individual passages in the poem, J. H. Friend, *The Finn Episode Climax: Another suggestion* (*MLN*), suggests the following translation of lines 1142–7:

> As he (Finn) did not refuse (it to) the king (Hnæf) when he (Finn) put Hunlafing, the battle light, best of swords, in his bosom (i.e. plunged it into his breast rather than placed it as a gift in his lap, as might normally have been expected of a friendly ruler and a brother-in-law)—its edges were known among the Jutes—in like manner there befell the bold spirited Finn in his turn cruel sword-evil at his own home. . . .

A. E. DuBois believes that '*Gifstol*' (*MLN*) may have the sense 'altar', in which case *þone gifstol gretan* would mean 'worship, serve, perform duties'. In a note to C. Brady's discussion of the OE. *-rād* compounds, R. H. Woodward suggests that '*Swanrad*' *in* '*Beowulf*' (*MLN*) is really a double kenning, *swan* being a kenning for 'ship', so that the meaning of the word is really 'riding-place for a ship'. F. Th. Visser, '*Beowulf*' *991/2* (*Eng Stud*), produces evidence that the construction *he was* + pa. p. + pa. p. was not uncommon in Old English, and the manuscript reading should therefore be retained in this passage. The remaining heroic poetry is represented only by F. Berry, *A Suppressed* '*Aposiopesis*' *in* '*The Fight at Finnsburgh*' (*NQ*), where he suggests that the device of leaving a sentence incomplete in order to procure a 'dramatic effect' may be present in line 5 of the poem.

I. L. Gordon, in an important article on *Traditional Themes in* '*The Wanderer*' *and* '*The Seafarer*' (*RES*), points out that these elegies clearly belong to a very narrow poetic tradition, and that to try to understand one of them in isolation is to see it out of proportion. In both she notes a strong resemblance to Celtic elegy, and shows that from an early date this type of poem was influenced by the gnomic tradition which merges easily into Christian moralizing. In both poems there is little that is distinctively pagan, though this is not to say that they are wholly Christian in tone, and Mrs. Gordon finds a distinct incongruity

between the melancholy of both poems and the Christian message of hope implied in them. Their dependence on the older world of gnomic wisdom is clearest in the limited range of the ideas expressed or implied, and in the sequence of thought, and there is a similar dependence on older poetic thought in the theme of the transience of life. S. B. Greenfield, *Attitudes and Values in 'The Seafarer'* (*S in Ph*), adopts Miss Whitelock's identification of the Seafarer as an aspiring *peregrinus*, but criticizes some of the details of her interpretation. In lines 39–57 he finds a shift in attitude from eagerness to trepidation which, without controverting the essential unity of thought in the poem, reveals in it an emotional complexity lacking in *The Wanderer*. Similarly, in the second part, he finds a shift from acceptance of the ascetic life to nostalgia for a vanished order. *The Seafarer* may lack the tight structural unity of *The Wanderer*, but it has an aesthetic compensation in its sustained complexity of attitude and diction. Margaret E. Goldsmith, *'The Seafarer' and the Birds* (*RES*), examines in some detail the terminology of the sea-birds mentioned in the poem. She concludes that the singling out of these birds by the author implies a close interest in their habits and their calls, nor is the apparent vagueness of the names due to any lack of sharpness in the mental images of the poet. The identification of each bird is discussed, and she decides that the author must have had a first-hand knowledge of the sea-birds frequenting the coasts, and a particular interest in them. Interesting Spanish versions of the elegies come from South America.[10] The translations by R. K. Gordon are given, and it is these which are turned into Spanish. The Introduction discusses this type of literature in English, with special reference to the Old English examples. In *Theoria* D. Davison gives a rendering of *The Wanderer* in verse.

In *The Accents and Points of MS. Junius Eleven* (*Trans Phil Soc*) G. C. Thornley points out that there are over 3,000 accents in the manuscript, and their distribution makes it clear that they were not used simply to indicate a long vowel. The position of the accent on proper names corresponds to the traditional Hebrew tone for the name, and this suggests that they must have been inserted in order to indicate the pronunciation. Perhaps they were connected with the liturgical recitative of the Gregorian chant, and might have been inserted by a lector who was intoning the poems. In general, it would seem that the accents may well be related to the inflection of the liturgical recitative but, so far as can be ascertained, without rigid adhesion to rules. E. G. Stanley, *A Note on 'Genesis B', 328* (*RES*), defends the manuscript reading, and points out that though Dr. Sisam's emendation may improve the style of the passage, it does so at the cost of some part of the theological associations likely to have been in the mind of the author.

On the *Riddles* J. Gerritsen points out that *'þurh þreata gepræcu'* (*Eng Stud*) in the mail-coat riddle must correspond in some way to the Latin *licia nulla trahunt*. An examination of the technique of weaving suggests that in the context this can only refer to the operation of the leashes or the weights of the loom. If we assume that the Old English translator understood what he was translating, then he must have been referring to the leashes, since these are in the original but not otherwise in the translation. In that case the collection of 'the crowded many' which is instrumental in making the

[10] *Las Elegias Anglo-Sajonas*, by Ilse M. De Brugger. Univ. de Buenos Aires: Instituto de Literatura Inglesa y Norteamericana. pp. 39.

thread resound must be the system of leashes.

A useful facsimile of the *Peterborough Chronicle* has been excellently edited by Miss Whitelock.[11] Her introduction gives a careful description of the manuscript and of the writing, with particular attention to the different forms of the letters. The use of abbreviations and punctuation marks is discussed, and corrections and later additions pointed out, more especially the thirteenth-century utilization of the margins for an Anglo-Norman chronicle which is dealt with in an appendix by Cecily Clark. The known history of the manuscript is given, along with a consideration of the relationship of the different texts of the *Chronicle* (see Chapter IV, n. 1). Of particular interest is an account of the use made of the *Chronicle* by later Latin writers. C. Moorman, *The 'A-S. Chronicle' for 755* (*NQ*), suggests the identification of the 'British hostage' with the slayer of Sigeberht. The loyal 'thane', the killer of Sigeberht, is the real hero of this part of the *Chronicle*, his appearance in each of the three major episodes serving to unite the action of the story. R. Vaughan, *The Chronology of the 'Parker Chronicle', 890–970* (*Eng Hist Review*), attempts to establish the original dates in this section of the *Chronicle*, and to account for the mistakes of the scribes. In addition he shows that from 955 onwards the chronicler begins the year at midwinter, whereas previously the indictional beginning had been used. In *Notes on MS. Laud Misc. 636* (*Med Æv*) Cecily Clark points out that a comparison of the handwriting with that of Harley 3667/C. Tib. C 1 confirms the assumed Peterborough provenance of the manuscript. She discusses the arrangement of the quires, adds a collation of the entries between 1070 and 1131 with the editions of Thorpe and Plummer, and gives notes on some of the annals.

Other Old English prose is poorly represented. G. Shepherd deals with *The Prophetic Cædmon* (*RES*) and points out that, although Bede's story of Cædmon is perhaps the best-known account of a heavenly gift of song, there are others, and these throw light on the nature of the so-called miracle. The visions of Fursey, Dunstan, Godric, and others are described, and the similarities with the Cædmon story pointed out. The connexion of prophecy with song is considered, and it is noted that the story of Cædmon conforms to the general type, but with sufficient individual variation to guarantee its authenticity. In *Three Notes on Old English Texts* (*MLN*) Elizabeth Suddaby notes that a warning against the unstable temperament that drops too easily from hilarity to depression occurs in Wulfstan's *Sermo de Baptismate*, and she suggests that *The Wanderer* 68 may be a blurred reflection of the same idea. In *Maldon* 190 b she suggests emendation of *þe* to *þeh*, and produces parallels to the phrase *þeh hit riht nę wæs*. In the OE. Bede the comparison of Cædmon to a clean beast chewing the cud derives from the traditional allegorical interpretation of Leviticus xi. 3. E. Thurlow Leeds, *The End of Mid-Anglian Paganism and the 'Tribal Hidage'* (*The Antiquaries Journal*), uses archaeological evidence to throw light on the location and boundaries of some of the peoples mentioned in the *Tribal Hidage*.

An important work on runes by R. Derolez[12] deals with all known manuscripts containing runes based on the

[11] *Early English Manuscripts in Facsimile: The Peterborough Chronicle*, by Dorothy Whitelock. Copenhagen: Rosenkilde og Bagger and Allen & Unwin. pp. 43+183. £18. 5*s*.

[12] *Runica Manuscripta: The English Tradition*, by R. Derolez. Brugge: De Tempel. pp. lxiv+455. 8 Plates.

OE. *futhorc*. The first chapter discusses those which appear as unrelated items or small groups. Two traditions are to be distinguished; the English, contained in four manuscripts, and the continental in nine, of which five appear to form a group by themselves and are dealt with later. The other manuscripts are examined in detail, as regards description, date, origin, and the runic material contained in them. Derolez concludes that the *futhorc* material, whether English or continental, falls into two main types, one with twenty-eight runes and one with thirty or more, a distinction based on chronological and perhaps also on regional developments. The material is quite heteroclitic as far as the rune names go, but runic lore seems to have been much the same all over England. In the remaining five manuscripts, the *futhorc* is followed by a text on runic cryptography; this is printed, and the values and names of the runes discussed, along with the whole question of runic cryptography and ogham. The next two chapters deal with the *futhorc* transferred to the order of the Latin alphabet. The difficulties are considered, and the manuscripts and their contents described, with an appendix on spurious alphabets. One such alphabet is included in a short treatise on the history of the alphabet, and the tradition and text of this are then dealt with. The final chapter considers runes used as additional letters, scribal signatures, notes, &c., and is followed by a general summary of conclusions. This is one of the most important works of the year, at once comprehensive and enlightening, and it will certainly remain the standard treatment of the subject.

In the past H. D. Meritt's work on Old English glosses in Latin texts has resulted in many valuable articles. He now discusses some 430 such words, often at some length, and with important results.[13] An introductory chapter indicates the problems involved, and describes the methods used. The words are grouped under various headings, and there dealt with in alphabetical order, ghost words being asterisked. Words due to scribal errors, whether old or new, are first dealt with, and then those in which the context of the Latin helps with the meaning. Chapter IV includes words on whose meaning light is thrown by a comparison with other words in various languages, while in that following information is to be obtained from a consideration of the characteristics of the work in which it appears. The final chapter contains words in Psalter glosses which may be explained by the help of medieval commentaries. Indexes of Old English words and of the Latin lemmata complete a work which resolves many problems, and will be invaluable to all future lexicographers.

The only work on phonology is a pamphlet by F. S. Scott[14] containing eleven diagrams illustrating the principal sound-changes which affected the Old English vowels. These show very effectively how the operation of the various changes may lead to different developments of the same original vowel. Explanatory notes are added, and the pamphlet will certainly prove most valuable to all beginners in the subject. In accidence, W. P. Lehmann, *Old English and Old Norse Secondary Preterites in -r-* (*Language*), is concerned with the so-called reduplicating preterites. He suggests that in early proto-Germanic the inherited means of distinguishing the tenses, namely the difference of endings, was inadequate, and consequently in some verbs the suffix *-r-* was chosen to mark the

[13] *Fact and Lore about Old English Words*, by H. D. Meritt. Stanford U.P. and O.U.P. pp. xiv+226. 24*s*.

[14] *Diagrams Illustrating some West Saxon Sound-Changes*, by F. S. Scott. Manchester U.P. pp. 15. 2*s*.

tense-distinction. The only other article on the subject is A. S. C. Ross and R. A. Crossland, *Supposed Use of the 2nd Singular for the 3rd Singular in 'Tocharian A', Anglo-Saxon, Norse and Hittite* (*Arch Ling*).

Important works on syntax come from R. Quirk and E. von Schaubert. The former,[15] after discussing the concessive relation and giving some account of previous work on the subject, examines the available material under the headings: 'Concessions formed with *þeah*'; 'Nondependent Concessions without *þeah*'; 'Dependent Concessions without *þeah*'. It would appear that *þeah* and *hwæðere* are the only particles in Old English which are almost entirely confined to concessive function, but that *ac*, *and*, and particularly *swa*, are also important. Among other stock patterns are the 'threatened' concessions with *gyt*, concessions formed with single words and phrases, and elliptical concessions where the relation between the two members is not explicitly concessive because the connecting thought necessary to the full concession is not expressed. Intonation probably played an important part in Old English concession; it featured in the 'even' concessive use of *þeah*, was used to distinguish the concessive from the adversative use of *ac*, signalled the concession when there was no relating element, and gave the concessive-equivalent words and phrases their special contextual significance. In general it seems clear that concession in Old English could take a much wider variety of forms, was in much more frequent use, was capable of far greater precision and effectiveness, and owed much less to the imitation of Latin models than has been supposed. E. von Schaubert's book[16] consists of a careful and detailed investigation of the occurrences and origin of the Old English construction illustrated by such phrases as *holt hweorfende* or *wer unwundod*. A complete list of the appearances of the construction is given, with, where possible, the Latin originals. An interesting final section shows a similar construction appearing in modern Irish English. More investigations of Old English syntax on the lines of these useful works are badly needed.

[15] *The Concessive Relation in Old English Poetry*, by R. Quirk. Yale U.P. and O.U.P. Yale Studies in English 124. pp. xiv+148. 32*s*.

[16] *Vorkommen, gebietsmäßige Verbreitung und Herkunft altenglischer absoluter Partizipialkonstruktionen in Nominativ und Akkusativ*, by E. von Schaubert. Paderborn: F. Schöningh. pp. 200.

IV. MIDDLE ENGLISH, EXCLUDING CHAUCER

By B. J. TIMMER

Two papers of a more general character may conveniently open this chapter. In her paper *A Fair Field Needing Folk: Anglo-Norman* (*PMLA*) Miss R. J. Dean makes a plea for the study of Anglo-Norman in its various aspects of language, literature, and ideas, 'a field for many workers and a training ground for rising scholars'.

Medieval Animal Lore (*Anglia*) is the title of Dr. Beatrice White's fascinating paper read at the Paris Conference of Professors in English in 1954. In it Dr. White traces the history of animal lore from 'Physiologus' down to the seventeenth century. In the course of her survey Dr. White makes enlightening remarks on the nature and origin of animal lore and on the illuminations in manuscripts. The decline in popularity of the *Bestiary* coincides with the rise of naturalism and empiricism in the thirteenth century, but the persistence of bestiary motives is seen in the existence of two adaptations of the *Bestiary*, one for secular purposes and one for religious purposes (15th cent.). With the foundation of the Royal Society there began a new era of investigation by direct observation and experiment.

In *Geoffrey of Monmouth, Wace and the Stour* (*MLN*) R. A. Caldwell considers that Wace is right when, in his translation of Geoffrey's *Historia Regum Britanniae*, he placed the Stour in Dorset and identified the river in which Estreldis and Habren were cast as the Hampshire Avon. Caldwell argues that Geoffrey was not uninterested in verisimilitude and would not have introduced such a geographical improbability as placing the battle between Gwendolen and Locrine on the Worcestershire Stour. Geoffrey's narrative implies that Gwendolen moved from Cornwall, Locrine from England, probably London, and the Dorsetshire Stour would be a reasonable place for the armies to meet.

Giraldus Cambrensis and the Carthusian Order (*JEGP*) is the subject of an interesting study by R. J. Doney. Giraldus's *Speculum Ecclesiae* is a denunciation of the English Benedictines and Cistercians, but it is inexact and highly prejudiced. In it Giraldus balances his negative arguments by repeated praise of the Carthusians. Doney convincingly shows the reason why Giraldus was prejudiced in favour of the Carthusian order. The man who put the establishment at Wilton on a firm footing was St. Hugh of Lincoln and Giraldus's major contact with the order was made through Hugh. During the last years of Hugh's life, 1196–9, Giraldus was in residence at Lincoln. He wrote a biography of Hugh, which was finished in 1213. In this book Giraldus shows great admiration for Hugh, especially in his relations with the Angevin kings. As Hugh was a Carthusian it is natural to expect Giraldus's statements on the order to be tempered by his knowledge of Hugh. 'The character of Hugh must have been the dominant influence in shaping Giraldus's attitude toward the Carthusian order.'

A valuable edition of *The Proverbs of Serlo of Wilton* is given by A. C. Friend in *Mediaeval Studies*. Serlo of Wilton, born about 1110, made his

collection of proverbs between 1150 and 1170. Friend describes his life and states that his work represents the earliest collection of Anglo-Norman proverbs. *The Owl and the Nightingale* uses three proverbs from Serlo's collection and his work is the earliest written source for eleven verses in *Hending* and at least sixteen proverbs in Chaucer. Friend's edition of the Proverbs is based on MS. Digby 53, twelfth century, written in England. There are many notes.

Vol. iv in the series, *Early English Manuscripts in Facsimile*,[1] contains the *Peterborough Chronicle* (MS. Laud Misc. 636), edited by Dorothy Whitelock. In the Introduction Dr. Whitelock gives a full description of the manuscript and deals with its history and its relation to the other versions. Across the margin of folios 86 to 90 is a short Anglo-Norman Chronicle described in an Appendix by Cecily Clark, who draws up a scheme of the relationship of the various versions (see Chapter III, n. 11).

As a result of her work on the Peterborough Chronicle Miss Cecily Clark, in her *Notes on MS. Laud Misc. 636* (*Med Æv*), found a striking similarity between the first hand and that of MSS. Harley 3667 and Cotton Tiberius C. 1 (ff. 2–42). These manuscripts were produced in the same scriptorium, possibly even by the same hand. A re-examination of the quiring of MS. Laud Misc. 636 enabled Miss Clark to suggest that f. 81 is best considered as a loose folio, and that f. 82 is the first leaf of the final quire of ten folios. Miss Clark is also able to correct Plummer's misreadings and adds some valuable points which allow further elucidation.

The Early English Text Society is going steadily forward with its publication of the texts of the *Ancrene Riwle*. In this year appeared *The English Text of the Ancrene Riwle*[2] edited from Gonville and Caius College MS. 234/120 by R. M. Wilson. The volume contains a careful edition of the English text with textual notes. In the Introduction N. R. Ker gives an exhaustive description of the manuscript with some information on its history.

A phrase from the English (MS. Nero A. XIV) text of the *Ancrene Riwle* is supposed by Cecily Clark (*A Mediaeval Proverb, Eng Stud*) to be 'part of the common European proverb tradition . . . rather than an isolated lyric snatch', a conclusion reached on the basis of several parallels, some of which, however, do not seem to be entirely convincing. In *'Sawles Warde' and Herefordshire* (*NQ*) Miss Cecily Clark finds a link between *Sawles Warde* and Herefordshire, in that this text is a free version of part of the *De Anima* of Hugh of St. Victor. One of the first abbots of Wigmore Abbey was a pupil of Hugh. The writing of *Sawles Warde* may have been a result of the Victorine influence in this district. As Miss Clark says: 'the link is frail'.

Stuart H. L. Degginger considers one of the lyrics in MS. Harley 2253 in his article *A wayle whyt ase Whalles Bon: Reconstructed* (*JEGP*) and finds it formally irregular and substantially confusing as it stands. Degginger shows convincingly that the original order of the verses has been disarranged, presumably because the Harley scribe was copying from a

[1] *The Peterborough Chronicle* (The Bodleian Manuscript Laud Misc. 636), edited by Dorothy Whitelock with an Appendix by Cecily Clark. Early English Manuscripts in Facsimile. Vol. iv. Copenhagen: Rosenkilde og Bagger; London: Allen & Unwin; Baltimore: Johns Hopkins Press. pp. 43+183. £18. 5*s*.

[2] *The English Text of the 'Ancrene Riwle' edited from Gonville and Caius College MS. 234/120*, by R. M. Wilson, with an Introduction by N. R. Ker (EETS, Original Series, No. 229), 1954 (for 1948). pp. xiv+87. 25*s*.

single page rather than from a codex. Degginger's reconstruction begins the poem with the last stanza, which is the refrain of each stanza, then stanzas 7 and 8, then stanzas 1 to 6. In this reconstruction the poem, now ending in mock sadness, mock courtliness, and outright mockery, is thus shown to be a parody.

It is fitting to place at the beginning of the review of the fourteenth century the new edition of *Sir Orfeo*[3] by A. J. Bliss. This is the first separate edition of *Sir Orfeo* since Zielke's edition of 1880 and the first altogether to print all three versions in full (MSS. Auchinleck, Harley 3810, Ashmole 61). Apart from the treatment of ll. 1–46 (cf. the editor's article in *E and G Stud* v, 1953, pp. 1–7) the conjectural reconstruction of which cannot meet with approval (see *YW* xxxiv. 79), there are few emendations and they are justifiable. Bliss provides notes to each of the three versions, which are mostly textual. A full glossary lists every form of every word in Auchinleck, while a supplementary glossary gives additional words from the other versions. In the Introduction Bliss deals first with the manuscripts. He argues that Harley and Ashmole are dependent on a common ancestor 'either descended from or coeval with' Auchinleck and probably inferior to it. In the section on the Language the author states that the dialect of the original version, inferred from rhymes and the vocabulary, conforms with what little is known of the Westminster–Middlesex dialect of the second half of the thirteenth century. Bliss considers it possible that the dialect of Auchinleck represents the beginning of a standard literary dialect which was predominantly Anglian, but showed some tendency to eliminate from it the more striking features of the two earlier London dialects. This standard literary dialect according to Bliss leads directly on to the language of Chaucer. This is an interesting conclusion and it would be an important one, if only there were more material available for proof (cf. P. Hodgson's review in *MLR* no. 2, 1955, p. 326). The section on sources is very good. It contains a brief treatment of what is known about the form of the Breton *lais* and about their manner of delivery. Bliss then deals with possible Celtic material in the Breton *lai* of Orpheus which has been transmitted to the English poem and, very sensibly, he does not look for a Celtic source for the whole poem, but for parallels to individual episodes. The conclusion is reached that 'it seems reasonable to assume that *Sir Orfeo* was translated from an OF. or AN. narrative *lai* based on the *conte* accompanying a Breton *lai* of Orpheus'. In the section on the literary qualities of the poem Bliss suggests that the poem, though apparently simple, does in fact show the outstanding narrative skill of its author, who was especially good at achieving a balance in construction and in his use of suspense. After a brief discussion of the Prologue Bliss finally deals with the derivatives: the *Ballad of King Orfeo* and possible echoes in *The Franklin's Prologue* and *The Wife of Bath's Tale*. This is a stimulating edition, clothed in an attractive dress, but perhaps more suitable for advanced students than for undergraduates.

In his book *An Exposition of 'Qui Habitat' and 'Bonum Est' in English*[4] Björn Wallner has given a welcome

[3] *Sir Orfeo*, edited by A. J. Bliss. Oxford English Monographs. O.U.P. pp. li+79. 15s.

[4] *An Exposition of 'Qui Habitat' and 'Bonum Est' in English*, edited from the manuscripts with Introduction, Notes, and Glossary by Björn Wallner. Lund Studies in English XXIII. Lund: Gleerup; Copenhagen: Munksgaard. pp. lxxii+122. Sw. Kr. 12.

edition of two commentaries on Psalms xc and xci addressed to contemplatives. These two texts were transcribed from MS. Univ. Libr. Cambridge Dd, I. 1 by the late Anna Paues, whose posthumous papers are deposited in the University Library at Lund. Wallner now presents the texts in a critical edition based on the Vernon MS., but including every variant from four other manuscripts, one of which; Harley 2397, contains *Bonum Est* only (MS. Lambeth 472 was not known to Dr. Paues). Hitherto the two works were only available in modernized spelling in D. Jones's *Minor Works of Walter Hilton*. After a full description of the manuscripts Wallner discusses the relationship between the five manuscripts, and gives sufficient evidence to justify his choice of the Vernon MS. as the basis for his edition, although this evidence is not always so conclusive as the author would have us believe. The section on Authorship and Date is not quite so satisfactory. Wallner finds more evidence for ascribing *Qui Habitat* to Hilton than *Bonum Est*. For the latter text he leaves the possibility that it may have been written by a pupil of Hilton's 'after his directions'. This question needs further investigation. The rather long section on Language and Dialect gives nothing new. The texts have been well edited and there is a very full critical apparatus giving every variant. It is a pity that Wallner does not give any information on the theological background: one would rather have had a section on that in exchange for most of the critical apparatus, and, indeed, most of the section on language. It is, however, very useful to have good critical texts of these works which add to the gradually growing material necessary for a comprehensive study of Middle English mystical prose.

An interesting article by R. Quirk on *Vis Imaginativa* (*JEGP*) deals with the use of *imaginatif* in Middle English. The commoner sense 'reproductive imagination' is not found in Langland; Aristotle's analysis of *phantasia* as deliberative and sensitive is what most philosophers concentrated on. His deliberative function of imagination as 'creative reflection' (Langland's *Imaginatif*) was not transmitted (except incidentally) through the main stream of psychological learning. This higher form of imagination is traced from Boethius through Hugo to Dante.

In *A Note on 'Sir Gawain and the Green Knight'* (*Eng Stud*) A. Macdonald deals with l. 385 and suggests that in the passage ll. 381–5 Gawain is restating the agreement between him and the Green Knight, as the latter had requested (ll. 378–80), and Gawain assures him that he will be present for the return blow, but the Green Knight must also be present in person. This is a plausible elucidation of the passage.

As the manuscript is written in a fourteenth-century hand it seems best to take here R. A. Caldwell's study of *The History of the Kings of Britain in College of Arms MS. Arundel XXII* (*PMLA*). The manuscript also contains *The Seege or Batayle of Troye* and the *History of the Kings of Britain*. In it is a translation of Geoffrey's *Historia* from the Description of Britain to the wrestling match between Corineus and Gogmagog, and of Wace's *Brut* from that point onwards. The language is that of the south-west Midlands. Caldwell gives a detailed examination of the manuscript and especially of the *History of the Kings of Britain* and its relation to Geoffrey and Wace. He is tempted to wonder if there is any connexion between this text and 'the efforts of the Mortimers to bolster their dynastic claims with Arthurian materials', an interesting suggestion, but, as Caldwell says himself, there is no evidence to prove this.

The aim of G. R. Coffman's valuable study of *John Gower, Mentor for Royalty: Richard II* (*PMLA*) is to give an interpretation of Gower's writings 'as mirroring the attitude and point of view of a conservative middle-class Englishman for the years 1381–1400 and through them an interpretation of the England of his day'. Coffman sees Gower's most significant role as mentor for royalty, especially Richard II, and he chooses three illustrations related to his theme: the rebellion of 1381 and the welfare of England as a nation, religious heresy (Lollardy), and Gower as mentor and judge passing 'final estimate upon a ruler who has failed in the responsibilities of Kingship', as Gower does in the poem which Macaulay lists in the table of contents as *O Deus Immense*. Coffman then gives his own interpretation of this poem: 'the reign of Richard II in retrospect, the events culminating in 30 September 1399, and the 33 charges against him constitute the logical setting for interpreting this poem'.

Another study of Gower appeared last year.[5] The aim of Miss Wickert's *Studien zu John Gower* is to give a full evaluation of Gower. The technical problem of text criticism and that of the different versions of Gower's work are closely linked up with their aim, and their connexion with the tradition of pulpit literature is also examined by Miss Wickert. Most of the book deals with the *Vox Clamantis*, but throughout one finds illuminating observations on Gower's other works. On the basis of a short literary notice, which is handed down in four Codices of the *Vox Clamantis* and in most of the manuscripts of the first version of the *Confessio Amantis*, Miss Wickert concludes in the first chapter that in the genesis of the *Vox Clamantis* a stage was reached when Books III–V and possibly even II–VII were written between 1377 and 1381, so that the events of 1381 can no longer be considered as the motive power behind this work. In Chapter II the author deals with Book I, the *Visio*. Then follow chapters on the relationship of the *Vox Clamantis* and the sermon-literature; the *Speculum Principis*, whose central theme is *justitia* and the *rex justus* in the State; and a chapter on Gower's 'Weltbild'. The last chapter deals with Gower as a story-teller, on the basis of three illustrations taken from the *Confessio Amantis*. This is a very good book, which really succeeds in giving a clear picture of Gower's mind.

Two studies deal with Dunbar. G. F. Jones in *William Dunbar's 'Steidis'* (*MLN*) corrects an error in the notes to Dunbar's *The Manere of the Crying of ane Playe*, where *steidis* is usually explained as the *States* of the Netherlands. Jones makes it clear that *steidis* is Dutch *steden*, i.e. Hanseatic cities, and finds here an allusion to the struggle between the Hanseatic cities and the King of Denmark.

An interesting study by J. Kinsley, *The Tretis of the Twa Marrit Wemen and the Wedo* (*Med Æv*) considers Dunbar as a 'restlessly experimental poet', a parodist and a humorous adapter of old styles to new topics. The treatise mentioned in the title is a debate on love which illustrates Dunbar's sense of contradiction between *amour courtois* artifice and the realities of sexual relationship. Kinsley suggests that Dunbar uses alliteration as a vehicle both for coarse description and for elaborately ornamental description. By the time of James IV the alliterative line was chiefly associated with serious types of poetry, especially romance. Dunbar turns the alliterative line to a new use in the speech of the first wife. The allitera-

[5] *Studien zu John Gower*, by Maria Wickert. Kölner Universitäts-Verlag. (1953.) pp. 204.

tive line is the formal base on which Dunbar develops his contrast between the conventional portraiture of the prologue and the coarse sentiment of the following monologues.

The review of the fifteenth century begins with Norman Davis's highly interesting and stimulating lecture on *The Language of the Pastons*,[6] in which he examines the language of the Paston family from the point of view of the change in language as commented on by Caxton in his prologue to *Eneydos*. The Paston letters are a much better guide to the real state of the spoken language than literary works can be. After dealing with the lives of the Pastons and their social status Davis discusses characteristic features of the language of the Paston family in spelling and forms of words and then passes on to more general features of vocabulary and style. This lecture is packed with interesting material for the history of language and adds considerably to our knowledge of the language in the crucial period of the fifteenth century.

In *William Blades' Comment on Caxton's 'Reynard the Fox': the Genealogy of an Error* (*NQ*) by D. B. Sands, it is pointed out that William Blades in his *Biography* of Caxton erroneously referred to a source for Caxton's *Reynard* earlier than the Gouda text of the Middle Dutch *Reynaert* (1479), for this earlier source turns out to be a German article of 1854 on the 'Cambridge Fragments', which have never been considered as a source of Caxton's *Reynard* (see Chapter VI).

Christine Knowles deals with *Caxton and his Two French Sources* (*MLR*) for his *Game and Playe of the Chesse*. After an examination of the two French translations by Jean de Vignay and Jean Ferron Miss Knowles arrives at the conclusion that the first two parts of the treatise, Chapters I–VIII, are translated from the work of Ferron, and that de Vignay's translation is the source of the rest. In the second half of his treatise Caxton seems to have consulted the Latin much less frequently. Miss Knowles found eight composite manuscripts and she states that there is a great correspondence between the composite manuscript of Chicago University Library (no. 392) and Caxton's text, the only difference being in the Prologue which in Caxton's manuscript was that of Jean de Vignay. (See Chapter VI.)

E. Vinaver's one-volume edition of the works of Sir Thomas Malory appeared in the series Oxford Standard Authors.[7] It is a reproduction of the text of the full edition of 1947. The text has undergone some revision and it has been more consistently paragraphed. It is good to have this excellent text now available for the general reader, who does not need the critical apparatus, Index, and Bibliography of the earlier three-volume edition, but for further information even the general reader will still have to turn to the earlier Introduction and Commentary omitted from this one-volume edition, which has G. L. Brook's *Index* in a revised form.

D. C. Brewer's *Observations on a Fifteenth Century Manuscript* (*Anglia*), the subject of which is Gloucester Cathedral MS. 22, Press no. 1, are very valuable. The manuscript is an octavo paper book written in English, for the greater part in two late-fifteenth-century hands, and consists of three separate sections bound together. The first part of the third section contains a portion of the *Gesta Romanorum*, of

[6] *The Language of the Pastons*, by Norman Davis. Sir Israel Gollancz Memorial Lecture, British Academy. London. pp. 26. 4*s*.

[7] *The Works of Sir Thomas Malory*, edited by Eugene Vinaver. Oxford Standard Authors. O.U.P. pp. xviii+920. 21*s*.

which only three other manuscripts in English are known. This text, though similar to the known versions and to de Worde's edition in English in those places where the two correspond, is an independent translation, simpler in style and more hortatory in tone. The second part, consisting of sixty sermons, is similar to the great sermon collections of Lincoln Cathedral MS. A. 6. 2. A number of sermons are related to those of MSS. Harleian 2247 and Royal 18. B. xxv, based on Mirk's *Festial*. The differences in vocabulary between Mirk and the Harley, Royal and Gloucester versions would make an interesting study in the development of colloquial English in the fifteenth century. Brewer discusses the style of these sermons in some detail and traces some of the names mentioned in the Gloucester MS.

In his *Religious Lyrics of the Fifteenth Century* (no. 164, p. 259) Carleton Brown gave the title of 'Death, the Port of Peace' to eight lines from MS. Royal 9. C. ii. R. L. Greene, in *The Port of Peace: Not Death but God* (*MLN*), finds that these lines are a translation and a slight expansion of the opening lines of Meter 10 in Book III of Boethius's *Consolation of Philosophy*, in the translation made by John Walton in 1410 and edited by Mark Science for the EETS (1925). Chaucer's 'Glose' on the passage (Robinson's edition, p. 412) makes it clear that the port of peace is not death, but God, and that the poem is not a lyric on mortality.

The year 1954 has seen the publication of a whole body of hitherto unpublished Middle English poetry of the fifteenth century spread over various periodicals. It is therefore convenient to group these new texts together under the editors' names. A. C. Friend prints two *Fourteenth Century Couplets of English Verse* (*PMLA*) from MS. Arras Bibliothèque de la Ville No. 184 (254) written in a hand of about 1400. Friend thinks it possible that these couplets are the initial lines of a song of Love and a song of Sorrow, both lost, and he would welcome further information on these couplets.

R. H. Bowers gives the text of *A Middle English Diatribe against Backbiting* (*MLN*) in eighteen four-line stanzas preserved uniquely in a fifteenth-century anonymous fair copy in MS. Royal 18. A. x, fol. 125^{r}–126^{v}. K. G. Wilson edits *Five Unpublished Secular Love Poems from MS. Trinity College Cambridge 599* (*Anglia*), with interesting notes. The poems, in a hand of about 1500, are love lyrics and offer further evidence for the secular lyric tradition of the fifteenth century. One of them, *To the Floure of Formosyte*, has an exceptionally extravagant aureate diction and makes use of alliteration.

The Lay of Sorrow and the Lufaris Complaynt: an edition (*Spec*) is by the same author. These are two English amatory complaints preserved in MS. Arch. Selden B. 24, which also contains the only known text of *The Kingis Quair*. The two poems are not identical in rhyme and metre, although they have some prosodic characteristics in common. Wilson also comments on the history of the manuscript and gives the texts with notes.

The same scholar, K. G. Wilson, is responsible for the edition of *Five Fugitive Pieces of Fifteenth Century Secular Verse* (*MLN*), unique copies scribbled on blank spaces in older manuscripts. The subject of each is love and four of them are in rhyme royal, one in the form of an acrostic. They give additional evidence of the extent of the secular tradition in fifteenth-century verse.

C. F. Bühler found *A Satirical Poem of the Tudor Period* (*Anglia*) on the verso of the first blank folio of the

copy of Caxton's *Life of St. Winifred* which is now in the Pierpont Morgan Library. The poem is written in a sixteenth-century hand, but its composition is probably of much earlier date. Bühler makes the fifteenth century as the time of its composition plausible, although he is 'verging on speculation'. The same scholar writes on *The Middle English Texts of Morgan MS. 861* (*PMLA*), which was recently acquired by the Pierpont Morgan Library. The manuscript is written in a hand of the middle of the fifteenth century and Bühler gives its contents. The most interesting tract in it is *Contemplations of the Dread and Love of God* which, as Bühler says, 'stands high in the list of Middle English *desiderata*'. Bühler prints from the manuscript the text of the commentary on the Decalogue. The interest of the manuscript lies in the number of 'Wycliffite Tracts' in a non-Wycliffite form.

In an important article on *The Findern Anthology* (*PMLA*) R. H. Robbins gives a full description of MS. Ff. 1. 6 in the Cambridge University Library, now called the Findern MS. from its place of origin, one of the major anthologies of Middle English secular lyrics. After giving a detailed catalogue of its contents Robbins discusses a possible method of compilation, 'not by the scriveners in the scriptorium or by individual poet-asters . . . , but through the co-operative efforts of itinerant professional scribes and educated women living in the neighbourhood'. The manuscript contains extracts and selections from the works of Chaucer, Gower, Hoccleve, and Lydgate, and two romances. It is remarkable that these four poets are (apart from Langland) the only major poets known in the fifteenth century and Robbins finds in this fact 'circumstantial evidence that there were no other major poets'. Robbins discusses the Findern family, whose seat—the place of origin of the manuscript—was in the southern part of Derbyshire. Most of the hands are from the late fifteenth century and the presumed names of four scribes are examined. Robbins rejects the ascription of *The Cuckoo and the Nightingale* to Sir Thomas Clanvowe, following Skeat and later editors, concluding that Clanvowe is most probably the name of a scribe. Scattered among the major items are more than twenty-four secular love lyrics and a few religious ones. Robbins prints nine hitherto unpublished lyrics.

The World Upside Down: A Middle English Amphibole (*Anglia*) is printed by Robbins from the fifteenth century MS. Eng. poet. b. 4 in the Bodleian Library. The satirical poem breaks with the monotony of the usual catalogue of wrongs by 'masking these *abusiones* with a tongue-in-cheek riposte against women, especially their penchant for dress'. The use of irony and of literary artifices such as the refrain to reverse what has gone before suggests to Robbins 'a fin-de-siècle tired worldliness, the hall-mark of a period's closing years'.

Five Middle English Verse Prayers from Lambeth MS. 541 (*Neophil*) are found on the first two leaves of the manuscript in a late-fifteenth-century hand and belong to that important group of fly-leaf prayers composed by pious owners of devotional manuscripts. They are printed by Robbins.

In *Middle English Versions of Criste qui Lux es et Dies* (*Harvard Theological Review*) Robbins prints two translations of this hymn from MSS. Harley 1260 and 665. They testify 'to the importance . . . of the liturgy . . . in molding the content and form of the Middle English religious lyric'.

On the fly-leaf of MS. Lambeth 432 there are eight lines in rhyme royal on the theme of the unkindness of the

poet's mistress, printed by R. H. Robbins under the title *An Unkind Mistress (Lambeth MS. 432)* (*MLN*). The poem, by an amateur author, uses the cliché poetic formulae of the time. Robbins adds illustrating parallel lines from the religious lyrics. 'By the fifteenth century the religious diction had passed to the description of man's affection for woman. The literary tradition behind such poems . . . was the stock out of which was to grow the Elizabethan achievement.'

A fugitive piece of fifteenth-century verse, *A Late Fifteenth Century Love Lyric* (*MLN*), consisting of twelve quatrains written as prose on the end fly-leaves of a copy of *Prick of Conscience*, MS. Trinity College Dublin 157 (D. 4. 11) is edited by R. H. Robbins, after a discussion of its dialect (Northern, perhaps Scottish) and its spellings, with examples of the stock poetic diction from parallel lines in other love poems. 'Features of dialect, preservation and diction indicate the spread of literary interests in Britain, so that by the late fifteenth century a Northern gentleman composes a love lyric in the accepted fashion of his day. The way leads almost imperceptibly into the world of Elizabeth.'

Finally, in this group of unpublished verse collected by Robbins, *Consilium Domini in eternum Manet (Harley MS. 2252)* (*Stud Neoph*) is a late-Middle-English poem, a series of moral admonitions to a man of substance. The contents of the manuscript, the common-place book of John Coln, reveal the literary interests of a prosperous 'burgher'. This manuscript, and similar ones, illustrate the bonds between the literature of the fifteenth and sixteenth centuries.

One of the poems in Robbins's *Secular Lyrics of the Fourteenth and Fifteenth Centuries* is the subject of some glossarial notes, especially on the Latin words in the article *The Middle English 'The Insects and the Miller'* by R. H. Bowers (*NQ*).

Some studies in the field of drama will bring this chapter to a close. The Chester play of *Abraham and Isaac* is the subject of J. A. Bryant Jr.'s article *Chester's Sermon for Catechumens* (*JEGP*). The most distinctive thing about this play is its appearance in a pageant that prefaces it with episodes dealing with the offering of Melchizedek and the institution of circumcision. Commentaries have not made enough of this fact which is one of the best reasons for calling the play old. What unifies the episodes is the presence of Abraham in each, and also the symbolic significance given to them by the expositor, Gobet on the Green. The offering of Melchizedek prefigures the Eucharist, the rite of circumcision that of baptism, and the sacrifice of Isaac that of Christ on the Cross. These interpretations, though in themselves merely commonplaces, have been brought together in a single unit and form a striking compendium of the Christian faith. Thus the play is a didactic one, a kind of sermon devised for a group of catechumens.

A mare's nest in English dramatic history was created by A. F. Leach in his British Academy Lecture in 1913 by discovering William Wheatley, the first Lincoln Schoolmaster, who in his commentary on Boethius gives two hymns addressed to St. Hugh, which a 'certain young clerk (himself) . . . composed for a play on Christmas Day' in 1316. J. M. Manly (*ES* xiii, 1928, p. 53) stated that there existed a Miracle Play in the fourteenth century on the subject of the ritual sacrifice of little Hugh. Both F. N. Robinson in his notes to the *Prioress's Tale* and R. M. Wilson in *Lost Literature of Mediaeval England* refer to a play performed at Lincoln in 1316. R. S. Loomis now shows convincingly in his

article *Was there a Play on the Martyrdom of Hugh of Lincoln?* (*MLN*) that there is no information at all about a play. The hymns were composed for playing on some instrument, perhaps the organ, as the words *ludendo composuit* indicate. In the same volume of *MLN* L. Spitzer doubts the correct translation of these words as 'he composed for playing' and suggests: 'he composed as a poetic exercise'.

A really existing dramatic fragment is revealed by R. H. Robbins in *A Dramatic Fragment from a Caesar Augustus Play* (*Anglia*). It occurs in MS. Ashmole 750. After a brief description of the manuscript and its history Robbins prints the fragment, a stanza and a half of tail-rhyme representing a speech by a *Secundus Miles*, and he discusses verbal and situational parallels. Presumably it belongs to a lost play on the slaughter of the Innocents.

V. MIDDLE ENGLISH: CHAUCER

By JOYCE BAZIRE

1. *General*

CLAES SCHAAR, whose concern in *Some Types of Narrative in Chaucer's Poetry*[1] is with Chaucer's style and technique, distinguishes three types of narrative which he classifies as 'summary', 'close chronological', and 'loose chronological'. The discussion is made easier by the selection from Chaucer's poems of parts only, parts which 'form coherent paragraphs from the point of view of content, have certain technical characteristics, and are philologically distinguishable, i.e. marked by certain linguistic features'.

In each case Schaar examines the content of that particular type of narrative, the structure of the sentence (whether simple or complex), and the vocabulary (which tends to reflect the simplicity or complexity of the sentence-structure). Such an examination would be useful if this were as far as it went, but, by comparing Chaucer's practice with that exemplified in the works of those poets who supplied his source-material, Schaar provides a new perspective. In the course of the examination of specific examples from Chaucer, comparison is made with the corresponding passages in the source, and the interspersed critical comments here, as well as elsewhere, are of interest. Later in each chapter a survey is undertaken of the particular type of narrative as it is found throughout the works of these authors.

Even when a type, e.g. loose chronological narrative, is found in the sources, Chaucer's usage may still have much that is individual, and, in addition, the function of the type may vary from author to author. Taking an over-all view, Schaar concludes that Chaucer displays considerable originality, and in most cases diverges not only from his immediate sources, but also from the general tradition. A further conclusion is presented, though again the application is only general, that from the technical point of view the earlier poems are the more original and unconventional. Whatever conclusions may be reached, Schaar is at pains to caution his readers about the limitations of this treatment; we should do well to regard them mainly in the light of useful pointers.

In *Verses of Cadence*[2] James G. Southworth launches an attack on the theories—or fallacies—concerning Chaucer's prosody held by nineteenth-century scholars. Approximately half the book is occupied with the 'debunking' of so-called myths; and here at length Southworth severely castigates all those scholars, especially Child, who have tried to turn Chaucer into a 'correct' poet, and have insisted on the preservation of final *-e*. Then Southworth proceeds to show how, despite spelling variations from one manuscript to another, the essential rhythm of a line is always the same, though the same *metrical* scansion could not be made to apply to all varieties equally well. He also carries out some analysis of positions in which the virgule may be found, and shows how Chaucer used considerable variety.

[1] *Some Types of Narrative in Chaucer's Poetry*, by Claes Schaar. (Lund Studies in English, XXV.) Lund: C. W. K. Gleerup. pp. 293. Paper, Kr. 26. Copenhagen: Munksgaard. Kr. 36.40.

[2] *Verses of Cadence*, by James G. Southworth. Oxford: Blackwell. pp. 94. 12*s*. 6*d*.

The last chapter deals with the poetry of Chaucer's followers, and judgements are again based on manuscript texts; Southworth finds that although the rhythmical scansion obtains throughout the fifteenth and sixteenth centuries, yet the success of the medium is not constant, nor were the possibilities afforded by varying the position of the virgule always appreciated. In the chapter dealing specifically with Chaucer's work examples are taken—practically exclusively—from the *Canterbury Tales*, and the only poem from which they are drawn elsewhere is *Troilus and Criseyde*. When the rhythmical scansion is given for these quotations in musical notation above the line, we are presented with a *fait accompli*, with no real indication of the system by which it has been produced. Admittedly Southworth remarks more than once that the details of the tune may depend to some extent on a personal interpretation, but some idea of the basis of his system would seem to be essential. (Reviewed by D. S. Brewer, *RES* vi [1955], pp. 303–4.)

Helge Kökeritz has published *A Guide to Chaucer's Pronunciation*[3] which looks back from Modern English to Chaucerian sounds, so that the beginner is able to base the unknown on the known, and does not need to worry about Middle English phonology. Although the differences between British and American English are not ignored, they may occasionally lead to a little confusion. The selections in phonetic transcript are intended to provide a working demonstration of the symbols, and a long-playing record, with Kökeritz as the speaker, is also issued.

David Bonnell Green asserts that *A Chaucer Allusion in Edward du Bois's 'Old Nick'* (*NQ*) is probably the first made to Chaucer in prose fiction. Philip Williams quotes *A 1593 Chaucer Allusion* (*MLN*) not mentioned by Caroline Spurgeon, though he points out that the ascription to Chaucer is incorrect; and John Owen mentions *A Euphemistic Allusion to the 'Reeve's Tale'* (*MLN*) of the seventeenth century, which has likewise been overlooked. Beach Langston in *William Penn and Chaucer* (*NQ*) gives two additional references (of which part of one is noted as a wrong ascription) taken from William Penn's *Treatise of Oaths* (1675), and indicates their significance in the context. Rossell Hope Robbins publishes *A Love Epistle by 'Chaucer'* (*MLR*), a poem incorrectly ascribed to Chaucer in Trinity College, Cambridge, MS. 599 (R. 3. 19).

Francis P. Magoun, Jr., has two articles in *Mediæval Studies: Chaucer's Ancient and Biblical World: Addenda*, in which not only are omissions from his previous article (*YW* xxxiv. 60) included, but in addition some of the mistakes are corrected; and *Chaucer's Great Britain*, which is similar in scheme, though here the etymology of the name is added, since it has more point on this occasion. Most of the references are, not surprisingly, to the *Canterbury Tales*. The 'background details', suggested by references to the 'Blue Guides', &c., should be of interest to the Commonwealth and American students for whom they are intended. It is unfortunate that again the usefulness is marred by some incorrect references.

In *The Proverbs of Serlo of Wilton* (*Mediæval Studies*) A. C. Friend mentions the earliest written source for at least sixteen proverbs in Chaucer's works.

Contrary to general belief, Chaucer does not hold that love is incompatible

[3] *A Guide to Chaucer's Pronunciation*, by Helge Kökeritz. Stockholm: Almqvist & Wiksell. New Haven: Whitlock's Inc. pp. 32.

with marriage, nor does he celebrate illicit love. In a brief general examination D. S. Brewer points this out in *Love and Marriage in Chaucer's Poetry* (*MLR*), and then subjects *Troilus*, the apparent exception, to a more detailed consideration. Although the actual facts are as he found them in Boccaccio, Chaucer has, however, interpreted them so that he gives the impression that the love he writes of is thoroughly honourable; and the problem arising from the fact that there is no marriage is in the main silently passed over by Chaucer.

In *Chaucer's Use of 'Gan'* (*JEGP*) Elizabeth R. Homann maintains that in Chaucer the preterite formed with *gan* is not to be equated with the simple preterite, in which case *gan* would just be redundant. She discusses several examples from Chaucer, and for comparison cites some from other poets of the period. Some of these latter agree with Chaucer in their practice; some show redundancy. The conclusion drawn is that the *gan*-form is to be regarded as aspect, and that by this means the poet was afforded greater precision, which in turn led to 'a more vivid sense of movement through space'.

To what extent Chaucer followed the medieval rhetorical practice of indulging in word-play has not hitherto been fully recognized. Helge Kökeritz, in *Rhetorical Word-Play in Chaucer* (*PMLA*), first reviews what has been written on the subject, and then proceeds to define such devices, although pointing out that the three main divisions of *traductio*, *adnominatio*, and *significatio* are by no means clear-cut. Chaucer had before him models in the *Roman de la Rose*, and in the works of Machault among others, and Kökeritz furnishes examples at length to show Chaucer's familiarity. Although he never abandoned this type of device, examples are, however, more easily found in the earlier rather than the later works.

The New Century Cyclopedia of Names[4] contains four factual accounts by Robert A. Pratt: '*The Canterbury Tales*' (p. 800), *Geoffrey Chaucer* (p. 917), '*The Legend of Good Women*' (p. 2419), '*Troilus and Criseyde*' (p. 3905).

Margaret Galway, writing on *Walter Roet and Philippa Chaucer* (*NQ*) would connect the former to Philippa Chaucer's family, and suggests that he may have been her full brother or a half-brother.

The Age of Chaucer[5] (noticed also in Chapter I, n. 8) contains two essays, each of which is devoted to a *Canterbury Tale*. There is, in addition, a general introduction on reading, understanding, and enjoying Chaucer's works, which is to be found in Part I in 'A Survey of Medieval Verse' by John Speirs. In one of the essays, '*The Nonne Preestes Tale*', David Holbrook urges the reader not to use translations and modernizations, but instead to treat Chaucer's poetry as poetry, because the rhythm, choice of words, &c., have been carefully thought out. By setting this apparently comic tale against its medieval background, Holbrook also demonstrates the serious purposes underlying it. In his essay, '*The Pardoneres Prologue* and *Tale*', John Speirs has slightly revised an earlier essay in his *Chaucer the Maker* (*YW* xxxii. 58).

The Third Annual College of the Pacific Faculty Research Lecture, *The Emerging Biography of a Poet*, given on 1 June 1953 by Clair C. Olson, has been published in a condensed form. After gathering together the scraps of

[4] *The New Century Cyclopedia of Names*. New York: Appleton-Century-Crofts; London: Bailey Brothers & Swinfen. 3 vols., pp. xxviii+4342. $39.50. £15. 15*s*.

[5] *The Age of Chaucer*, ed. Boris Ford. (A Guide to English Literature, I.) Penguin Books. pp. 492. 3*s*. 6*d*. (now 5*s*.)

information about Chaucer's life to be gleaned from the poet's own works and from other sources up to the mid-sixteenth century, Olson evaluates the biographies of him written between that date and the present day. He closes with a hint of information to be expected in the future.

Roland Blenner-Hassett's article, *Yeats' Use of Chaucer* (*Anglia*), is dealt with in Chapter XIV.

2. *'Canterbury Tales'*

R. M. Lumiansky prefaces his translation of the *Canterbury Tales*[6] with a brief introduction, which emphasizes the outstanding qualities of Chaucer's best-known work, and explains the choice of an 'idiomatic prose' for the translation. Lumiansky has produced a narrative which has captured the tone and quality of the original, even though it may not be an exact translation in every detail, e.g. two qualifying words of practically the same meaning may be translated by one only, and the interpretation of an occasional word may be questioned. On the other hand, Lumiansky is not content to translate a word such as *outridere* simply by 'outrider', but uses an explanatory phrase. At the end of the book Lumiansky prints the *General Prologue* in the original. This publication is a revised version of the translation published in 1948 by Simon and Schuster.

In *Chaucer's 'Canterbury Tales': Aesthetic Design in Stories of the First Day* (*Eng Stud*) Charles A. Owen, Jr., elucidates the pattern which he sees in the first four *Canterbury Tales*, in the tales individually, and in the tales when regarded as a unit. Throughout the *Knight's Tale* parallelism and paradox are developed in the history of the two protagonists right up to their final fates, which, in the light of the chivalric ideal, seem equally desirable: 'Arcite's death at the height of his glory, and Palamon's attainment of love and happiness'. The use of parallelism is extended further: into the *Miller's Tale*, where the two lovers vie for Alisoun's favours, and into the 'real' world where the Miller and the Reeve contend through the stories they tell. The characters of the two lovers in the *Miller's Tale*, so different from Palamon and Arcite, are carefully delineated and shown to contribute to their eventual destinies. The Reeve takes up the challenge of the *Miller's Tale*, and 'to the frank sensuality of the Miller he opposes a sapless and efficient hypocrisy'. The fragmentary *Cook's Tale* probably had some part in the pattern too.

Chaucer the pilgrim must not be confused with Chaucer the poet, nor, for that matter, with Chaucer the man of business and Court. In an entertaining article, *Chaucer the Pilgrim* (*PMLA*), E. Talbot Donaldson emphasizes the propriety of having a naïve Chaucer as the reporter, one who notes particular details about his fellows without comprehending their real import. With those of his own class he may be a little patronizing, and his interest lies mainly in their skill in money matters. His portraits of the rascals show his admiration of the 'superlative' qualities in their utter rascality, just as he admires the 'superlatives' of his superiors, such as the Prioress, or those of genuine virtue in the Knight. The tradition of the 'fallible first person singular' is an old one and the function of such a presentation is moral. This could also add to the comic effect for Chaucer's audience, who would see simultaneously the pilgrim and the poet, and then, through the eyes of these two,

[6] *Geoffrey Chaucer: The Canterbury Tales*, translated into Modern English Prose, by R. M. Lumiansky. Rinehart. pp. xxviii+482. $0.95.

the pilgrims as they were and as they seemed to be.

In view of the suggestion made by Manly and Rickert that some of the variants in the *Canterbury Tales* may be authentic early unrevised readings, J. Burke Severs, in *Author's Revision in Block C of the 'Canterbury Tales'* (*Spec*), has undertaken a careful examination of Block C to find out whether it contains any evidence to support this theory. With regard to the two tales—the *Physician's Tale* and the *Pardoner's Tale*—Severs concludes that, although one or two words may have been altered by Chaucer, perhaps even at the time of composition, yet he carried out no systematic revision. The variants must then, in the main, be attributed to scribal tradition. The *Link*, on the other hand, has been subjected to revision of importance, revision which has led to 'improvements in coherence, forcefulness, and subtle enrichment of character portrayal', giving us an insight into Chaucer's 'consummate artistry'.

The two descriptions of the Reeve, the one in the *General Prologue* and the other in the *Prologue* to his *Tale*, are complementary. Hints given in the former by details of dress, &c., are picked up in the latter and presented in the Reeve's confession. Brooks Forehand, who notes this procedure in *Old Age and Chaucer's Reeve* (*PMLA*), picks out for special mention the *rusty blade* (*CT* I [A], 618), to the Reeve a symbol of youth, to the reader of age; and it is his age which provides the theme of his *Prologue*, whereas in the *General Prologue* it was suggested only indirectly.

For dramatic purposes the portrait of the Miller in the *Reeve's Tale* is intended to parallel that of the pilgrim-miller. One link—that both knew how to play the bagpipes—is dealt with in *Chaucer's Millers and Their Bagpipes* (*Spec*) by Edward A. Block. He claims that in western Europe in the Middle Ages bagpipes were played chiefly by peasants, and so the Millers' social origin and rural background are emphasized. But there is also attached to the bagpipes a symbolic function which is well illustrated in the paintings of Jheronimus Bosch, and his disciple, Pieter Brueghel the elder: certain features of the pilgrim-miller's physiognomy indicate lechery and gluttony, and these vices were held to be symbolized by the bagpipes. The lecherous trait in the Reeve's Miller was indicated both by his 'camus' nose and by his ability to play the bagpipes.

In *Chaucer and Shakespeare: The Dramatic Vision*,[7] volume iv of *Living Masterpieces of English Literature*, an introductory essay on Chaucer covers briefly the poet's background, his 'humor and pity', the *Canterbury Tales*, with particular reference to the three tales printed in full, and his versification and language; here the remarks on pronunciation are generally misleading. Skeat's edition, with a few unspecified emendations, provides the text for the *General Prologue*, and the tales of the Nun's Priest, Pardoner, and Franklin. Instead of a glossary, meanings of words (sometimes questionable) together with other comments are found as footnotes.

The *General Prologue* has been the subject of a great deal of comment, though little has been directed towards the actual structure and the social implication of the composition. This lack J. Swart sets out to repair in *The Construction of Chaucer's 'General Prologue'* (*Neophil* xxxviii). The pageant of the pilgrims is broken up, first by the five guildsmen, and then by the last five rogues, to whom Swart would

[7] *Chaucer and Shakespeare: The Dramatic Vision*, by Dorothy Bethurum and Randall Stewart. New York: Scott, Foresman. $2.25.

also join Chaucer himself. In Swart's opinion, the incomplete state of the whole poem has had repercussions on the *Prologue*, since, he suggests, when the tales of the Nun's Priest and the Second Nun had been tidied up, portraits of these two would have appeared in the *General Prologue*, and then better balance would be achieved between the Knight, Squire, and Yeoman on the one hand, and the Prioress, Second Nun, and Priest on the other. As it is, the second group is formed by the Prioress, Monk, and Friar, who may in some respects, however, be equated with the other three.

The Merchant–Clerk–Man of Law group is balanced by the Shipman–Physician–Wife of Bath group, where commerce and industry and the learned professions are represented, the Clerk and the Physician contrasting with the other two in their respective groups. These two groups flank the Franklin–Guildsmen–Cook group, the loosest group of all. Finally, to round off the first division, come the Parson and the Plowman, who draw it all together by recalling the integrity of the first group.

Arthur W. Hoffman treats the *General Prologue* from a less usual angle in *Chaucer's Prologue to Pilgrimage: The Two Voices* (*ELH*) when he discusses the unity of the *Prologue*. Particular attention is paid to the relationship between the Knight and the Squire, to the Prioress and her 'impenetrable duality of sacred and secular impulse', and to the pairing of the Summoner and Pardoner; but Hoffman shows, in part through this commentary, how certain themes run through the *Prologue* to bind it together, above all the love generated by nature which impels (the first indication of this is in the very beginning with the reawakening of life in spring), and the supernatural love which draws them all to the shrine.

Wel nyne and twenty as the number of the pilgrims is again under consideration in *Canterbury Tales A 24* (*MLN*), when Paull F. Baum makes suggestions to account for this number.

Trevisa, in his translation of the *Polychronicon*, notes a certain Thomas Hayward whose head had the same uncrackable quality as that of Chaucer's Miller. B. J. Whiting, who points this out in *Miller's Head Revisited* (*MLN*), has found a Thomas Hayward mentioned elsewhere.

The same plan has been followed in *Chaucer: The Knight's Tale*,[8] by J. A. W. Bennett as that adopted by R. T. Davies in *Chaucer: The Prologue to the Canterbury Tales*, the companion volume in the series, Harrap's English Classics (*YW* xxxiv. 58). Certain parts are actually reprinted from the earlier volume, as a note acknowledges, though the examples here are naturally drawn from the *Knight's Tale*; a few additions and omissions are also to be observed. The general essay on the *Knight's Tale*, in which a comparison is drawn between the versions of Chaucer and Boccaccio to help the student to appreciate Chaucer's achievement, ends with a useful summary of the *Teseida*. In addition to discussion of more difficult points of translation, the Notes contain comments on style, and on the influences to be discerned both from other writers and also from Chaucer's other works, such as his translation of *Boethius*.

The text is based on the Ellesmere manuscript but contains certain modifications in spelling (e.g. *i* for *y*), and such seem to account for a few of the mistakes in the alphabetical arrangement of the Glossary. These, together with occasional mistakes in references to the text elsewhere, are blemishes in a book which should otherwise prove useful to the younger student.

[8] *Chaucer: The Knight's Tale*, ed. by J. A. W. Bennett. Harrap. pp. 205. 6*s*. 6*d*.

James J. McKenzie—*A Chaucerian Emendation* (*NQ*)—suggests that *soor* (*CT* I [A], 1454) should be emended to *sorwe*. Johnstone Parr quotes in *Chaucer's 'Cherles Rebellyng'* (*MLN*) two passages, from Albohazen Haly and Guido Bonatus respectively, which suggest that the *cherles rebellyng* (*CT* I [A], 2459) may be simply one of the usual effects of Saturn's influence, and need not refer to the Peasants' Revolt.

The word *uerye* (in some editions *verye*) (*CT* I [A], 3485) has been a puzzle to editors, but, if read as *nerye* (OE. *nerian*) as E. T. Donaldson proposes in *Chaucer's 'Miller's Tale', A 3483–6* (*MLN*), some sense may be made of the line. W. Arthur Turner suggests in *Chaucer's 'Lusty Malyne'* (*NQ*) that both Malyne's eagerness and also Aleyn's confidence in her acceptance of him in the *Reeve's Tale* may be attributed to the fact that she had a 'camus' nose, and hence was under Venus's influence.

True appreciation of the *Wife of Bath's Tale* comes only when it is regarded as an extension of the Wife's *Prologue*, asserts Francis G. Townsend in *Chaucer's Nameless Knight* (*MLR*). If it is treated as a simple 'Arthurian' romance, then it is felt to be an anticlimax after the *Prologue*. Townsend shows how Chaucer has carefully built up the knight into a consistent character, and turned the tale into a resolution of the *Prologue*, an expression of the hopes and dreams with regard to marriage of Dame Alice herself, who is the real speaker in many lines of the tale.

D. W. Robertson, Jr., explaining *Why the Devil wears Green* (*MLN*), would connect the green garb of the devil, who in the *Friar's Tale* (*CT* III [D], 1382) is hunting the Summoner, with the fact that green was the colour for a hunter, rather than with the Celtic underworld. In *Chaucer's 'Waryangles'* (*NQ*) Thomas P. Harrison notes that Skeat was wrong in thinking the *venym* of the *waryangles* (*CT* III [D], 1408) meant simply 'spite'. Both Speght and Giraldus Cambrensis mention the poison of the bird. Harrison also gives possible etymologies for Giraldus's name for the birds —*croeriae*.

J. Burke Severs queries *Did Chaucer Rearrange the Clerk's Envoy?* (*MLN*), and then proceeds to examine the evidence for the belief held by Manly and Carleton Brown that, in the case of the Clerk's *Envoy*, manuscripts of the type **d*** represent Chaucer's early intention, El manuscripts his latest. In the course of his examination Severs maintains that the El type is the more smoothly flowing, since in the **d*** arrangement *hem* (l. 1201) has no 'perceptible antecedent', and thus on this count **d*** is unlikely to have been early. The order of the stanzas in **d*** Severs attributes to the scribe of √**d** (proved in other instances to have been untrustworthy), who omitted the Archewives stanza through an eye-slip, and then tacked it on at the end. In the case of the Host stanza, usually found in the El manuscripts, there is no awkwardness felt at its inclusion in the light of this new theory, as was the case when the El version was assumed to be a revision. The conclusions drawn in this article are, Severs points out, 'in general accord with the history and relationships of the manuscripts'.

In the opinion of A. A. Prins, writing *Notes on the Canterbury Tales (3)* (*Eng Stud*), it is unlikely that the interpretations given by Skeat and *OED*, which suggest that a *tregetour* is 'one who either uses mechanical contrivances or sleight of hand', are correct in the case of *CT* V [F], 1141 and 1143. After studying other examples of this word in Chaucer and elsewhere, he decides that *tregetour*

means 'a magician who causes illusions'.

Although in *Analogues in Cheriton to the Pardoner and His Sermon* (*JEGP*) Albert C. Friend draws parallels with the Pardoner's *Prologue* and *Tale* from the sermons of Odo of Cheriton (d. 1245–6), he does not claim that Chaucer necessarily had access to these. Rather does he believe that Cheriton's *exempla* lived on and were repeated in other sermons of Chaucer's day. A close parallel is found to the Pardoner's bidding that no woman who had committed adultery should kiss his relics. There is a picture of the tavern as the devil's temple, and it is a place for gamblers and for swearing; and Cheriton particularly mentions the evils of the house of Roncesvalles, which were still to be found, as Chaucer shows, at the English cell.

In answering the query *Was there a play on the martyrdom of Hugh of Lincoln?* (*MLN*), Roger Sherman Loomis removes all grounds for J. M. Manly's beliefs concerning a play about the boy. St. Hugh of Lincoln, which Manly thought Chaucer might have heard of. The St. Hugh who was meant was a Bishop, and *ludendo* refers to the playing of hymns on an instrument and not to a play in which the hymns were incorporated. (See p. 54.)

The usual interpretation of *Sir Thopas* is as a burlesque on popular romance and Flemish knighthood. While agreeing that this is part of the purpose, Arthur K. Moore shows in '*Sir Thopas*' *as Criticism of Fourteenth-Century Minstrelsy* (*JEGP*) how, even more, does it represent a criticism of the degeneracy of the minstrels' art. In theme and style it is debased beyond the lowest point to which any known popular romances descend, and by its contrast the tale of *Melibee*, just as much as the Host's violent interruption, condemns its degeneracy. There are many signs that in the fourteenth century the minstrels' position was becoming insecure, and *Sir Thopas* indicates both judgement on the minstrel art, and also contrast with the work of a man of book-learning, whose tales, even if from oral sources, were products of a conscious art.

In *Chaucer: 'Heigh Ymaginacioun'* (*MLN*) Victor M. Hamm shows that the phrase (*CT* VII. 3217: B, 4407) may be a reference to the Platonic prophetic view of the imagination which was opposed to the Aristotelian view. Dante uses the exact Italian equivalent of Chaucer's phrase.

Charles Dahlberg, writing on *Chaucer's Cock and Fox* (*JEGP*), follows up two articles noticed last year [*The 'Moralite' of the Nun's Priest's Sermon*, by Mortimer J. Donovan (*YW* xxxiv. 68), and *Chaucer and the Friars*, by Arnold Williams (*YW* xxxiv. 64)] in his reconsideration of the *Nun's Priest's Tale*, and he presents more precise identifications than Donovan's article suggested. Dahlberg mentions two French tales which lead him to suppose that in naming his fox 'Russel' Chaucer had the Franciscans in mind, because of the name's connexion with those friars. Through this the tale may be seen to reflect to some degree the current controversy—mentioned by Williams—between the secular clergy and the friars. Such an identification is more precise than the usual one of the fox as heretic or devil. The identification of the cock as priest is equally dependent on a long tradition, and the changes made from the sources of the tale (among them the equation of the widow with the Church—here Dahlberg supports Donovan) serve to reinforce the identifications. The Vice of Sloth is a key concept, and the underlying idea is that, should the cock-priest prove susceptible to the flattery of the fox-friar through a state of slothfulness when,

not only on his own account, but also on that of others, he should be wakeful, he is likely to lose his existence.

Robert F. Gibbons's article, *Does the Nun's Priest's Epilogue contain a Link?* (*S in Ph*), is a development from an article by Robert A. Pratt [*The Order of the 'Canterbury Tales'* (*PMLA* lxvi [1951])], as Gibbons follows up Pratt's belief that the *Nun's Priest's Epilogue* may represent the opening of a link, the rest of which has been lost, between the *Nun's Priest's Tale* and the *Wife of Bath's Tale*. Gibbons has found the weight of opinion in favour of regarding the *Epilogue* as genuine, apart from the last two lines. The six additional lines of the *Epilogue*, found in four manuscripts, are generally considered spurious, but Gibbons, in replying to the objections of Manly and Rickert, would retain them as genuine.

The main argument is based on the procedure likely to have been followed by early scribes. Apart from two cases, where the manuscripts are to be rejected on other grounds, the *Epilogue* is found only before a female pilgrim is introduced, and Gibbons supposes that in the other instances (where a male followed) it was rejected because of its evident unsuitability. There would have been no need for rejection if *another* (l. 3462), with its vague neuter gender, had been original, as it might be expected to make the *Epilogue* suitable for male or female. This word, it is suggested, was substituted by some scribe for *wyf*, because in the order of the tales in front of that scribe the Wife's tale was already told; and the scribe responsible for *nonne* knew that the *Second Nun's Tale* was to follow. Gibbons maintains an original *wyf*-reading because of the close dramatic connexion felt by some to exist between the tales of the Nun's Priest and the Wife of Bath.

Ll. 352–3 of the *Second Nun's Tale* are generally assumed to be merely a lengthy way of saying that the Pope baptized Valerian's brother, Tiburce; but Cyril A. Reilly, writing on *Chaucer's Second Nun's Tale: Tiburce's Visit to Pope Urban* (*MLN*), regards it as quite clear that the Pope also administered the sacrament of confirmation. He puts forward a reason for the usual belief, and also disposes of a difficulty in the way of his own interpretation.

J. D. Elliott thinks that the Cook was perhaps not unknown to the Manciple, and so the *Manciple's Tale* may contain a covert warning to the Cook not to tell what he knows of the Manciple's shady dealings in the past, for it emphasizes the fate of one who told the unpleasant truth. To Elliott, discussing *The Moral of the Manciple's Tale* (*NQ*), the repetition of 'my son', though apparently a quotation from the Manciple's mother, seems in reality to be an attempt to impress the warning on the inebriated Cook.

The puzzling scriptural allusion made by the Parson to an utterance of Moses (Robinson, p. 283) is shown by A. L. Kellogg in *'Seith Moyses by the Devel': A Problem in Chaucer's Parson's Tale* (*Revue Belge de Philologie et d'Histoire* [1953]) to owe its peculiar form to a commentary such as the unpublished *Summa de Officio Sacerdotis* of Richard de Wetheringsett, which was composed about 1218–35.

3. *'Troilus and Criseyde'*

Sir Francis Kynaston, who in the seventeenth century translated *Troilus and Criseyde* into Latin, calls that work 'a most admirable and inimitable Epicke poeme'. Bertram Joseph in *Troilus and Criseyde* (*ES*) considers

how far this judgement is applicable, concluding that '*Troilus and Criseyde* may not be exactly what we should call an epic today; yet there is without a doubt much in it that justifies Kynaston in his comment'. To a great extent the essay is a further discussion of the story in the light of the code of courtly love, and shows how the three main characters were motivated by the high ideals of that code. By 'using a heroic setting peopled with heroic personages, Chaucer manages to expound his ideal even though it is a denunciation of theirs' when he shows the two religions, alike in many respects, alike in demands for faith, courage, and humility; but the true religion only is powerful against Fortune: the religion of love renders its devotees ever more vulnerable.

The position of Calchas in the versions of the Troilus story of Benoit, Guido, Boccaccio, and Chaucer is the subject of an article, *Calchas in the Early Versions of the Troilus Story* (*Tulane Studies in English*), by R. M. Lumiansky who reaches the conclusion that 'for each of the four writers Calchas serves as the primary device for linking the Troilus story with the tale of Troy'. Benoit and Guido present Calchas as the divinely informed counsellor to the Greeks (this is emphasized in a comparison of the versions of the scene in which Calchas asks for the exchange of Criseyde) who deserts before the Greek armada sails. His position is not so well established in Boccaccio and Chaucer, where it is his particular connexion with the love-story rather than with the war in general that is of consequence, nor are these two authors at all well disposed towards him. From the time of Benoit Lumiansky sees 'something of a progressive down-grading' of Calchas's character by the four writers. In addition, the attitude of Troilus and Criseyde to him varies in the four versions, and here Boccaccio's lovers are by far the most outspoken against him.

The usual misconception regarding the correspondence between the versions of the loves of Troilus and Briseida, as found in Benoit and Guido, is cleared up by Lumiansky in *The Story of Troilus and Briseida according to Benoit and Guido* (*Spec*). Very few writers have noticed, or at any rate appreciated the significance of the differences between the two works. In a detailed comparison Lumiansky demonstrates how Guido has condensed Benoit's story, thereby often losing completely the effect or connexion at which Benoit aimed. The clue to the two treatments lies in the titles, the one called *Roman*, and the other *Historia*; 'for Benoit this love story is an important part of his poem, which he presents in an extremely skilful' fashion; whereas, in Tatlock's words, Guido presents 'a few scattered bits lost in a long [work]', for his aim was 'a prosaic history which recorded supposedly factual events', and he has destroyed 'the unity and consistency' of the love-story of Benoit.

The character of Criseyde continues to fascinate, and Constance Saintonge has undertaken a re-examination in *In Defense of Criseyde* (*MLQ*), endeavouring to press beyond her infidelity to the essential woman. With her 'formal and gracious behavior' Criseyde is the Chaucerian embodiment of what, by his time, the rules of the code of courtly love had become: 'rules for good manners in noble society'. It is her desire to please everyone, to preserve harmony, that leads to her downfall.

David C. Fowler remarks on the unsatisfactoriness of the translations of *TC* I. 390, particularly when *loude* is completely ignored. He gives his translation of *wynne* as 'complain' in *An Unusual Meaning of 'Win'*

in Chaucer's 'Troilus and Criseyde' (*MLN*).

Although Pandarus's account to Criseyde of how he learned of Troilus's love for her differs from what actually happened, in both cases Arthur E. Hutson in *Troilus' Confession* (*MLN*) finds a resemblance to the Act of Confession, and also, in the latter, to the Act of Contrition.

4. *Other Poems*

Claes Schaar, proposing *An Emendation in Chaucer's 'Book of the Duchess'* (*Eng Stud*), prefers to account for the order of *BD* 354–9 by assuming a partial transposition of lines, rather than by allowing dream-psychology or *hysterologia* to be the explanation.

R. J. Schoeck disarms criticism in advance by his avowal that he really has no case in his article, *A Legal Reading of Chaucer's 'Hous of Fame'* (*UTQ*). He would, however, insist that the poem was occasioned by some high ritualistic ceremonies, a knowledge of which would explain the dark corners of the poem. Starting from a hint in Gerard Legh's *Accedence of Armorie* (1562), that 'Geffreye Chaucer buylte unto him [the horse of honour, the Pegasus of the Inner Temple] . . . a house called Fame', Schoeck argues that it may have been at the Christmas Revels of the Inns of Court that the poem was first read, and he mentions several passages which may show connexions with the Inner Temple; the 'man of gret auctorite' might then be the Constable-Marshal of the Revels.

Paul G. Ruggiers, writing on *Words into Images in Chaucer's 'Hous of Fame', a Third Suggestion* (*MLN*), considers that Chaucer has a further debt to Dante. Even though treated differently by the two poets, an idea expressed in *Paradiso*, canto iii, appears to underlie the passage in which Chaucer makes the Eagle explain how, by assuming the image of the speaker, words spoken on earth will accommodate themselves to 'Geffrey's' sight.

'Musical chords' is the usual meaning given for *cordes* (*HF* ii. 696), but such a meaning did not exist in Chaucer's day. James B. Colvert, who discusses *A Reference to Music in Chaucer's 'House of Fame'* (*MLN*), following C. C. Olson [*Chaucer and the Music of the Fourteenth Century* (*Spec* xvi [1941])], thinks that 'strings' is meant, and mentions the many-stringed lute and harp which may have suggested the image.

Although in the *Parlement of Foules* the three eagles affect courtly idiom, yet they are not as humble as they ought to be, nor as they pretend to be. First Eagle is chosen for further consideration by Gardiner Stillwell in *Chaucer's Eagles and Their Choice on February 14* (*JEGP*), a continuation of an earlier article [*Unity and Comedy in Chaucer's 'Parlement of Foules'* (*JEGP* xlix [1950])]; he is the most successful of the three, but in his pronouncement that the lady *ought* to love him because he loves her so much, he does not follow courtly love practice. Nowhere else in Chaucer's Valentine verse, nor in that of Graunson, Gower, Lydgate, or Charles of Orleans, does Stillwell find, after a careful examination, any justification for such an attitude; he concludes that Chaucer is here simply treating the attitude of courtly lovers 'with a shrewd and rather lighthearted irony'.

Although not claiming either the *Poetica Astronomica* of Hyginus or the *De Genealogia Deorum* of Boccaccio as certain sources for the *Complaint of Mars*, D. S. Brewer in *Chaucer's 'Complaint of Mars'* (*NQ*), points out several noteworthy parallels; and these strengthen the impres-

sion that Chaucer was writing here 'a traditionally allegorical account of certain astronomical movements'.

Derek J. Price discusses *Chaucer's Astronomy* (*Nature*, 20 Sept. 1952) as it is shown particularly in the *Equatorie of the Planetis*. He provides a scientific account of Chaucer's work, comparing it with the *Astrolabe*, indicates the sources for Chaucer's material and mentions other medieval works on the same subject. Thus some idea is given of Chaucer's achievement and scientific ability.

VI. THE RENAISSANCE

By WILLIAM A. ARMSTRONG

1. *General Studies*

'THE Renaissance', declares C. S. Lewis, 'can hardly be defined at all except as "an imaginary entity responsible for anything that the speaker likes in the fifteenth and sixteenth centuries"', and he therefore virtually excludes the term from his history of English literature in the sixteenth century.[1] Nevertheless his introductory chapter, 'New Learning and New Ignorance', illuminates almost all the phenomena which sober users of the term have associated with it; the animistic cosmology of the sixteenth century; the visions of the golden age and the natural man evoked by geographers and explorers; the conflict between astrology and the new, theologically neutral magic inspired by the Hermetica and Neoplatonism; the Latin culture of the humanists curiously combined with their medieval faith in allegory; the 'catastrophic conversion' which is the basic experience of the Puritan, and the peculiar attraction which Calvinism began to exercise upon thoughtful men during the later sixteenth century. Lewis interconnects these ideas and movements. He comes close, indeed, to creating the kind of synthesis that he distrusts. He overstresses the vulgarity of the humanists and underrates the influence of economic forces, but this chapter is a brilliant vindication of his belief that 'the "Renaissance" involved great losses as well as great gains'.

Though Lewis renounces 'the Renaissance', he finds that 'periods' are 'a methodological necessity'. Few will dispute his reasoned extension of the 'Late Medieval' period to the end of the reign of Edward VI, but his 'Drab Age' (lasting from about 1540 until the late 'seventies) and his 'Golden Period' (containing the work of 'the great Elizabethans') are highly controversial terms. 'Drab', he warns the reader, is not intended to be 'dyslogistic', nor is 'Golden' intended to be 'eulogistic', but the more one reads his history the more difficult it becomes to rid one's mind of these connotations. The chief merit of Drab poetry, he declares, is a capacity for 'plain statement which carries the illusion of the speaking voice' and he cites Wyatt as its progenitor. He ascribes a diversity of characteristics to 'Golden' poetry. Surprisingly, we are told that Spenser never became 'all gold'; Shakespeare's sonnets represent for Lewis the highest achievement of 'the Golden way of writing'. Some readers may well think that in being ushered into the 'Drab' category Wyatt is robbed of his introspective subtleties, Surrey of his idealism, and Sackville of the plangency of his music. Lewis's discussion of 'Drab' prose is also questionable in places. It is strange, for instance, to find that fewer than two pages are devoted to Latimer's prose and that Lewis evidently considers that it is inferior to John Knox's.

The dubious theories of the 'Drab' and the 'Golden' do not dominate this ardent, scholarly, and enjoyable book, however. Lewis is, perhaps, more essayist than historian, and the Hazlittian verve and challenge of his summaries and judgements will delight readers for many years to come.

[1] *English Literature in the Sixteenth Century (excluding Drama)*, by C. S. Lewis. O.U.P., Oxford History of English Literature, vol. iii. pp. vii+696. 30*s*.

Skelton, he tells us, is 'always in undress'; his charm is essentially that of 'the really gifted amateur'. He presents Sir Thomas More in new guise as 'our first great Cockney humorist'. Cranmer's controversial prose is colourless because 'everything he says has been thrashed out in committee'. Cheke was 'a sharp scrutinizing man of the type common at Cambridge. . . .' Nashe is 'a great American humorist'; Marlowe 'our great master of the material imagination'. The common reader is right when he regards Spenser 'almost exclusively as the poet of the *Faerie Queene*', and Lewis admits the 'absence of pressure or tension' in Spenser's poetry, but his spirited revaluation of the *Faerie Queene* can hardly fail to overcome some of the current prejudices against this poem, though it is surprising to find that the Spenserian stanza is not discussed in a book which is elsewhere notable for the accuracy and sensitivity of its treatment of metrical problems. Lewis's lucid exposition of Hooker's 'Golden' philosophy has the fine savour of what it describes. He concludes with a chronological table and a generous but discriminating bibliography. Misprints occur on p. 140 ('Ny' for 'My') and on p. 192 ('Bolney' for 'Bilney'). This book has been shrewdly reviewed by Donald Davie (*Ess Crit* v. 159–64). (See Chapter IX.)

The significance of the Renaissance in the development of science is the main theme of a lucid and scholarly study by A. R. Hall.[2] He points out that between the second millennium B.C., and the Renaissance man's attitude towards nature was determined by three forces: magic, empirical practice, and rational thinking. During the course of the sixteenth and seventeenth centuries, however, magic was deprived of its power and reason was given better opportunities to make use of the chance discoveries of inventive craftsmen. His illustration of this thesis is especially valuable to the student of literature because of the skill with which he describes changes in the climate of opinion during the sixteenth and seventeenth centuries. The strength of medieval traditions during the sixteenth century is shown by the general indifference to the Copernican hypothesis and by the fact that the astrologer John Dee was more honoured at the court of Queen Elizabeth than the truly scientific William Gilbert. Hall's comments on the nature and limitations of Bacon's influence are particularly judicious and original. He provides good reasons for his belief that Bacon was as interested in knowledge for its own sake as in its utilitarian applications. Bacon alone among his contemporaries 'recognised the importance of accurate fact-gathering in science'. His system, however, had little influence upon the empirical researchers of Europe, 'consequently modern science did not so much grow up through Bacon as around him'.

In an interesting survey of *Astronomical Text-books in the Sixteenth Century*,[3] published in 1953, Francis R. Johnson proves that 'no text-book widely used in Europe in the sixteenth century expounded the Copernican theory, and few even mentioned it'. Sacrobosco's *Sphaera*, composed about 1225, was still the basis of many commentaries. The chief debate among astronomers was not the Copernican theory but the problem of the supposed trepidation of the spheres.

An important mode of Renaissance thought is discussed in *Universal Ana-*

[2] *The Scientific Revolution, 1500–1800*, by A. R. Hall. Longmans. pp. xvii+390. 21*s*.

[3] In vol. i of *Science, Medicine, and History: Essays on the Evolution of Scientific Thought and Medical Practice written in honour of Charles Singer*, ed. E. Ashworth Underwood. O.U.P. (1953). Vol. i, pp. xxxii+563, vol. ii, viii+646. £11. 11*s*.

logy and the Culture of the Renaissance (*JHI*) by Joseph A. Mazzeo, who agrees with those critics who believe that the doctrines of the microcosm–macrocosm analogy, universal analogy, and cosmic affinities were used even more persistently in Renaissance than in medieval thought. He illustrates this belief by referring to the extensive use of analogy by Neoplatonic and pantheistic thinkers of the Renaissance, particularly Giordano Bruno. Though analogism of this kind gave way before the inductive science of the later Renaissance, it was kept alive by an occult alchemical symbolism which influenced Blake and Yeats.

The thesis of Fritz Caspari's valuable study of sixteenth-century humanism[4] is that knights and squires became the dominant social class in Tudor England and that the best of them were influenced by a new humanistic ideal which combined learning with a life of action. Though such humanists and poets as Erasmus, More, Elyot, Starkey, Sidney, and Spenser favoured a hierarchical form of society, they emphasized the value of ability as well as noble birth and thus aided the rise of the Tudor gentry to power. Elyot's *The Gouernour* occupies a central place in Caspari's argument because it shows, in effect, how Erasmus's ideal of the reasonable and More's Utopian order of the learned were adapted to English conditions. Elyot's 'gouernour' is a landed gentleman who serves the state voluntarily. To do so, he studies the best moral literature of Greece, Rome, and Italy, and his capacity for virtuous action is further stimulated by the study of music and poetry. Starkey develops the same tradition when he advises the English gentry to reside in towns occasionally in order to enrich their minds. Sidney's *Arcadia* illustrates many aspects of the humanistic ideal; it demonstrates the political significance of friendship, contrasts various types of good and bad rule, and shows Sidney's preference for a mixed form of government administered by a patriarchal monarch and a virtuous nobility. Like his humanistic predecessors, Spenser 'proclaimed the almost unlimited educability of man'. The patriotic bias of his humanism is aptly illustrated by the allegorical actions of Artegall, which are designed to represent national policies as absolutely just. At the same time, Spenser had a profound faith in humane studies, which is nowhere better shown than in *Mother Hubberds Tale*, where an attack on learning is interpreted as a symptom of the worst tyranny. A discerning review of this book appeared in *TLS* (30 Sept. 1955, p. 567).

In a monograph published in 1953,[5] James K. Lowers shows that the rebellion of the Northern Earls in 1569 was 'the most notable example of treasonous activity in the reign of Queen Elizabeth'. Exploiting the rich resources of the Huntington Library, he illustrates how widely this rebellion was condemned by writers of pamphlets, ballads, metrical tracts, histories, and sermons, including Norton, Munday, Burghley, Whetstone, Beard, Grafton, Stow, Holinshed, and the Anglican clergymen who composed the famous *Homilie Agaynst Disobedience and Wylful Rebellion* (1571). Their condemnation of rebellion was based partly upon biblical texts, particularly 1 Peter ii. 13–15 and Romans xiii. 1–6, partly upon the law of nature which ordained that the divinely instituted

[4] *Humanism and the Social Order in Tudor England*, by Fritz Caspari. Chicago: Univ. of Chicago Press. London: C.U.P. pp. ix+293. $6.50. 49*s*.

[5] *Mirrors for Rebels: A Study of Polemical Literature relating to the Northern Rebellion 1569*, by James K. Lowers. Berkeley and Los Angeles: Univ. of California Press (1953). London: C.U.P. pp. vii+130. $2. 15*s*.

hierarchy of powers should be preserved, and partly upon the evidence of history which proved that rebels never prospered. Though Lowers has not discovered any new doctrines he has certainly shown the wide currency of these stock arguments. He also summarizes the various counter-arguments advanced by such Roman Catholic apologists as Richard Bristow, William Allen, and Robert Parsons. He provides good reasons for believing that Spenser intended three episodes in the fifth book of the *Faerie Queene* to be interpreted as references to the Northern Rebellion, and his discussion of Daniel, Sidney, and Drayton reveals some connexions between their work and this historical event.

Adding to our knowledge of *English Anti-Machiavellianism before Gentillet* (*NQ*) J. C. Maxwell quotes three hostile references to Machiavelli in Roger Ascham's *A Report and Discourse . . . of the Affaires and State of Germany*, which was written in 1553.

Published in 1953, David Harrison's two volumes on *Tudor England*[6] handsomely fulfil his purposes by providing the student with facilities for detailed study and by bridging the gulf between 'the ordinary educated man' and the specialist. His text is a detailed, accurate, and well-proportioned survey of the social, cultural, and political history of the period. Each section is followed by detailed notes containing apt quotations from contemporary sources, and the value of the book is further enhanced by a wealth of excellent illustrations, including reproductions of contemporary portraits, maps, documents, woodcuts, and title-pages. One or two of Harrison's assertions are questionable, particularly his claim that the Earl of Essex was 'the choicest English representative of the Renaissance', but on the whole he is a judicious guide. His long note on the Casket Letters, for instance, is an admirable summary of a difficult subject. These two volumes would be a valuable addition to any sixth-form library.

[6] *Tudor England*, by David Harrison. Cassell (1953). Vol. i, pp. xv+172, vol. ii, pp. xiii+204. Each vol. 35*s*.

2. *Prose*

The American art of compiling and editing anthologies can seldom have been better practised than it is in Karl J. Holzknecht's *Sixteenth-Century English Prose*.[7] All the major and a large number of the minor prose-writers of the period are generously represented, together with well-chosen selections from works of composite authorship such as sermons, the Books of Common Prayer, and translations of the Bible. In the presentation of the latter, a very valuable innovation is the parallel printing of nine versions of the first and twenty-third psalms. All the texts have been selected from the best contemporary editions and the original punctuation, whenever feasible, has been preserved. Footnotes are discriminatingly used to explain words and allusions likely to present difficulties to the educated reader. In a well-balanced introductory essay of some forty pages, Holzknecht discusses the various trends in Tudor prose associated with humanism, the Bible, religious controversy, social criticism, courtesy books, history, biography, fiction, literary criticism, and translation. Each selection, moreover, is prefaced by a short biographical and critical introduction and a useful bibliography in which periodical essays as well as longer works are listed. The index includes not only the names of the selected authors and the titles of

[7] *Sixteenth-Century English Prose*, ed. Karl J. Holzknecht. New York: Harper. London: Hamish Hamilton. The Harper English Literature Series. pp. xx+616. $6. 48*s*.

their works but also the various topics discussed in the selections from them. This book can be recommended as a model of its kind. (See Chapter IX.)

Discussing Caxton's *Game and Playe of the Chesse* in *Caxton and his Two French Sources* (*MLR*), Christine Knowles proves that Chapters I–VIII derive mainly from Jean Ferron's French translation of the *Ludus Scaccorum* of Jacobus de Cessolis, that the remainder derives from another French translation by Jean de Vignay, that Caxton made use of a manuscript which combined these French translations, and that he also made careful use of a Latin text when he was translating the first and second parts of the book. (See Chapter IV.)

In *William Blades' Comment on Caxton's 'Reynard the Fox': the Genealogy of an Error* (*NQ*), Donald B. Sands shows that William Blades and E. G. Duff were wrong in doubting whether Caxton's story was a translation of a prose version published in Holland in 1479. (See Chapter IV.)

The correspondence between Erasmus's basic religious ideas and dominant modes of Renaissance thought is the subject of Wallace K. Ferguson's article on *Renaissance Tendencies in the Religious Thought of Erasmus* (*JHI*). He finds it especially well illustrated by Erasmus's emphasis on inner piety rather than external observances, his subordination of ceremonies to charitable works, his assertion that 'the human mind never willed anything vehemently that it could not accomplish', his rejection of scholastic dialectic, and his endorsement of the right of every layman to have access to the Scriptures because there is 'no one who cannot be a theologian'.

Published in 1953, E. E. Reynolds's study of Sir Thomas More[8] has been written to provide a Roman Catholic interpretation of his life and works which will take stock of the materials which have been unearthed since Fr. T. E. Bridgett published his biography of More in 1899. Reynolds has a lucid style and his fluent chronicle of More's activities is enhanced by seventeen splendid reproductions of contemporary drawings and paintings. His apt and generous quotations from first-hand sources give a special charm to his chapters on More's enlightened education of his family and the genial patriarchy of his Chelsea household. His suggestion that London might accord one of her greatest sons at least a commemorative tablet is timely indeed. Nevertheless, for many readers R. W. Chambers's biography will remain the surest guide to More's personality, achievements, and friendships. Erasmus would not have won More's affection had he been merely the vain, vacillating, and timid personage described by Reynolds. Reynolds's chapter on *Utopia* also seems rather partial. He considers that More's imaginary State 'is not, in fact, an attractive picture' and interprets it as being primarily an exposition of the defects of reason when divorced from revelation, ignoring the shining contrast which it presents to the European abuses described in Book I of *Utopia*. J. H. Hexter's theories about *Utopia* are not discussed, though they are surely more worthy of serious consideration than the Marxist and Imperialist interpretations which are discussed. Correspondingly, Reynolds's account of More's controversy with Tyndale is inadequate because no clear statement of Tyndale's case is given. On the whole, then, this study is more valuable as an outline of More's life than as an analysis of his mind and works.

Sir Thomas More as Student of Medicine and Public Health Reformer

[8] *St. Thomas More*, by E. E. Reynolds.

1953[9] by Sir Arthur MacNalty, who shows that More probably learnt much from Linacre and the best physicians of his day because many images and references in his works bear witness to his accurate knowledge of medicine. More became one of the Commissioners of Sewers in 1514, and the problem of improving London's water-supply was evidently in his mind when he described the provisions made to secure clean water in the chief city of his Utopia. The passages in *Utopia* on hospitals, abattoirs, communal meals, municipal nurses, eugenic mating, nursery schools, and industrial welfare also attest his deep interest in medicine and hygiene.

In *Levels of Word-Play and Figurative Signification in More's 'Utopia'* (*NQ*) R. J. Schoeck notes that More's Utopia was originally called 'Abraxa' and argues that this word implied (*a*) the superstitious character of the original inhabitants, and (*b*) the lack of God's grace among the Utopians.

Examining the themes and styles of *John Longland and Roger Edgeworth, Two Forgotten Preachers of the Early Sixteenth Century* (*RES*), J. W. Blench claims that they are 'of equal rank' with Fisher and Latimer as preachers. Though he cannot be said to have proved this point, his article is a well-illustrated introduction to his subject. Longland (1473–1547) became Bishop of London in 1521; Edgeworth (d. 1560) became Prebendary of Bristol in 1542. Both sided with the conservative party of Bonner and Gardiner. In structure, Longland's sermons usually follow the medieval pattern of exordium, division of the text, development, and conclusion, whereas Edgeworth's are based upon newer, simpler methods, sometimes those of Colet. In style, both use simpler diction than Fisher, though Longland is consciously rhetorical at times, making effective use of question and answer. Edgeworth's *exempla* often appeal, like Latimer's, to the daily experience of his congregation, and are more homely and original than those of Longland. Their sermons also provide interesting evidence of the gloomy outlook of their party: both dwell on the theme of *ubi sunt*; both think that the sixth and last age of the world has come; both revile the body and its desires. Edgeworth censures the reading of the Bible by ignorant laymen, and Longland represents Purgatory as almost a second hell, but neither offers much theological argument.

Marcus L. Loane's contribution to the history of the English Reformation consists of five interrelated biographies.[10] They show, among other things, that the early reformers came from a diversity of regions; Thomas Bilney from East Anglia, William Tyndale from Gloucestershire, Hugh Latimer from Leicestershire, Nicholas Ridley from Tyneside, and Thomas Cranmer from the north Midlands. All had in common a formative period of study at Cambridge, where several of them used to meet at the White Horse Inn, that 'glorious new Jerusalem', to discuss problems of faith. They also had in common a belief in the value of a vernacular Bible and liturgy. All are therefore of some interest, and three of them are of outstanding importance, to the student of literature. 'Little Bilney' left only a pathetic handful of letters and Ridley's sacramental theology is laboriously written, but Tyndale's translations, Latimer's sermons, and Cranmer's liturgical compositions rank as the finest prose of their time, and Loane's sympathetic and circumstantial bio-

[9] In vol. i of *Science, Medicine, and History*, ed. E. Ashworth Underwood. See note 3 *supra*.

[10] *Masters of the English Reformation*, by Marcus L. Loane. The Church Bookroom Press. pp. xii+247. 12*s*. 6*d*.

graphies clearly show the close connexion between their writings and the intense religious convictions for which they eventually died.

Superseding all earlier accounts of Hugh Latimer in balance and accuracy of detail, Allan G. Chester's biography[11] is likely to be recognized as the standard one. Of the forty-three extant sermons by Latimer, no fewer than thirty-eight were delivered between 1548 and 1552; as a result, biographers have tended to give less attention to the earlier than to the later part of his long career. Chester's detailed survey of his early life and thought is therefore the more welcome. His careful assessment of contemporary documents leads him to fix the date of Latimer's birth between 1492 and 1494, and to doubt the veracity of the account in Harleian 422 of the favour shown to Latimer by Wolsey. He also proves that Latimer's Protestantism developed much more slowly than some biographers would have us believe. In a valuable analysis of the great sermons of 1548–9, Chester shows that Latimer's attacks on corrupt judges, covetous enclosers, dishonest tradesmen, non-preaching prelates, and infant marriages derived from a passionate belief in a Christian commonwealth based upon a godly monarchy and an educated nation directed by the Bible and honest preachers. His later sermons are more concerned with questions of faith, chiefly because they were designed as lectures for the servants and household of the Duchess of Suffolk. Examining the editions of Latimer's sermons published in 1549, 1550, 1562, and 1572, Chester shows how errors of dating occurred and why the texts were sometimes imperfect transcriptions of what Latimer had said.

A special supplement on the Bible issued by *The Times* amply fulfils the promise of its title.[12] Three articles in it are particularly relevant to this chapter; J. F. Mozley's *Translations before the Authorised Version*, a special correspondent's *The Geneva Bible: Literary Achievement of the English Protestants*, and Norman Sykes's *The Origins of the Authorised Version*. None of these offers new facts or interpretations, but each is an accurate and lively account of forces which did much to improve English prose during the Tudor and Stuart periods.

In *The Gouernour* Sir Thomas Elyot wrongly credited Diogenes the Cynic with a saying made by Aristippus when he wrote, 'Diogines the philosopher seing one without lernynge syt on a stone/ sayde . . . beholde where one stone sytteth on an other.' In *Diogenes and 'The Boke Named the Gouernour'* (*MLN*) Curt F. Bühler gives some reasons for believing that the error derives from Elyot's reading of a similar passage in *De Vita et moribus philosophorum* by Walter Burley (d. *c.* 1345).

Discussing *William Painter's Use of Mexía* (*NQ*) J. C. Maxwell notes that Novel i. 26 in the *Palace of Pleasure* derives from Claude Gruget's French version of Pedro Mexía's *Silva de varia lección*, and that Painter may have used the Italian translation of Mexía when writing the story of Timon of Athens, though it is clear that some of his alterations of the French are due to his own mother wit.

Escaping after several years of detention in Spain, John Frampton published between 1577 and 1581 six

[11] *Hugh Latimer—Apostle to the English*, by Allan G. Chester. Philadelphia: Univ. of Pennsylvania Press. London: O.U.P. pp. ix+261. $6. 48*s*.

[12] *The Bible: Historical, Social, and Literary Aspects of the Old and New Testaments described by Christian Scholars*. The Times. pp. 32. 1*s*.

translations of Spanish books, which are analysed in Lawrence C. Wroth's article *An Elizabethan Merchant and Man of Letters* (*HLQ*). These translations contain the first descriptions in English of the virtues of tobacco and the sassafras tree, an account of the coasts of many American regions, a summary of Marco Polo's travels and other oriental explorations, and a useful manual for navigators. Frampton can therefore be ranked with Richard Eden and Richard Hakluyt as a propagandist of commercial and colonial enterprise.

Animal conventions in the non-religious prose of the later sixteenth century are the subject of a competent study by William Meredith Carroll.[13] He begins by showing how these conventional ideas came to the Renaissance through four main channels; 'the popular literature of the folk, the medieval romances, the ancient Greek and Roman works on natural history, and the Bible'; and he also discusses minor tributaries such as heraldry, emblems, satire, and political poems. Influential theorists of rhetoric, including Erasmus, Sir Thomas Elyot, and Thomas Wilson, encouraged writers to make use of these figures from natural history; so much so, that a wealth of references to animals occurs in the educational treatises, collections of *novelle*, satirical pamphlets, philosophical essays, pastoral romances, and realistic tales written by Wilson, Ascham, Painter, Pettie, Riche, Gosson, Lodge, Lyly, Greene, Sidney, Deloney, and Nashe between 1550 and 1600. The operation of different conventions sometimes caused certain animals to be endowed with contrasting qualities. Complications of this kind were partly due to the moral philosophers of the period who sometimes stressed the inferiority of animals to man and at other times claimed that certain animals set a good example to man by being more faithful to the law of nature. In a useful appendix Carroll lists the 120 birds, animals, and reptiles mentioned by his chosen authors and gives detailed references to the different qualities ascribed to them.

3. *Poetry*

As an anthology Norman E. McClure's *Sixteenth Century English Poetry*[14] maintains the high standard set in the Harper English Literature Series by Karl J. Holzknecht's volume of prose selections, which is discussed in the preceding section of this chapter. McClure provides not only a series of generous selections from the work of the major poets of the period but also representative poems by lesser-known writers of miscellanies, sonnets, broadside ballads, songbooks, satires, and epigrams. In the section devoted to epigrams, for instance, there are examples by Harington, Sir John Davies, Guilpin, Bastard, Weever, Rowlands, Heath, Freeman, John Davies of Hereford, Taylor, Braithwait, and Parrot. As many of the poems of such minor authors as these are not very accessible, the value of the anthology is obvious. It is further enhanced by a well-informed introductory essay, by the biographical and bibliographical preface to each set of selections, and by the brief but helpful explanatory notes. Each selection is either a complete poem or a substantial part of one; where necessary, a synopsis of the context is given. The spelling of

[13] *Animal Conventions in English Renaissance Non-Religious Prose (1550–1600)*, by William Meredith Carroll. New York: Bookman Associates. pp. 166. $3.50.

[14] *Sixteenth Century English Poetry*, ed. Norman E. McClure. New York: Harper. London: Hamish Hamilton. The Harper English Literature Series. pp. xii+623. $6. 48s.

the best early editions is preserved, and, where feasible, the punctuation also. It is a pity, perhaps, that the *Faerie Queene* is represented only by the *Cantos of Mvtabilitie*; some passages from earlier parts of Spenser's epic would have increased the value of the anthology as a guide to the narrative poetry of the period. Ten pages are devoted to an excerpt from Harington's translation of *Orlando Furioso*, which hardly merits such generous representation. But these are minor criticisms of a very competent and painstaking editor. (See Chapter IX.)

The hypotheses about a love affair between Sir Thomas Wyatt and Anne Boleyn advanced by A. K. Foxwell (in 1911) and Sir Edmund Chambers (in 1933) are discounted by Richard Harrier in his *Notes on Wyatt and Anne Boleyn* (*JEGP*). What Miss Foxwell assumed to be a fragmentary confession by Anne inscribed upon a contemporary manuscript of Wyatt's poems is, Harrier indicates, nothing more than an incomplete quotation from one of the poems by an unknown scribe. Sir Edmund's theory depends upon a passage in a letter by Eustace Chapuys, but Harrier maintains that its gossip cannot be reconciled with the dates of events in Wyatt's life. Harrier thinks that Wyatt courted Anne, but without the success suggested by these earlier investigators.

Published in 1953, Sergio Baldi's *La Poesia di Sir Thomas Wyatt, il primo petrarchista inglese*[15] is a valuable contribution to the study of Wyatt's life and art. Though he has discovered that Wyatt's lyric 'Lament my loss, my labour, and my pain' is a free adaptation of Petrarch's sonnet 'Voi ch'ascoltate in rime sparse il suono', his main concern is to discuss Wyatt's poetic technique rather than his Italian sources. He finds few significant connexions between Wyatt's poems and biographical facts; in his opinion, Wyatt's interest in Anne Boleyn ceased in 1527 and only a small group of highly Italianate poems can have been addressed to her. Reviewing the manuscripts and editions of Wyatt's poems, he emphasizes the importance of MS. Egerton 2711 and praises Kenneth Muir's edition, though he notes certain unsolved textual problems. Baldi believes that Wyatt was a keen student of the prosody as well as the themes of Italian poetry and he shows how much of the alleged irregularity of his rhythms disappears if Italian principles of elision, synaloepha, and syncope are applied to his metres. He also suggests that Wyatt substituted spondees for iambs more often than has been appreciated and gives good reasons for believing that Wyatt probably learnt more about poetic technique from Serafino Aquilano and Alamanni than he did from Petrarch.

A different solution to the problem of Wyatt's rhythms is offered by Robert O. Evans in *Some Aspects of Wyatt's Metrical Technique* (*JEGP*), where he argues that in Wyatt's usage the inflections '-eth' and '-es' may be elided, and that these two elisions account for most of the syllabic difficulties presented by his verse. The final '-e', he claims, 'regardless of how it is explained, does not occur often enough to make much difference' to Wyatt's metrics. He cannot accept Alan Swallow's thesis (*MP*, Aug. 1950) that Wyatt abandoned syllabic regularity at times and employed instead the accentual 'broken-back' rhythms found in certain medieval poems. He admits, however, that an impression of metrical irregularity is produced by the large proportion of inverted feet in Wyatt's lines, and by the comparative

[15] *La Poesia di Sir Thomas Wyatt, il primo petrarchista inglese*, by Sergio Baldi. Florence: Le Monnier (1953). pp. xii+254. L950.

frequency with which he allows short lines to interrupt his rhythms.

In *Blame Not Wyatt's Lute* (*Ren News*) John H. Long throws an interesting sidelight on Wyatt's lyrical technique when he describes his discovery in the Folger Library of the lute score to which Wyatt's 'Blame Not My Lute' was sung, and points out that discords in it are deliberately used to emphasize certain words in the text, and that Thomas Morley recommended the use of discords in this way to 'expresse any word signifying hardnesse, crueltie, bitterness. . . .'

Rudolf Gottfried reveals yet another of Wyatt's Italian sources in his note on *Sir Thomas Wyatt and Pietro Bembo* (*NQ*), where he shows that 'the wording, imagery, and central theme' of Bembo's lyric 'Voi mi poneste in foco' are reproduced to an appreciable extent in Wyatt's 'At last withdrawe yowre crueltie'. A comparison of the two poems shows that Wyatt's rime scheme is less skilful than Bembo's, that Wyatt was chiefly attracted by the paradoxes in the Italian poem, and that certain obscurities in his adaptation derive from his characteristic desire to blame the lady, not Love, for his suffering.

Discussing *Sixteenth Century Poetry and the Common Reader. The Case of Thomas Sackville* (*Ess Crit*) Donald Davie suggests that the common reader of sixteenth-century poetry stands less in need of a knowledge of contemporary theories of rhetoric than some critics have maintained. He then analyses a passage from Sackville's *Complaint* to show how syntax can create 'a sort of eloquence which the rhetoricians do not recognise' and points to affinities between Sackville and Augustan poets. In a 'critical forum' in a later issue of the same periodical, J. B. Broadbent points out that syntactical devices form part of Puttenham's teaching of rhetoric and claims that 'rhetorical analysis is only an older name for "practical criticism"'. Davie replies that Broadbent and Puttenham err in making 'ingenuity of combination' a major critical criterion. Summing up, F. W. Bateson says that Broadbent is right when he suggests that modern criticism needs more critical terms but that he fails to relate his rhetorical analyses of short passages to the total effect of the poem in which they occur.

A Tudor scholar who enjoyed high repute until the eighteenth century is the subject of Lawrence V. Ryan's article on *Walter Haddon: Elizabethan Latinist* (*HLQ*). Haddon (1516–71) was a distinguished servant of the universities and the State, but was chiefly famous as a Latin stylist who wrote orations, epistles, and poems. The most popular of his poems expresses his conviction that the English people are the chosen race destined to lead the world to Sion under the leadership of the Tudor dynasty. It thus anticipates some of the patriotic themes of Peele, Markham, Daniel, Spenser, and Shakespeare.

A. G. Dickens's note on *Peter Moone: The Ipswich Gospeller and Poet* (*NQ*) reveals that Moone was imprisoned for sedition and released in 1554, and that in 1561–2 he headed a troupe of players at Ipswich. His troupe may have acted Bale's *Kynge John* before Queen Elizabeth in August 1561.

In a note on *Gascoigne and the Term 'Sonnet Sequence'* (*NQ*) William T. Going claims that George Gascoigne was the first writer to use the word 'sequence' with reference to a set of sonnets, and points out that he used additional half-lines to link some of his sonnets together. He also notes that the term 'sonnet sequence' did not become current until the Victorian period.

Relentlessly documenting *The Judge-*

ment of Paris as a Device of Tudor Flattery (*NQ*) John D. Reeves lists more than twenty references to this myth for purposes of compliment in Tudor poems and plays.

Distinguishing the 'personal' from the 'pastoral' elegy at the outset of *The Principal Rhetorical Conventions in the Renaissance Personal Elegy* (*S in Ph*) A. L. Bennett shows that most poems of this kind attempted not only to lament the deceased but to praise him and to comfort the bereaved. To fulfil this triple purpose, the poets borrowed certain devices from classical and contemporary treatises on rhetoric, namely, biographical methods of praise, discourses on the cardinal virtues as exhibited by the deceased, and conventional themes of consolation. Bennett quotes copiously and aptly from *Tottel's Miscellany*, Baldwin, Turberville, Whetstone, Gascoigne, and later Elizabethan poets to illustrate this argument.

4. *Drama*

Involved descriptions and lengthy accounts of numerous plots make it difficult to find a unifying thesis in Daniel C. Boughner's survey of the braggart in Renaissance Comedy.[16] He finds the original of the bragging soldier, 'the paunchy and amorous reveler with a coward's heart beneath the hero's dress he has assumed', in Dionysus in Aristophanes' *The Frogs*. This character-type is essayed no fewer than eight times in the extant Roman comedies, and three kinds of braggart occur in Italian comedies of the sixteenth century; the modified *miles gloriosus*, the swaggering captain in the *commedia dell'arte*, and the boastful Spanish dandy. Considering the title of his book, one is surprised that Boughner's discussion of English examples of the braggart is limited to miracle and morality plays. He disagrees with those critics who regard the Herods and Pilates of the miracle plays as English counterparts to the *miles gloriosus*; he thinks that they were intended to be serious characters. On the other hand, he sees in Watkin, the cowardly but boastful courtier in the *Ludus Coventriae*, a type subsequently developed in Thersites and Skelton's Courtly Abusion. In certain moralities the Vice represents a bragging soldier or a boastful courtier; Youth in the play of the same name is an example of the latter type, 'in a line of development that leads from Mankind in *The Castle of Perseverance* through Medwall's Pride to Jonson's Fastidious Brisk'. Boughner concludes with a discussion of Spanish examples of the braggart species.

In *'Johan Johan' and its Debt to French Farce* (*JEGP*), Stanley Sultan argues against those critics, particularly Karl Young and Ian Maxwell, who gave currency to the belief that John Heywood borrowed wholesale 'the plot, type, characters, and main incidents' of *Johan Johan* from the French play *La Farce Nouvelle Très Bonne et Fort Joyeuse De Pernet Qui Va au Vin*. In a letter to the same periodical on the same subject, William Elton points out that he proved in a letter to *TLS* (24 Feb. 1950, p. 128) that *Johan Johan* is, in fact, 'a fairly literal translation, with some minor differences, of another French play, *Farce Nouvelle Très Bonne et Fort Joyeuse du Pasté* (see *YW* xxxi. 104).

T. W. Craik points out in *Some Notes on Thomas Lupton's 'All for Money'* (*NQ*) that in this moral interlude the episodes concerning the acquittal of an infanticide and the harsh treatment of a petty thief by a corrupt

[16] *The Braggart in Renaissance Comedy*, by Daniel C. Boughner. Minneapolis: Univ. of Minnesota Press. London: O.U.P. pp. ix+328. $5. 40*s*.

judge were borrowed from one of Latimer's sermons. He suggests that Lupton probably wrote the play for 'a company of adult actors who preferred not to play female parts'. Structurally, the play presents a series of debates illustrated by scenes showing the contemporary forms of the ageless sins which are censured. Hence its debt to the contemporary sermon probably goes much deeper than the borrowing from Latimer.

Two valuable articles by Irving Ribner are closely connected. In *The Tudor History Play: An Essay in Definition* (*PMLA*), he provides sound arguments for a summary of the basic purposes of Tudor history plays which runs as follows: 'Those stemming from classical and humanist philosophies of history include (1) a nationalist glorification of England, (2) a concern with contemporary affairs, both national and foreign, (3) a use of past events as a guide to political action in the present, (4) a use of history as documentation for secular political theory, and (5) a study of past political disaster as an aid to Stoical fortitude in the present. Those stemming from medieval Christian philosophy of history include (6) illustration of the providence of God as the ruling force in human —and primarily political—affairs, and (7) exposition of a rational plan in human events which might affirm the wisdom and justice of God.' He therefore arrives at this definition: 'History plays are those which use for any combination of these purposes material drawn from national chronicles and assumed by the dramatist to be true, whether in the light of our modern knowledge it actually be true or not.'

In *Morality Roots of the Tudor History Play* (*Tulane Studies in English*) Ribner shows that Skelton's *Magnyfycence* is the first English play in which the allegorical method of the morality is applied to problems of secular politics. Magnyfycence represents Henry VIII; Counterfet Countenaunce and Crafty Conueyance the machinations of Wolsey's party; Cyrcumspeccyon and Perseveraunce the virtues of Norfolk's party. Political allegories are also used in such later moralities as *Albion Knight* and *Respublica*. John Bale's *Kynge John* represents the next stage in the development of the Tudor history play; on one level it is a political morality after the style of those just mentioned, with Yngelonde as the central figure: on another level, however, it is a history play about King John in which chronicle material is used to glorify England, to assert Tudor doctrines of absolutism and passive obedience, and to throw light upon a contemporary problem, namely, the secession from Papal rule. In *Kynge John*, therefore, we see the first English history play emerging from the morality.

VII. SHAKESPEARE

By T. S. DORSCH

1. *Editions*

THE much-heralded Yale Facsimile of the First Folio[1] is a serious disappointment. Helge Kökeritz's prefatory claim that it 'reproduces as faithfully and accurately as modern techniques permit the excellent copy in the possession of the Elizabethan Club of Yale University' cannot be accepted as reasonable. The line-offset process of reproduction which is used is far less faithful and accurate than either collotype or screened offset. Unlike them, it reproduces no values; any mark on the original document above a certain intensity appears as black, anything below this intensity as white, so that marks and stains and show-through which register at all do so with dazzling blackness, often obliterating portions of text which the other processes would reproduce as legibly as they appear in the original. The choice of line offset was no doubt dictated by circumstances—the prohibitive cost of collotype for so large a facsimile, and the fact that Yale was not equipped to use screened offset; but it was a most unfortunate choice, since it has resulted in an entirely untrustworthy text. The removal of stains and show-through, 'in the interest of legibility', has caused, not 'minor discrepancies between the original and the Facsimile', but a considerable number of serious discrepancies; it has obliterated or rendered illegible many letters and marks of punctuation, and made necessary some retouching the nature and extent of which cannot be gauged. Charles Tyler Prouty's historical and bibliographical Introduction is scarcely adequate, nor is it always clear or accurate. Among authoritative reviews which discuss this volume in some detail may be mentioned that of Fredson Bowers (*Mod Phil*), and that of an anonymous reviewer in *TLS* (14 Oct. 1955).

From Charles Jasper Sisson comes a new single-volume edition of the complete works of Shakespeare,[2] together with *Sir Thomas More* in a text prepared by Harold Jenkins. For each play Sisson provides short introductory notes on its date, sources, and dramatic qualities, and a list of readings which he accepts, or introduces, in disputed passages; and there is a general Introduction in which Harold Jenkins writes on Shakespeare's life, W. M. T. Nowottny on the canon, the text and Shakespearian scholarship, Terence Spencer on the Elizabethan theatre and its actors, Hilda Hulme on Shakespeare's language, and Bruce Pattison on music and masque, with particular reference to Shakespeare. Any final judgement on Sisson's text, whether as a whole or in individual plays, must in fairness to him await the publication of his *New Readings in Shakespeare*.

Thomas Marc Parrott's edition[3] of

[1] *Mr. William Shakespeares Comedies, Histories, & Tragedies.* A facsimile edition prepared by Helge Kökeritz. With an Introduction by Charles Tyler Prouty. Yale U.P. (1954). O.U.P. (1955). pp. xlix+889. $12.50. 84*s*.

[2] *William Shakespeare: The Complete Works.* Including a Biographical and General Introduction, Glossary, and Index of Characters. Ed. by Charles Jasper Sisson. London: Odhams Press. New York: Harper. pp. lii+1376. 25*s*. $4.50.

[3] *Shakespeare: Twenty-three Plays and the Sonnets,* with General Introduction, Special Introductions for Each Play, and

twenty-three of the plays, together with the Sonnets edited by Edward Hubler, was first published in 1938. In a revised edition the text and annotations have been overhauled, stage-histories brought up to date, and more than forty pages of well-chosen illustrations added.

The Comedies, in the text of the Collins *Tudor Shakespeare* edited by Peter Alexander, are published in a volume[4] which contains also Alexander's General Introduction, his introductory material to the Comedies generally and individually, and a glossary.

Four plays have been added to the revised Arden series. In his *Antony and Cleopatra*[5] M. R. Ridley has left substantially unchanged R. H. Case's excellent Introduction to the original Arden edition of 1906, merely adding fresh material to the appraisal of the play and its characters; he has also retained the bulk of Case's annotations, modifying them where this seemed necessary and providing some helpful new glosses. He has made very few verbal changes in Case's text; but in the belief that 'in the punctuation of the early texts we have, pretty certainly, at least "playhouse" punctuation, and very possibly a great deal of Shakespeare's own', he has preserved 'an unusually high degree of the F punctuation'. This departure from normal modern practice he justifies in his Preface and in an Appendix. In other Appendixes he discusses the mislineation of the Folio and some problems in the staging of the play, and provides the source-passages from North's *Plutarch*.

Notes by Thomas Marc Parrott. Associate Editors, Edward Hubler and Robert Stockdale Telfer. Revised Edition. New York: Scribners (1953). pp. xv+1116. $6.

[4] *Comedies: William Shakespeare*, ed. by Peter Alexander. Collins. pp. 768. 7*s*.

[5] *Antony and Cleopatra*, ed. by M. R. Ridley. (The Arden Shakespeare.) Methuen. pp. lvi+285. 18*s*.

E. A. J. Honigmann's text of *King John*[6] is more conservative than is customary, but his treatment is backed by sound scholarship which is evident also in his excellent annotations. In his Introduction he writes well about the imagery, and about John as the dramatic hero of a play which is primarily the 'study of a virtuoso politician'. But the most interesting, and controversial, sections of the Introduction and Appendixes are those which deal with the sources and the date of composition. Hitherto *The Troublesome Raigne of Iohn King of England*, which was published in 1591, has been generally accepted as the undoubted source of *King John*. F. P. Wilson, it is true, suggested in his Clark Lectures for 1951 (see *YW* xxxiv. 120) that both plays may be based on a lost play, perhaps even a very early play of Shakespeare himself. Honigmann argues, with much illustration, that *The Troublesome Raigne* is a corrupt version of *John*, later in date, and bearing the marks of a 'bad Quarto'. He would therefore push the composition of *John* back to 1590/1. He conducts his case with ability, but it must be said that his revolutionary views, with their implications with respect to the canon, have not met with any general acceptance.

In his edition of *The Tempest*[7] Frank Kermode is also conservative in his handling of the Folio text. He argues effectively against the various theories of revision and disintegration that have been advanced, and rejects the allegorical or apocalyptic interpretations of the last hundred years. *The Tempest*, he claims, is first and foremost a pastoral drama whose main underlying theme is the opposition 'between the

[6] *King John*, ed. by E. A. J. Honigmann. (The Arden Shakespeare.) Methuen. pp. lxxv+176. 18*s*.

[7] *The Tempest*, ed. by Frank Kermode. (The Arden Shakespeare.) Methuen. pp. lxxxviii+167. 16*s*.

worlds of Prospero's Art, and Caliban's Nature. Caliban is the core of the play; like the shepherd in formal pastoral, he is the natural man against whom the cultivated man is measured.' To this theme Kermode devotes the greater part of his long Introduction; but he also provides sections on the structure, with particular reference to the masque-elements, and on the poetry.

J. H. Walter, the editor of the new Arden *Henry V*,[8] accepts the view that the copy for the Folio text of this play was in the main Shakespeare's foul papers, but that some parts of it 'may have been a playhouse transcript'. Going on to discuss what he regards as 'textual disturbances' in the Folio, he recapitulates the not fully convincing arguments which he put forward in *MLR* in 1946, that in an earlier version Falstaff accompanied Henry to France, and had quite a large part in the play, and that in response to opposition from the descendants of Sir John Oldcastle several scenes were rewritten so that the fat knight should no longer appear in person. Summing up the divergent critical opinions of Henry, Walter sees him as Shakespeare's type of the Christian Prince. When he expatiates on the 'epic nature' of the play, he perhaps makes too little of the essentially dramatic qualities which have always made it a resounding success in the theatre.

Richard III[9] is the latest addition to the New Shakespeare series edited by John Dover Wilson. This volume illustrates admirably the newest developments in textual scholarship. Wilson accepts the textual history proposed for the play by D. L. Patrick, and the conclusions drawn from it by W. W. Greg and Alice Walker; and he emends the Folio text, on which his own is based, more freely than previous editors, notably in readings which are common to Quarto 1 and the Folio but which may nevertheless be corrupt. He also discusses the sources freshly and with new detail. A stage-history of the play is supplied by C. B. Young.

Six plays have made their appearance in the revised edition of the Yale Shakespeare.[10] In this edition glosses are supplied in footnotes, and longer annotations at the end of the volumes; problems relating to the transmission of the texts, the date of composition and the treatment of sources are discussed in appendixes. Of this useful series, the *Romeo and Juliet* is perhaps the most interesting. As might have been expected from the quality of his recent articles, Hosley's handling of the complicated textual problems is very competent. He follows Quarto 2 more closely and systematically than previous editors, at times, indeed, to the point of pedantry in retaining obsolete forms in his modernized version; and he has made judicious use of the other early texts, among other things taking from Quarto 1 stage-directions which may be based on a performance of the play. Waith's *Macbeth* gives an admirably conservative text and informative, up-to-date annotations and appendixes. The other volumes are likewise scholarly, and have their several special virtues; but

[8] *King Henry V*, ed. by J. H. Walter. (The Arden Shakespeare.) Methuen. pp. xlvii+167. 15*s*.

[9] *Richard III*, ed. by John Dover Wilson. (The New Shakespeare.) C.U.P. pp. lxiii+280. 15*s*.

[10] The Yale Shakespeare (Revised Edition). *As You Like It*, ed. by S. C. Burchell. pp. viii+121. *Macbeth*, ed. by Eugene M. Waith. pp. viii+138. *Measure for Measure*, ed. by Davis Harding. pp. viii+131. *Romeo and Juliet*, ed. by Richard Hosley. pp. viii+174. *The Taming of the Shrew*, ed. by Thomas G. Bergin. pp. viii+125. *Twelfth Night*, ed. by William P. Holden. pp. viii+144. Yale U.P. O.U.P. Each vol. $1.50. 12*s*.

it is perhaps a slight defect in the series as a whole that the annotations have to be kept so short.

To his Penguin Shakespeare, the editorial methods of which are now familiar, G. B. Harrison has added *Measure for Measure*;[11] and *The Merchant of Venice*,[11] first published in 1937, appears in a revised edition.

The Folio Society's handsome series is enriched by the addition of *Hamlet*,[12] in the text of M. R. Ridley's New Temple Shakespeare. The volume contains designs for film decor by Roger Furse and a short Introduction by Richard Burton.

The first five volumes to appear in Tyrone Guthrie's New Stratford Shakespeare[13] are *Julius Caesar*, *Macbeth*, *The Merchant of Venice*, *Twelfth Night*, and *A Midsummer Night's Dream*. In an Introduction common to all the volumes Guthrie emphasizes that the plays are 'the raw material for theatrical performances', and describes in outline the conditions in which they were first performed; and for each play he provides a short Commentary in which he discusses its theme and offers practical advice on production.

The Bibliography in the 1955 Spring number of *Sh Q* lists more than thirty translations from Shakespeare into foreign languages; eight languages are represented, including Macedonian and Serbo-Croat. One work calls for special notice, Alberto Rossi's beautifully printed Italian translation of the *Sonnets*,[14] presented parallel with the originals. Rossi's Introduction contains some fresh criticism and a weighing up of the various controversies that have grown up round the Sonnets.

This is perhaps an appropriate place to mention *A Shakespeare Anthology*,[15] a small volume of selections from the plays and poems, edited with a biographical Foreword by G. F. Maine.

2. *Textual and Bibliographical Studies*

For the benefit of what he calls 'lay readers', J. Dover Wilson offers, in *The New Way with Shakespeare's Texts* (*Sh S*), a simple introduction to the science of bibliography, and a résumé of the pioneer work in Shakespearian textual studies done by such scholars as Pollard, Greg, and McKerrow.

Alice Walker's paper, *Compositor Determination and other Problems in Shakespearian Texts* (*SB*), is more fully noticed in Chapter XV. Shakespearian scholars will find it of great interest, among other things for what it adds to the now rapidly accumulating knowledge of the habits of the compositors who set up the texts of Shakespeare's plays, and for its outline of the problems involved in the preparation of an old-spelling Shakespeare.

In *Sh Q* Charlton Hinman brings forward convincing evidence of the unreliability of the 'Halliwell-Phillips Facsimile' of the First Folio; and in *SNL* he briefly describes the 'collating-machine' he has devised for the colla-

[11] The Penguin Shakespeare, ed. by G. B. Harrison. *Measure for Measure*. pp. 124. *The Merchant of Venice*. Revised Edition. pp. 121. Penguin Books. Each vol. 2*s*.

[12] *The Tragedy of Hamlet, Prince of Denmark*, by William Shakespeare, with an Introduction by Richard Burton and Designs for Film Decor by Roger Furse. The Folio Society. pp. 134. 18*s*.

[13] The New Stratford Shakespeare, with Introduction and Commentary by Tyrone Guthrie. Based upon the edited text of G. B. Harrison. *Julius Caesar*. pp. 152. *Macbeth*. pp. 147. *The Merchant of Venice*. pp. 139. *Twelfth Night*. pp. 131. *A Midsummer Night's Dream*. pp. 122. Harrap. Each vol. 3*s*. 6*d*.

[14] *William Shakespeare: Sonetti*. Introduzione, Traduzione e Note di Alberto Rossi. Torino: Einaudi, 1952. pp. 373. L2,000.

[15] *A Shakespeare Anthology*, with a Foreword by G. F. Maine. Collins. pp. 160. 3*s*. 6*d*.

tion of the seventy-nine Folger copies of the First Folio, and outlines the purposes of this collation.

Two articles, by James G. McManaway, on the printing of the later Folios appear in *The Library*. In the first McManaway lays out the evidence which suggests that the colophon of the Second Folio was provided only after a few copies of the relevant forme had been printed. In the second he draws attention to a copy of the Third Folio which throws light on the allocation of the printing among the three printers concerned. It appears that in the broken-up example of the Second Folio used as copy the first three pages of *1 Henry IV* were sent to the wrong printer.

Four articles in *SB* are largely devoted to the textual study of *Hamlet*. John Russell Brown's very careful spelling-analysis, supported by evidence from other works printed by James Roberts, leads him to the belief that the 1604/5 Quarto of *Hamlet* was set up by the two compositors who shared the work for *The Merchant of Venice*, which came from Roberts's printing-house in 1600. Brown's division of the *Hamlet* Quarto according to the spelling-habits of the compositors is confirmed, in the second article, by Fredson Bowers's analysis of the running titles. Alice Walker, drawing her illustrations chiefly from *Hamlet*, makes a plea for eclecticism in the editing of plays for which there are collateral substantive texts. This eclecticism must be 'controlled by the great advances due to twentieth-century research into the big problem of transmission which defeated the Old Cambridge editors'. Harold Jenkins's subject is *The Relation between the Second Quarto and the Folio Text of 'Hamlet'*. In *Textual Problems of the First Folio* (noticed in *YW* xxxiv), Alice Walker argued that the Folio text of *Hamlet* was set up from a copy of Quarto 2 corrected by collation with a manuscript. Jenkins's re-examination of Miss Walker's evidence shows that her theory must be rejected. The probability is that 'when the printer's copy for the Folio was being got together, Heminge and Condell were not satisfied with the *Hamlet* quarto and, notwithstanding Jaggard's supposed preference for printed copy, supplied a manuscript version'. He suggests tentatively that the scribe who made the transcript, or someone in the printing-house, made reference to the Quarto.

Edwin Elliott Willoughby's *A Deadly Edition of Shakespeare* (*Sh Q*) is an interesting account of the career of Dr. William Dodd, who was hanged in 1777 for forging the Earl of Chesterfield's signature on a bond with which he raised money in order to publish his edition of Shakespeare. The edition was in fact not published. Willoughby discusses Dodd's editorial methods, and his article is illustrated with facsimiles of pages of Hanmer's *Shakespeare* annotated by Dodd. Also in *Sh Q*, Clifford Leech and Richard Hosley cross swords on some textual obscurities in *Romeo and Juliet* which were discussed by Hosley in a 1954 *Sh Q* article (noticed in *YW* xxxiv).

In *'The Contention' and Shakespeare's '2 Henry VI': A Comparative Study*[16] Charles Tyler Prouty challenges the 'orthodox' view that *The First Part of the Contention* is a 'bad Quarto' of *2 Henry VI*, largely a memorial reconstruction put together either by pirates or by players requiring an acting version in the absence of the script. From his own study of the considerable verbal variations between the two texts, and of their style, characterization, and structure,

[16] *'The Contention' and Shakespeare's '2 Henry VI': A Comparative Study*, by Charles Tyler Prouty. Yale U.P. O.U.P. pp. ix+157. $4. 32*s*.

Prouty is led to the conviction that the Folio text, *2 Henry VI*, is Shakespeare's revision of *The Contention*, an early play from another hand.

In *Shakespeare without Tears* (*Neophil*) J. Swart exposes some of the fallacies upon which Feuillerat's *Composition of Shakespeare's Plays* (noticed in *YW* xxxiv) is based, especially his verse-tests of authenticity.

Sydney Race pleads, in *NQ*, for an expert re-examination of the manuscript of Manningham's Diary, in which he suspects the presence of some forgery. He doubts, among other things, the authenticity of the famous entry about *Twelfth Night*.

The *Sh S* series of articles on libraries of special interest to students of Shakespeare is continued by F. J. Patrick, who outlines the history, and describes the resources, of the Birmingham Shakespeare Memorial Library.

3. *Biographical Studies*

Shakespeare's 'lost years' continue to exercise the ingenuity of eager searchers. Some years ago Alan Keen announced his discovery of a copy of Halle's Chronicle (4th issue, 1550) containing some 3,000 words of marginal annotations in a Tudor hand. In *The Annotator*[17] Keen, in collaboration with Roger Lubbock, sets out the results of some years of probing into the history of this volume. For the most part the annotations seem to be designed to extract 'the pith and pattern of Halle's history' for the very period that is covered by Shakespeare's history plays, and some parallels of thought and phrasing between them and the plays have led Keen and Lubbock to the belief that they are in Shakespeare's hand—though the palaeographical evidence is inconclusive. From the signature which appears twice in its margins, the copy of Halle seems at some time to have belonged to Sir Richard Newport of Ercall, in Shropshire, who died in 1570, and who was connected by marriage with the Lancashire families of Houghton and Hesketh. Alexander Houghton's will, of 1581, commended to Sir Thomas Hesketh a player in his service named William Shakeshafte. Keen follows many clues which seem to associate Shakespeare more definitely with these northern families, and builds up for him a hypothetical early career as a provincial player before he came to London.

The 'lost years' are also the subject of *The Young Shakespeare*,[18] by E. B. Everitt. Everitt contends that Shakespeare was one of the *noverints*, or law-clerks, who drew upon themselves the jealous irritability of Nashe and others of the University Wits. From his analyses of the handwriting of several manuscripts which have received little attention from Shakespearian scholars, and the tests that he applies to vocabulary, imagery, and trains of thought, he claims for Shakespeare the authorship of *Edmund Ironside*, *King Leir*, *The Troublesome Raigne of Iohn King of England*, *Edward III*, and also of *Tarleton's News from Purgatory* and a letter to Edward Alleyn preserved at Dulwich College; perhaps, too, of *The Famous Victories of King Henry the Fifth*. All these works he places between 1587 and 1592. It is unlikely that his theories will carry any weight unless he can

[17] *The Annotator: The Pursuit of an Elizabethan Reader of Halle's Chronicle, Involving some Surmises about the Early Life of William Shakespeare*, by Alan Keen and Roger Lubbock. Putnam. pp. xv+216. (With 5 genealogical charts.) 21*s*.

[18] *The Young Shakespeare: Studies in Documentary Evidence*, by E. B. Everitt. (*Anglistica*, vol. ii.) Copenhagen: Rosenkilde og Bagger. pp. 188. Dan. Kr. 27.50. 35*s*.

support them with some watertight evidence.

In his British Academy Shakespeare Lecture, *Shakespeare's Earliest Years in the Theatre* (*Proc Brit Acad*, 1953), J. Isaacs makes an interesting contribution 'towards the writing of a missing chapter in Shakespeare's real and inner biography'. He shows how constantly, throughout his career as a dramatist, Shakespeare echoes and reshapes and coalesces passages from plays 'which impressed him either for their effectiveness in the theatre or for some poetical quality which set off a machine in his mind'. This procedure he applies both to other men's plays and his own, and by studying it we may to some extent see 'the mechanism of his mind and the contents of his memory during his earliest years in the theatre'.

In *Sh S* Mario Praz joins issue with those who contend that Shakespeare knew Italy at first hand. Though he believes that Shakespeare could read Italian, he regards it as probable that he got his local details from Italians living or staying in London, perhaps from, among others, John Florio.

Arthur Field's 'discoveries'[19] will of course not be taken seriously. From Richard Fenton's *Tour in Quest of Genealogy*, which came out anonymously in 1811, Field extracts and laboriously annotates some poems, letters, and fragments of a journal which Fenton claims to have taken from an old manuscript volume picked up in Wales, and which he 'believes' to be authentic writings of Shakespeare previously 'copied from an old manuscript in the hand-writing of Mrs. Shakspere'. These writings ring thoroughly false; it seems fairly likely that they are the work of Fenton himself.

[19] *Recent Discoveries Relating to the Life and Works of William Shakspere*, by Arthur Field. Mitre Press. pp. 84. 7*s*. 6*d*.

In *NQ* Roland Mushat Frye draws attention to a parallel to Shakespeare's bequest of his 'second best bed' to his widow in Sir Walter Raleigh's 'Instructions to his Son and to Posterity'.

4. *General Works*

John Masefield's *William Shakespeare*[20] is more than a revision of the book he wrote some forty years ago. The framework is the same, but almost every section has been to some degree rewritten, and at times the whole approach to a play has been radically changed. For instance, the emphasis on the treachery in *King John* has given place to a more balanced account of the spirit and the characters of the play; and there is a general toning down of the extreme views that marked so much of the earlier work. However, Masefield shows a very scanty knowledge of the Shakespearian scholarship of the past forty years. The book may, with reservations, be recommended for the interest of Masefield's opinions; where facts are in question it is unreliable.

Talking of Shakespeare,[21] edited by John Garrett, brings together a dozen of the lectures delivered in recent years at the Shakespeare course for teachers at Stratford. Garrett opens the volume with some sensible remarks on the teaching of Shakespeare. Michael Redgrave gives his views on the acting of Shakespeare, and is reassuring about the modern co-operation between actors and scholars. Paul Dehn makes lively appraisals of some film versions of the plays. Norman Marshall describes how the reactions of foreign audiences taught him and his company to find new meanings in the plays

[20] *William Shakespeare*, by John Masefield. Heinemann. pp. vii+184. 8*s*. 6*d*.

[21] *Talking of Shakespeare*, ed. by John Garrett. Hodder & Stoughton, in assoc. with Max Reinhardt. pp. 264. 20*s*.

they performed abroad. Walter Oakeshott shows the importance of Shakespeare's reading of Plutarch in the development of his sense of tragedy; Neville Coghill analyses the 'dramatic strategy' of *Hamlet*; and A. P. Rossiter's remarks on the Histories emphasize some of their comic effects. L. A. G. Strong speaks sensibly about Shakespeare and the psychologists. Patric Dickinson's subject is Shakespeare as a poet; A. L. Rowse presents an historian's view of Elizabethan drama and society; Glynne Wickham discusses Shakespeare's 'Small Latine and Less Greeke'; and this admirably unpedantic collection is rounded off with some comments of J. Dover Wilson on the editing of Shakespeare, with special reference to the problems of *Richard III*.

Lorentz Eckhoff's *Shakespeare, Spokesman of the Third Estate*,[22] first published in Norwegian in 1938, now appears in an English translation by R. I. Christophersen. Eckhoff's thesis, not at all convincingly supported, is that Shakespeare reveals himself in his plays as a profoundly pessimistic man, dissatisfied with the government of the world and of the state, sceptical about love, and distrustful of ambition. Though he can find little to admire in the human condition, he does show approval of 'level-headedness, of consistency, moderation, impassivity, and balance'. These attitudes, says Eckhoff, demonstrate that he is essentially unaristocratic in his philosophy of life, essentially a man of the people.

Six lectures delivered at the Yale Shakespeare Festival of 1954 are published, with an introductory account of the Festival by Charles Tyler Prouty, under the title, *Shakespeare: Of an Age and for All Time*.[23] These lectures are noticed individually in appropriate sections of this chapter.

Edwin R. Hunter's *Shakspere and Common Sense*[24] is made up of a series of essays bound together by a twofold thesis. In the first place, says Hunter, Shakespeare's attitude towards sentimentality, affectation, and pretentiousness of any kind is essentially that of a man of strong common sense; in *As You Like It*, for instance, the potential sentimentality of several situations is nullified by the realism of Jaques and Touchstone and the clearsightedness of 'Ganymede'. Secondly, mental or moral aberration in his characters is treated, not in any technical or abstruse fashion, but by the way of common sense; thus the madness of Lear is cured, not by the methods of 'the contemporary manuals of psychotherapy', but by 'the time-honored means of clean garments, sleep, soft music, and—to greet him upon waking —the familiar face and voice of a loved one'. In developing his picture of the 'commonsensical' Shakespeare, Hunter writes well about many rarely considered aspects of the plays: the ludicrous side of Richard II's personality, the dramatic function of Falstaff's page, and Shakespeare's handling of the love-poems of his wooers.

In his *Courtship in Shakespeare*[25] William G. Meader makes a detailed analysis of the manner in which Shakespeare and some of his contemporaries present the courtship of their lovers. His object is to ascertain how

[22] *Shakespeare, Spokesman of the Third Estate*, by Lorentz Eckhoff. (Oslo Studies in English, No. 3.) Oslo: Akademisk Forlag. Oxford: Blackwell. pp. xiv+201. Kr. 15. 15*s*.

[23] *Shakespeare: Of an Age and for All Time* (The Yale Shakespeare Festival Lectures), ed. by Charles Tyler Prouty. Hamden, Conn.: Shoe String Press. pp. iii+147. $2.50.

[24] *Shakspere and Common Sense*, by Edwin R. Hunter. Boston: Christopher. pp. 312. $4.

[25] *Courtship in Shakespeare: Its Relation to the Tradition of Courtly Love*, by William G. Meader. Columbia U.P. O.U.P. pp. ix+266. 32*s*.

far the Elizabethan playwrights observe the medieval conventions of courtly love. In the main, he shows, the outward pattern of Shakespeare's courtships resembles that which is described by Andreas Capellanus and followed by such writers as Chrétien de Troyes, but the underlying morality is very different. Shakespeare rejects such elements in the courtly love convention as diverge from the middle-class morality of the Elizabethan age. His typical lovers are faithful, and their aim is an honourable and happy marriage; he tends to withdraw his sympathy from those whose moral code is not reasonably strict. His morality, where love is concerned, is a compromise between the more licentious aspects of courtly love and 'the rabid asceticism of the unworldly'.

The best parts of Derek Traversi's *Shakespeare: The Last Phase*[26] are those in which the imagery of Shakespeare's last four plays—if indeed *Pericles* is as late as this—is seen as a contribution to the poetic beauty of these plays. Traversi is not often content, however, to discuss the poetry as simply as this; for him its interest lies chiefly in what he considers to be its symbolical value. The book as a whole is marred by his strained symbolical interpretations.

Madeleine Doran's *Endeavors of Art*,[27] which is more fully noticed in Chapter VIII (n. 1) requires mention here as a study of the problems of form that confronted Shakespeare and his fellow playwrights, and of 'the context of artistic ideas, attitudes, tastes and interests in which they worked'. Of particular relevance are the sections in which Miss Doran differentiates the Shakespearian and Jonsonian types of comedy. An appendix on the sources of *Measure for Measure* seeks to show that Shakespeare was indebted to Cinthio's *Epitia* as well as to Whetstone's versions of the story.

In his Inaugural Lecture[28] as Winterstoke Professor in the University of Bristol, L. C. Knights shows that, though 'there is no Shakespearean political doctrine, there is a recognizably Shakespearean manner in the dramatic presentation of political situations and problems'. As Knights illustrates, Shakespeare thinks always in terms of human experience. His practice is grounded in a long-standing English tradition, which is exemplified also in *Piers Plowman* and the social morality plays of the sixteenth century.

In an article in *MLR* E. A. J. Honigmann sets out to counter the growing tendency to postulate lost source-plays for Shakespeare 'on the ground of stylistic substrata'. Though Shakespeare's use of extant source-plays cannot be denied, Honigmann feels that 'the widespread belief in his *lost* source-plays has little basis when studied in the light of the most important examples'.

A short article by W. M. Merchant (*Sh J*) throws light on the Elizabethan conception of the Divine Right of Kings. The distinction between the fallible person who wears the crown and the status of kingship 'bears within itself the possibility of irony and of deep tragedy'; and Merchant shows how clearly writers, especially Shakespeare, realized these dramatic potentialities.

In *Much Ado About 'Nothing'* (*Sh Q*) Paul A. Jorgensen examines the implications of the word *nothing* as it is used by various Shakespearian characters. He shows that Shakespeare,

[26] *Shakespeare: The Last Phase*, by Derek Traversi. Hollis & Carter. pp. vii+272. 21*s*.

[27] *Endeavors of Art: A Study of Form in Elizabethan Drama*, by Madeleine Doran. Madison: Univ. of Wisconsin Press. pp. xv+482. $6.

[28] *Poetry, Politics and the English Tradition*, by L. C. Knights. Chatto & Windus, pp. 32, 2*s*. 6*d*.

and other writers, 'ingeniously shaped Nothing into many significances', often punning elaborately upon it, often giving it philosophical or theological associations. Turning to *Much Ado*, he offers some support for Grant White's belief 'that the original audience both pronounced and interpreted the title as "Much Ado about Noting"; for noting, observing and eavesdropping, is found in almost every scene and is indispensable to all the plots'.

Kurt Schlüter (*Sh J*) analyses Shakespeare's technique in unfolding events that preceded the action of his plays. He draws a contrast between the comparatively simple, 'epic' methods of the early plays, *The Comedy of Errors*, for example, and the highly developed, essentially dramatic methods of late plays like *The Tempest*.

G. R. Waggoner (*PQ*) discusses 'the concept of foreign war as a useful device for maintaining order within a kingdom' in relation to Shakespeare's History plays, especially *Richard II*, *Henry IV*, and *Henry V*. In a talk printed in *Ess. by Divers Hands* (see Chapter I, n. 38), Major the Earl Wavell speaks of Shakespeare's knowledge of war, and of the manner in which he represents the attitude towards the military life both of the officer and of the common soldier.

I. J. Semper (*SNL*) reviews the arguments that have been adduced to show that Shakespeare was a 'crypto-Catholic', and agrees with Arthur Innes that 'the case is not more than presentable'.

In *Shakespeare and Muscovy* (*Slavonic and E European Rev*) J. W. Draper considers the dozen or so references to Russia or Russian manners in the plays, and suggests that Shakespeare probably derived most of his knowledge from voyagers or from his observation of Russians who came to England, though some touches may derive from written records. K. B. Danks draws attention (*NQ*) to several passages where the imagery shows Shakespeare's knowledge of the form of torture known as *peine forte et dure*, that is, pressing to death.

The annual and quarterly publications remain to be noticed. In *Shakespeare Survey*[29] the central theme is Shakespeare's style, but a few articles on other topics are included. The volume contains the customary notes on Shakespearian study and production overseas, and a survey of the 1953 contributions to Shakespearian scholarship in which critical studies are reviewed by Clifford Leech, works on Shakespeare's life, times, and stage by Harold Jenkins, and textual studies by James G. McManaway.

The emphasis in this year's issue of *Shakespeare Jahrbuch*[30] is likewise on style and language. In addition to about a dozen articles, the volume as usual offers book reviews and digests of articles in journals, a survey of German Shakespearian productions, and a bibliography (1949–50). It also gives an account, from Wolfgang Stroedel's pen, of the five-day festival held at Bochum to celebrate the ninetieth birthday of the Shakespeare-Gesellschaft, and publishes the Archbishop of Cologne's opening address and Rudolf Alexander Schröder's festival oration on *Troilus and Cressida*, which is noticed later in this chapter. (Stroedel describes the Bochum festival for English readers in *Sh Q*.)

Shakespeare Quarterly[31] preserves all its regular features. Of particular value

[29] *Shakespeare Survey: An Annual Survey of Shakespearian Study and Production. No. 7*, ed. by Allardyce Nicoll. C.U.P. pp. viii+168. 18*s*.

[30] *Shakespeare Jahrbuch*, herausgegeben im Auftrage der Deutschen Shakespeare-Gesellschaft von Hermann Heuer, unter Mitwirkung von Wolfgang Clemen und Rudolf Stamm. Band 90. Heidelberg: Quelle & Meyer. pp. 439. DM. 31. 56*s*.

[31] *Shakespeare Quarterly*, published by the Shakespeare Assn. of America, New York.

are the annotated bibliography for 1953 in the Spring issue, and the survey of Shakespearian scholarship in 1953 by Hereward T. Price.

The *Shakespeare Newsletter*,[32] now in its fourth year, appears six times a year. It provides digests of articles and unpublished lectures, reviews of books and productions, and a few short original articles. Useful too are the abstracts of completed theses and lists of theses in progress which may encourage the exchange of information between scholars working in similar fields.

Renaissance Papers (Univ. of S. Carolina Press), a selection of the papers read at the Renaissance Meeting held at Duke University in April, was not available when this chapter was written. It contains the following papers that relate to Shakespeare: *Law in Shakespeare*, by Louis Marder; *William Charles Macready as a Shakespearean Critic*, by Carol Jones Carlisle; *'Richard II' and the Image of the Betrayed Christ*, by I. B. Cauthen, Jr.; and *Verdi's 'Macbeth'*, by Edward F. Nolan.

5. *Language, Style, and Versification*

The only full-scale study of Shakespeare as a poet is F. E. Halliday's *The Poetry of Shakespeare's Plays*.[33] Shakespeare, Halliday reminds us, is 'of all writers in the world the supreme creator of character', and his characters 'are what they are because of what they say, or rather because of how they say it, because of the poetry'. It follows, then, that the aesthetic criticism of Shakespeare's plays must begin with an appreciation of the poetry. Retaining the 'accepted' chronology, with its division of Shakespeare's dramatic career into five main 'periods', and indeed to some extent confirming this chronology by the evidence of changing and developing techniques, Halliday sets out to show that there is a peculiarly 'Shakespearian core' discernible throughout the canon. At the same time, almost every play demonstrates Shakespeare's never-failing interest in the exploration of new techniques and new forms of expression. Play by play, Halliday analyses the language, the versification, and the imagery, and brings out their relation to the dramatic content. He writes well both of Shakespeare's growing mastery of dramatic poetry seen against the background of whole plays, and of innumerable individual passages.

In *The Poet and the Player* (*Sh S*) George Rylands develops further the thesis of his British Academy Shakespeare Lecture for 1951 (noticed in *YW* xxxiv), that the actors of today must 'train their ears and tongues and train our ears to the whole great art of Shakespeare's music making'.

M. C. Bradbrook points out (*Sh S*) that comparatively little has been written on the central problems of Shakespeare's style. Having surveyed, under appropriate headings, works of the last fifty years that are relevant to this subject, Miss Bradbrook suggests that 'the time is ripe for a volume which should stand with Chambers on the stage, with Pollard and McKerrow and Greg on the texts'.

In a stimulating article, also in *Sh S*, Gladys D. Willcock passes in review the doctrines of the leading Elizabethan grammarians and orthoepists, and shows that, far from finding his opportunity 'in the rankness and wildness of the language', as George Gordon maintained, Shakespeare relinquished his adherence to Elizabethan

[32] *The Shakespeare Newsletter*, ed. by Louis Marder, Pembroke State College, Pembroke, N. Carolina. (London: Wm. Dawson & Sons, Canon House, Macklin St., W.C. 2.)

[33] *The Poetry of Shakespeare's Plays*, by F. E. Halliday. London: Duckworth. Cambridge, Mass.: Bentley. pp. 196. 15*s*. $3.50.

linguistic theory, as well as his Elizabethan inventiveness, 'more reluctantly than other poets and dramatists born in or near his decade, such as Chapman'. He began to write 'in a literary world revelling in schemes and tropes', and wrote always 'in co-operation with a linguistically intent and active national mind'. Miss Willcock's British Academy Lecture,[34] in which she analyses the language and poetry of Shakespeare's early plays, is to some extent an illustration of what she says here. In these plays Shakespeare is essentially an Elizabethan poet, and his work 'shares . . . very fully in the tastes and habits, the tricks of style, of the non-dramatic poetry and prose of the latter '80's and early '90's—the age of open and unashamed artifice'. Yet he had by nature 'a deep sense of the heart or base of speech, of *mother*-tongue'; and though his language is 'literary', it remains within the comprehension of his audience, and 'does not involve any necessary incompatibility with reception in the theatre'.

Miss Willcock's approach to Shakespeare's style is further developed in two articles in *Sh J*, Kenneth Muir's *Shakespeare and Rhetoric* and R. A. Foakes's *Contrasts and Connections*. Like Miss Willcock, Muir points out that Shakespeare's verse 'deliberately and ostentatiously employed rhetorical artifice, and it gave pleasure in direct proportion to its rhetorical skill'. All the great plays contain elaborate speeches which we can appreciate fully only if we are conscious of their rhetorical structure. Muir goes on to discuss in some detail Shakespeare's use of puns. Foakes concerns himself especially with deliberate changes in style within individual plays. He suggests, with illustration, that these changes, from blank verse to rhyme or to prose, for example, are designed to guide our response to what is being said. In the comedies their chief function is to provide contrasts; in the tragedies they serve to lead the auditor from the artificial to the real. In the tragedies, however, the emphasis is on continuity; 'often through iteration of stylistic devices, and imagery, a sense of unity of style is maintained', as Foakes demonstrates by an examination of *Macbeth*.

Also in *Sh J*, Thomas Finkenstaedt makes a plea for a full-scale study of Shakespeare's versification, and indicates, with illustration, the lines on which it should be based. In his Yale Festival lecture (see n. 23) Helge Kökeritz makes a similar plea on behalf of Shakespeare's language. He reviews what has so far been done in this neglected field of study.

In *Sh S* A. C. Partridge examines the orthography of four Quartos in which he believes Shakespeare's habits of spelling, punctuation, elision, contraction, and the like to have been preserved with some degree of fidelity: the first Quartos of *Venus and Adonis* and *Richard II*, and the second of *Romeo and Juliet* and *Hamlet*. He comes to the conclusion that Shakespeare's spelling was somewhat old-fashioned, and that he had little time to keep abreast with new developments in orthography until his contact with Jonson began near the turn of the century; his punctuation was designed largely to secure smoothness and dramatic significance.

In *Sh J* Una Ellis-Fermor writes on *Some Functions of Verbal Music in Drama*. The most general function is 'that of transmitting to our imaginations . . . something of the mood or quality of the play'. Miss Ellis-Fermor offers an interpretation of *All's Well* which she has derived from a willing

[34] *Language and Poetry in Shakespeare's Early Plays*, by Gladys D. Willcock. (British Academy Shakespeare Lecture, 1954.) O.U.P. pp. 15. 3*s*. 6*d*.

resignation of her imagination to the verbal music of the play. Shakespeare, she says, 'appears to attempt the revelation of a world like that of *Cymbeline* and *The Winter's Tale* where the chief characters . . . possess a high nobility, because high bearing in them is illuminated with courtesy and with urbane forbearance, and because chivalry has disciplined the boisterous force of the passions, turning them into channels graved by purpose and dedicating them to its intent'. She goes on to show how the music of Coriolanus's speeches is adapted to his varying moods.

In *Das Schauspielerische in der Diktion Shakespeares*[35] Richard Flatter discusses some of the principles by which the translator of Shakespeare should be governed. Shakespeare is a master of subtle effects both of rhythm and of sound, and the translator who fails to reproduce these effects misses much of what is most essentially dramatic in his writing. Flatter illustrates the failings in this respect of the famous versions of Schlegel, and shows how in his own translations he has consistently sought a diction which will preserve Shakespeare's sound-effects.

Rudolf Stamm's pamphlet, *Shakespeare's Word-Scenery*,[36] begins by emphasizing the value of the work done by stage-historians towards the interpretation of Shakespeare's plays. Stamm goes on to demonstrate how the playwright supplements the comparatively meagre resources of his stage by the use of 'word-scenery'; in the first and third scenes of *Macbeth*, for example, the 'visual impressions' of the audience are raised to the proper imaginative pitch, and their 'sense of place and time' is attuned to the terrible moral event that is taking place. Stamm illustrates various ways in which Shakespeare indicates the scene of his action.

It might have been expected that the loss of inflexional endings would impoverish the English language as a vehicle for fine writing or subtleties of expression. Bogislav von Lindheim (*Sh J*) illustrates, largely from Shakespeare, one means by which Elizabethan writers compensated this loss, that is, by the transference of the syntactical functions of words ('syntaktische Funktionsverschiebung'). Thus nouns are frequently made to do service as verbs, and other parts of speech, too, change their functions; and by the addition of prefixes words are given new meanings and new relationships.

A complementary study by Hannelore Stahl, also in *Sh J*, deals in some detail with Shakespeare's enrichment of the language by means of suffixes.

Alfred Schopf's theme (*Sh J*) is Shakespeare's use of recurrent words. Sometimes dominant traits of character are established by the constant association of particular epithets with particular persons; or it may be particular types of metaphor, like the beast-metaphors attached to Richard III. More complex is the manner in which important themes are developed by the repetition of words: 'honour' in *1 Henry IV*, 'commodity' in *King John*, 'love' and 'honour' in *Julius Caesar*.

J. C. Maxwell discusses (*MLR*) several Shakespearian passages in which *at once* appears to bear a sense not attributed to it in Shakespearian dictionaries and glossaries: that is, 'at one stroke, heat, etc.; with one sweep; once for all'.

[35] *Das Schauspielerische in der Diktion Shakespeares*, von Richard Flatter. (Shakespeare-Schriften, 1. Heft.) Wien: Walter Krieg. pp. 34.

[36] *Shakespeare's Word-Scenery, with Some Remarks on Stage-History and the Interpretation of His Plays*, by Rudolf Stamm. Zürich: Polygraphischer Verlag. pp. 34. Sw. Fr. 3.75.

6. *Works on Individual Plays and Poems*

In this section the plays are treated in the order of the First Folio.

After drawing attention to the diversity of critical opinion of *The Tempest*, Hermann Heuer illustrates (*Sh J*) some of the ways in which the language of the play reflects different aspects and levels of the real and the visionary.

'To dismiss *The Two Gentlemen of Verona* as only another tale of friendship and love is to misread it', says Thomas A. Perry (*Sh Q*). 'It is primarily the timely story of the Italianated youth in whom false friendship and false love accompany the attempts of the youth to acquire sophistication.' Perry examines the basic source of the play—the tale of Felis and Felismena in Montemayor's *Diana*—and the Elizabethan attitude towards the Italianate Englishman in order to demonstrate that Proteus is Shakespeare's portrait of a 'wry-transformed traveller'.

Roy F. Montgomery suggests (*Sh Q*) that in Ford's comparison of his love to 'a fair house built on another man's ground' (*Merry Wives*, II. ii. 224), there is an allusion to the Theatre, which was built on ground of which Burbage's lease expired in April 1597.

In an article in *Sh Q* John L. Harrison considers Shakespeare's use of the conventional association of heart and tongue in *Measure for Measure*, where, he contends, it 'reflects the justice–mercy, appearance–reality theme of the play'. He analyses several episodes in which the utterances of the tongue are at variance with the motives of the heart, and concludes that 'the measure for measure principle . . . is realized in the play at more than one level, and predominantly in terms of the degree of unity or disunity of heart and tongue'.

Francis Fergusson's essay on *The Comedy of Errors* and *Much Ado* (*Sewanee Rev*) is designed to bring out the contrast between the simple fun of the earlier play and the 'enigmatic humor' of Shakespeare's maturity.

Moth's 'l'envoy' in *Love's Labour's Lost* (III. i. 103–4) has been fairly generally accepted as a meaningless jingle. Stanley B. Greenfield interprets it (*RES*) as a foreshadowing of the scene (IV. iii) in which the King and his courtiers reveal that they have forsworn themselves by falling in love. The fox, the ape, and the humble-bee, he says, may be taken to represent the King, Longaville, and Dumain, while the goose is Berowne. Russell A. Fraser contends (*Sh Q*) that Moth's reference to a dancing horse (I. ii. 51) cannot be reliably associated with Banks's famous horse Morocco, and hence used as evidence in dating the play. There appears to have been more than one performing horse in Elizabethan England, as Fraser shows by a quotation from John Hall's *Court of Vertue* (1565).

A Midsummer Night's Dream is the subject of several notes. Kenneth Muir sets out to show (*Sh Q*) that Shakespeare probably 'consulted six or seven versions of the Pyramus story before writing his tedious brief scene'. As Muir's quotations show, he seems most often to have borrowed from the somewhat bathetic version in Thomas Mouffet's poem, *The Silkewormes and their Flies*, which, though not published until 1599, appears to have been available in manuscript some years earlier. However, Muir's main purpose in this article is to analyse Shakespeare's methods in the simultaneous handling of many sources. He points out that several different works were consulted or recalled during the composition of other plays, such as *Richard II* and *Lear*, and suggests that the time has come for 'a full-length study of

Shakespeare's use of multiple sources'. Quince's play provides the material for another article by Muir, *Shakespeare as Parodist* (*NQ*). This play, says Muir, 'serves to satirise not only the crude mingling of tragedy and comedy still prevalent in the lower levels of popular drama in 1595, but also many of the poetic absurdities into which the poetasters of the age were liable to fall'.

Karl Hammerle draws a parallel (*Sh J*) between Shakespeare's picture of Titania's bower and Spenser's descriptions of Phaedria's isle, the Bower of Bliss, and the Garden of Adonis. Terence Spencer suggests (*MLR*) that Shakespeare caused Lysander to describe 'Demetrius' as a vile name (II. ii. 106–7) because in his reading of North he found in the lives of Antony and of Demetrius Poliorcetes several references to Demetrius's wantonness and faithlessness in love.

Antonio's melancholy at the very beginning of *The Merchant of Venice*, says K. B. Danks (*NQ*), would be recognized by Shakespeare's audience as a forewarning of his tragic role in a tragi-comic plot.

Many critics have regarded *The Taming of the Shrew* as only partly Shakespearian; K. Wentersdorf's analysis of the imagery (*Sh Q*) convinces him that it is wholly by Shakespeare. First he finds several comparatively simple metaphors common to what E. K. Chambers regarded as the 'Shakespearian' and the 'non-Shakespearian' scenes. Turning to extended images and 'image-clusters' of the type that have come to be accepted as characteristically Shakespearian, he lists with appropriate parallels some twenty that occur in the scenes which Chambers assigned to a collaborator. Next he traces a line of iterative imagery running through the whole play, an imagery based on the idea of taming a hawk and on the associated themes of bird hunting and snaring. Finally he points out that there are 'several parallels of idea, vocabulary and phrasing to Shakespeare's undisputed writings'. The inequality of poetic style, he concludes, is due to hasty writing, for 'the imagery indicates that the play was the work of but one playwright, and that this playwright was Shakespeare'.

Thelma Nelson Greenfield (*PQ*) compares the Inductions of the anonymous *Taming of a Shrew* and Shakespeare's *Taming of the Shrew* to demonstrate that, more than is usual with Elizabethan inductions, Shakespeare 'brings his Induction into an organic relationship with the main play. . . . The contrast between the literal world of Sly and the world of dramatic poetry is emphatic and meaningful.' Terence Spencer (*MLR*) thinks that 'old Iohn Naps of Greece', who is mentioned among Christopher Sly's cronies, may have been a real person. There is evidence that, of the many Greek mercenary soldiers who were employed in various parts of Europe in the sixteenth century, some found their way to England; John Naps may have been one such veteran who had settled down in a Warwickshire village.

The First Night of 'Twelfth Night',[37] by Leslie Hotson, is an engrossing book. From interesting documents that he has tracked down, including a memorandum of the Lord Chamberlain and letters of Don Virginio Orsino, Duke of Bracciano, who was an honoured guest of Queen Elizabeth at her Twelfth Night festivities in 1600/1, Hotson sets out to reconstruct what he believes to have been the first performance of *Twelfth Night*. He argues with some persuasiveness that it was specially commissioned for perform-

[37] *The First Night of 'Twelfth Night'*, by Leslie Hotson. London: Hart-Davis. New York: Macmillan. pp. 256. 21s. $4.50.

ance before the Queen and the distinguished Don Orsino on this particular Twelfth Night. Unfortunately one vital link in the chain of evidence is missing: none of the documents names, or recognizably describes, the play that was seen on this occasion. Nor is it entirely easy to believe that the *Twelfth Night* that we know was written to order and produced within ten days, as Hotson claims; or that Elizabeth and the Italian Orsino would enjoy as flattery the parts of Olivia and the Illyrian Orsino. Hotson's well-argued case cannot be accepted as proved. His book remains of considerable interest, however, and of some value for what it adds to our understanding and enjoyment of *Twelfth Night*, and to our knowledge of the Elizabethan background. Hotson also repeats the substance of a *Sewanee Review* article noticed in this chapter last year, in which, having demonstrated that an arena stage was sometimes used for dramatic performances in private halls, he argues less satisfactorily for a similar method of presentation in the public theatres.

In *Sh Q* Helen Andrews Kaufman argues, from parallels in situation and dialogue, that in the composition of *Twelfth Night* Shakespeare was indebted not only to the anonymous *Gl'Ingannati* and Nicolo Secchi's *Gl'Inganni*, but also to another of Secchi's comedies, *L'Interesse*. She believes, too, that Shakespeare was influenced by 'Secchi's portrayal of witty, self-reliant and ardent young girls of good family, and by his humorous but sensitive treatment of romantic love'. In discussing Charles Lamb's account of the actor Bensley's interpretation of Malvolio as a tragic figure, Sylvan Barnet declares (*PQ*) that Lamb is 'writing of his own Malvolio, rather than of Bensley's'. Moreover, his picture of the tragic Malvolio 'is strangely inconsistent with his own theory of comedy'. In *Renaissance News* Sydney Beck contends that the setting of 'O mistresse mine' in Morley's *Consort Lessons* of 1599 was intended to 'go with the verses in Shakespeare's play', and hence that there was some collaboration between Morley and Shakespeare. In the following number of the same journal John H. Long disputes Beck's conclusions.

Three or four articles treat of the History Plays in general terms. Irving Ribner (*PMLA*) attempts a definition of the genre. After reviewing similar attempts by other writers, he lays emphasis on the didactic purposes of Elizabethan writers who used historical material, whether in dramatic or non-dramatic works. An historical play, he says, was one which fulfilled what the Elizabethans considered the serious purposes of history; that is, it offered attractive opportunities for exercises in style, and it had a practical value in that it taught moral and political lessons and celebrated the past and present glories of the author's native land. Moreover, there was inherent in history a romance which has a wide popular appeal in every age, and which seems especially to have delighted the Elizabethans. Structurally the Tudor history play has its roots in primitive folk ritual and the medieval religious drama. In another article, *Morality Roots of the Tudor History Play*, in *Tulane Stud in Eng*, Ribner amplifies this last point with an analysis of some Morality elements in plays of this type.

In *The Early Historical Plays*, a lecture delivered at the Yale Shakespeare Festival (see n. 23), Arleigh D. Richardson, III, speaks about the background and significance of the early Histories, especially the *Henry VI* plays, and suggests that they deserve more respectful attention than they generally receive. Writing on *The Problem of Order in Shakespeare's Histories* (*Neo-*

phil), Johannes Kleinstück contends that 'Shakespeare did not teach us the doctrine of Order, but presented us with the problem of order'. This he did especially in the Histories, the world of which 'is conspicuously lacking in order'.

A new twist is given to the Baconian Theory in *Shakespeare with Bacon*,[38] by H. Grute. Grute tabulates passages of Shakespeare which have parallels in Bacon's writings in an attempt to show that 'Bacon and Shakespeare wrote the English History plays in collaboration, as part of Bacon's idea to propagate some periods of their country's history through theatrical presentation. They are a combination of Bacon's tremendous range of knowledge and thought portrayed by Shakespeare in magnificent language.'

Analysing some strains of imagery in *King John*, E. C. Pettet (*Ess Crit*) draws attention to 'the emphatic recurrence of words and images connected with heat and fire'. Many of these images are linked either with eyes or with the notion of torture or torment by fire, suggesting that the Hubert-Arthur scene exercised 'a compulsive effect on Shakespeare's imagination'. Later in the play there are 'antithetical heat and coldness images arising from John's poisoning and fever'.

Reviewing the evidence for various theories on the date of composition of the *Henry IV* plays, John W. Draper (*Neophil*) considers in particular the implications of 'the evidences of "Oldcastle" that linger in Part II', and of the line 'Not Amurath an Amurath succeeds', and suggests 'the winter of 1595–96 for the composition of Part II, and for Part I, a few months earlier in 1595, immediately after the writing of *Richard II*'. C. A. Greer (*NQ*) offers fresh support for A. E. Morgan's claim that a play now lost was the common source of *Henry IV*, *Henry V*, and *The Famous Victories of Henry the Fifth*. In a later article in *NQ* Greer lists many parallels to substantiate his belief that in the composition of *Henry IV* and *Henry V* Shakespeare was strongly dependent on *The Famous Victories* 'for plot, order, thought, incident, phraseology'.

In *'Henry IV' and the Elizabethan Two-Part Play* (*RES*) G. K. Hunter illustrates some of the features of the two-part play of Shakespeare's day. Such unity as we find in these plays, he says, 'depends on a parallel setting-out of the incidents rather than on any picking-up of all the threads of Part One'. The connexion between the two parts of *Henry IV* 'formalizes a unity of this kind: the unity of the play is that of a diptych, in which repetition of shape and design focuses attention on what is common to the two parts'.

Falstaff comes in for a good deal of attention. In *A Falstaff for the 'Bright'* (*Mod Phil*) Elmer Edgar Stoll argues against Dover Wilson's view that Falstaff was not intended by his creator to be thought a coward, and that the 'brighter', 'more judicious' members of an Elizabethan audience would have recognized this fact. The rich comedy of the tavern scene after the robbery at Gadshill, says Stoll, and of other scenes as well, depends on the very fact that Falstaff is a coward. D. C. Boughner (*Anglia*) shows, by reference to many early plays, how the characteristics of the bragging Vice and of the medieval *caballarius gloriosus* combine with those of the Plautine *miles gloriosus* in the literary ancestry of Falstaff.

Reminding us of the fondness for gagging of comic actors like Tarlton and Kemp, Joseph Allen Bryant, Jr.,

[38] *Shakespeare with Bacon: An Examination of the English History Plays commonly attributed to Shakespeare*, by H. Grute. Newtown: Montgomeryshire Printing Co. pp. 88. 7*s*. 6*d*.

suggests (*S in Ph*) that Shakespeare succeeded in forestalling any gagging of Falstaff's part by giving him 'the best tricks in the clown's repertory', while still making him 'an essential part of the play in which he appeared'. He claims further that 'Falstaff, whether by accident or design, also assimilated and perpetuated the living memory of the greatest clown of them all, Dick Tarlton'. In Falstaff's words at II. iv. 463, 'thou art essentially made without seeming so', Henry Hitch Adams (*Sh Q*) rejects the emendation of 'made' to 'mad'. Relating this speech to the earlier one (246–53) in which Falstaff declares that in sparing the Prince at Gadshill he was 'a cowarde on instinct', he explains it as meaning 'that Hal is made of the essence of princeliness, even though his actions do not seem to show it'. C. A. Greer suggests (*NQ*) that the reason why Falstaff's wit is less keen and appropriate in *2 Henry IV* and *The Merry Wives* than in *1 Henry IV* is that in the later plays 'he does not have to fulfil the dramatic purpose for which he was created, that of entertaining Hal'.

Robert Adger Law writes (*Sh Q*) about a passage concerning Edmund Mortimer in Hall's *Chronicle* the full significance of which has not been seen by editors of *1 Henry IV*. G. Blakemore Evans points out, also in *Sh Q*, that there is no authority for the reading 'elfskin' at II. iv. 225. Quartos 1 and 2 have 'elsskin', and in view of the surrounding imagery, Evans believes that this may be a compositor's misreading of 'elshin', a variant of 'elsin', an awl.

C. Overbury Fox proposes (*NQ*) that at *2 Henry IV*, IV. iv. 92, 'haunch of winter' should be emended to 'haunt' or 'haunts of winter'.

Warren D. Smith (*JEGP*) develops the view that the Choruses of *Henry V* 'were added some time after the play had been written, possibly after the publication in 1600 of the quarto, which omits them . . . and that they were composed especially for a performance at Court'. He claims that the reference in the fifth Chorus to 'the general of our gracious Empress', generally held to be an allusion to the Earl of Essex, applies more appropriately to Essex's successor as commander-in-chief in Ireland, Charles Blount, Lord Mountjoy. From the references in the Prologue to 'this wooden O', 'this unworthy scaffold', and 'this cockpit', he infers that the Court performance was held in the cockpit at Whitehall Palace.

J. C. Maxwell (*DUJ*) discusses several passages in *Henry V*, and one from the quarrel scene in *Julius Caesar*, where he thinks Dover Wilson has underestimated the subtlety of Shakespeare's effects. He himself believes that Shakespeare meant more to be read into these episodes than Wilson is willing to admit. Haldeen Braddy (*Sh Q*) finds in Froissart the source of the Dauphin's boast about his flying horse (III. vii). At II. ii. 103–4, 'though the truth of it stands off as gross As black and white', J. C. Maxwell (*NQ*) would like to read 'black on white'; had 'on' been spelt 'one', it might well have been misread as 'and'.

Robert Adger Law (*S in Eng*) considers in some detail the closeness with which the chronicles are followed as sources for the three parts of *Henry VI*, and finds significant differences between the treatment in Part I and in the other two parts. He concludes that 'the composition and general style of *Parts 2* and *3* link them together in a manner different from their junction with *Part 1* and imply some difference in authorship'. *Part 1* seems to him to be fundamentally a Talbot play, revised by Shakespeare probably after the composition of the other two parts. Alvin B. Kernan (*S in Ph*) notes the

frequency and aptness with which sea–wind–tide imagery is used in *3 Henry VI*. This dominant symbol of the play is represented in *The True Tragedie of Richard Duke of York* only by a couple of conventional ship images of the type found everywhere in Elizabethan poetry, and any theory of the relationship of the two plays must take into account the absence of the sea–wind–tide pattern in *The True Tragedie*. For the father–son episode in *3 Henry VI*, II. v, Joan Rees (*NQ*) thinks that Shakespeare's source was probably a passage in *Gorboduc* (v. ii. 180 ff.) rather than the generally accepted passage in Hall's *Chronicle*.

In an article on *Richard III* (*Sh Q*) Wolfgang H. Clemen speaks of how 'the astounding originality of [Shakespeare's] plays is balanced by the equally amazing integration and amalgamation of dramatic tradition'. He sees *Richard III* as an early example of this relationship. Shakespeare, says Clemen, 'gave roundness, unity and coherence to the chronicle play'. *Richard III*, for example, has an extremely well-planned and closely knit plot; it has also what O. J. Campbell called a 'carefully wrought moral architecture'.

This year's studies of *Troilus and Cressida* show some diversity of opinion. In a lecture printed in *Sh J* Rudolf Alexander Schröder affirms that the Prologue is an integral part of the play. The whole work he regards as a species of sermon on penitence, with a special application to the times in which it was written. Winifred M. T. Nowottny (*Ess Crit*) sees in the play 'a great antithesis between two approaches to life, that of the statesman and that of the individual creative imagination'. Ulysses typifies policy, and Troilus is a type of the poetic nature, and the antithesis between them is 'that between Opinion and Value—between social values and private imaginative values'. George Wilbur Meyer (*Tulane Stud in Eng*) thinks it 'clear that Shakespeare has given us a picture of confusion, of political, social, and moral chaos. Every planned action in the play, except the treachery of Achilles in the gang murder of Hector, ends in futility.' Shakespeare's main point in *Troilus and Cressida* 'was that war fought in an unworthy cause by opponents dedicated to false ideals of private honor results in folly, frustration, and disorder for both sides'. Abbie Findlay Potts lists (*Sh Q*) some Jonsonian echoes which suggest that Shakespeare was influenced by *Cynthia's Revels* and *Poetaster* in the writing of *Troilus and Cressida*, and which throw light on passages otherwise puzzling or out of key with the traditional story of Troy.

D. J. Enright (*Ess Crit*) describes *Coriolanus* as having 'certain qualities of an intellectual debate'. The treatment of the central figure 'as a subject for argument' extends even to the common people. The tragedy is 'the tragedy of Rome: its sickness is traced to a pronounced lack of self-understanding both in its people and in Coriolanus'. Also writing in *Ess Crit*, Kenneth Muir expresses the opinion that the critics, apart from John Palmer, have been too harsh in their view of the Tribunes as 'utter scoundrels' or 'comic villains'. He reminds us that on occasions the Tribunes behave more nobly than the Patricians and suggests that Shakespeare saw the points of view of both parties.

In *The Tale of Julia and Pruneo* (*HLB*), Ernest H. Wilkins enlarges upon James Wardrop's description (*HLB*, 1953) of an anonymous *novella*, one of ten items in a fifteenth-century manuscript in the Harvard College Library, which is in many respects very close to the story of *Romeo and Juliet*. Wilkins shows that Luigi da Porto, who gave the story of Romeo

and Juliet what is virtually its final form, based it to a great extent on Masuccio da Salerno's tale of Mariotto and Ganozza; he very probably also 'knew and used either the existing *novella* of Julia and Pruneo . . . or a lost version very closely related to it'. Rolf Soellner (*NQ*) believes that Shakespeare took from Erasmus's *De Conscribendis Epistolis* the association of philosophy with armour and milk at *Romeo and Juliet*, III. iii. 54–56. Benjamin Boyce (*NQ*) takes editors of *Romeo and Juliet* to task for adopting Pope's 'yew-trees' and 'yew-tree' at v. iii. 3, 137, instead of accepting 'young Trees' and 'yong tree' from the second Quarto. In *Sh Q*, Richard Hosley, while agreeing that an upper level of the stage was used in playing the two Balcony scenes, disputes the current theory that the upper stage was used also for the 'Upbraiding' (III. v. 69–242), the 'Potion' scene (IV. iii), and the 'Lamentation' (IV. v).

The imagery of *Julius Caesar* has been largely neglected as a key to the understanding of the structural unity of the play. In an article in *Sh Q* R. A. Foakes demonstrates that the various themes in language and action 'all suggest a full circle of events in the play, civil war leading to civil war, blood to blood, imaged in the beginning and close of a day. They form a large part of the play's structural framework, and perhaps indicate that the structural unity of *Julius Caesar* lies in the birth and completion of the rebellion.' The imagery also brings out qualities in the characters of the three principal figures, Caesar, Brutus, and Cassius. All three are 'noble and yet weak; none has the stature of hero or villain'. Ernest Schanzer sets out (*NQ*) to establish for the anonymous *Caesar's Revenge* an importance as a source for *Julius Caesar* 'only second to Plutarch'. He brings forward no close verbal parallels, however, and such general correspondences as are found in the two plays appear to be either commonplaces of Elizabethan revenge tragedy or characteristic expressions of Shakespeare's outlook on civil discord and on society as a whole.

Why does *Julius Caesar*, a play otherwise deficient in humour, open with the scene in which the Tribunes bandy puns with a carpenter and a cobbler? Norman Nathan suggests (*NQ*) that this is Shakespeare's method of establishing a good-humoured bond between the actors and the groundlings in the theatre. Also in *NQ*, Howard Parsons claims that in the list of Dramatis Personae Flavius and Marullus should be described as senators rather than tribunes. A glance at Plutarch should convince him that editors are right in accepting Rowe's description of them as tribunes.

In a Yale Festival lecture (see n. 23) Eugene M. Waith argues that sacrilege is a central theme of *Macbeth*. 'Macbeth's ambition is not only a threat to the entire kingdom of Scotland, but a defiance of everything that makes him a man, with his special place in the divine scheme of things.' This theme is strikingly developed in Act IV, Scene iii, a scene which is as a rule drastically cut in the theatre and almost entirely ignored by critics. Waith pleads for its retention in the theatre and its more careful consideration by scholars. The sin of Macbeth, says Robert Speaight, 'was essentially a sin against nature' (*Nature and Grace in 'Macbeth'*, in *Ess by Divers Hands*. See Chapter I, n. 38). Speaight shows how far Macbeth and his wife 'have to become unnatural' before they can commit their crimes. In time, however, 'avenging grace' takes charge of events, and order is restored. 'No ending in Shakespeare', Speaight declares, 'is more profoundly theological' than that of *Macbeth*. In *'Macbeth': A Study in Paradox* (*Sh J*) Margaret D. Burrell

discusses 'the murky ambiguity of morality and language that distinguishes the play'. In no other play, she says, 'are the anomalies of man's nature more vividly portrayed. . . . Nowhere else is the purposeful incidence of linguistic anomalies higher.' All who breathe the infected air, but above all the Macbeths, speak at times in equivocal terms.

Other writers are interested in paradox in *Macbeth*. F. G. Schoff (*NQ*) points out that the 'fair is foul' paradox is developed with great variety and intensity in the 'Dark Lady' sonnets. K. B. Danks (*NQ*) feels that the recurrence of the word 'strange', which is used eighteen times, adds to 'the prevailing mystery that enshrouds' the play. Paul H. Kocher (*Sh Q*) contends that the doctor who attends Lady Macbeth has more dramatic importance than has been recognized. His remarks show that she is not suffering from melancholy, a physical condition, but from a guilty conscience. 'The interior action of *Macbeth*', says Kocher, 'is basically about conscience and its effect.' Norman Nathan (*NQ*) suggests that in writing the passage at I. iv. 28–33 ('I have begun to plant thee . . .') Shakespeare had in mind the opening verses of Jeremiah xii. According to Jeremiah, it is the ungodly who are being planted to flourish. Howard Parsons (*NQ*) proposes emendations in five passages of the play.

In failing to recognize the fundamental importance of Fortinbras in the design and symbolism of *Hamlet*, says Jean Paris, in *Hamlet, ou les Personnages du Fils*,[39] all previous commentators have missed the central significance of the play. Like Hamlet and Laertes, Fortinbras has laid upon him the duty of avenging a father, a father who was slain, and some of his territories seized, by King Hamlet on the very day that Prince Hamlet was born. His situation is parallel to that of Hamlet, in that he too is a dispossessed prince who is prevented from carrying out his vengeance. The three young men represent different degrees of the same personage, the Son of the Son versus Father theme which figures so frequently in early literature. Fortinbras is the initial victim of the play, and it ends in the restitution of his rights; he is, in effect, its hero.

Karl Polanyi (*Yale Rev*) sees the key to *Hamlet* in the line, 'To be or not to be; that is the question'. Hamlet does not wish to die, yet he hates to live. That is his dilemma. Adrien Bonjour (*Eng Stud*) takes exception to the conclusions of a *PMLA* article of 1951 by Roy W. Battenhouse. There is not the slightest hint in the tragedy, he says, 'that Christian assumptions and resources might have avoided a pitiable outcome'. In a new analysis (*Sh Q*) of the imagery in *Hamlet* which centres on sickness, mortality, and corruption, Richard D. Altick observes how insistently Shakespeare stresses the notion of the stench that accompanies gangrenous wounds and putrefaction. Lester G. Crocker (*PMLA*) makes a comparative study of *Hamlet*, *Don Quijote*, and *La Vida es Sueño*, in which he finds 'strong bonds of relationship' which, in their contrasts as well as their similarities, reflect 'light from one work upon the other, and . . . upon the intellectual outlook and preoccupations of the time'.

S. G. E. Lythe (*NQ*) suggests that Shakespeare moved the setting of *Hamlet* from Jutland to Elsinore because he would know from merchants and sailors a great deal about Elsinore, a town which occupied a key position in Baltic trade. In *Sh Q* Roger J. Trienens brings forward parallels to support his belief that, in his inter-

[39] *Hamlet, ou les Personnages du Fils*, par Jean Paris. Paris: Éditions du Seuil, 1953. pp. 189. Fr. 450.

change with Polonius at III. ii. 393–402, Hamlet likens the cloud to a camel, a weasel, and a whale because these creatures all symbolize lust. Examining the scene in which Ophelia's body is brought to burial, Maurice J. Quinlan concludes (*Sh Q*) that the rites referred to are those of the Catholic burial service.

In an article in *TLS* (31 Dec.), E. P. Kuhl puts forward the view that Spenser's references to Hercules in *The Faerie Queene* (v. i. 2) and *Prothalamion*, and Shakespeare's in *The Merchant of Venice* and *Hamlet*, are to be taken as allusions to the Earl of Essex. John Waldron (*NQ*) wants the word 'machine' in Hamlet's letter to Ophelia (II. ii. 124) to be glossed as 'this device' (of an antic disposition), 'this game'. It could thus be seen 'as a kind of hurriedly improvised "code" word', which Hamlet hopes Ophelia will understand, but which will puzzle his enemies. In *Sh Q* Willard B. Pope quotes from the diary of Benjamin Robert Haydon two interesting passages in which Haydon speaks of performances of Ducis's version of Hamlet that he saw at Versailles, and of the 'dreadful' impression they made on him.

Defending *King Lear* against charges of structural weakness, Otto Bergemann sets out to show (*Sh J*) that the nature both of the central figure, who after the first act is 'passive and suffering', and of the action, which involves extremes of feeling, imposes a different type of presentation from that of the other tragedies. James L. Rosier (*JEGP*) discusses the 'Lear Universe' in relation to Hooker's exposition of the *lex aeterna*, which governs 'the universe as a whole and in its component parts, figured in the metaphor of the great chain of being'.

Analysing in *King Lear* the recurrent strain of imagery based on clothing and nakedness, Thelma Nelson Greenfield shows (*Sh Q*), by reference to several miracle and morality plays, that Shakespeare's handling of this motif retains important traditional associations; Shakespeare's artistry in using it, however, is more complex and more fully satisfying than that of his predecessors. The link between Shakespeare and the medieval playwrights is illustrated also by K. W. Salter, who draws attention (*NQ*) to some similarities between *Lear* and *Everyman*. In the same issue of *NQ* Theodore C. Hoepfner gives reasons for assigning the last speech of the play to Edgar, with the Folio, rather than to Albany, with the Quarto. Also in *NQ*, Gyles Isham elaborates a suggestion of G. M. Young that Shakespeare may have been drawn to write *Lear* by the story of Brian Annesley of Lee, who died in 1604. Annesley had three daughters, the youngest of whom was named Cordell—or Cordelia on the occasion of her marriage and in the entry of her burial; his relations with them were not unlike those which Holinshed describes as existing between Lear and his daughters. D. M. Anderson (*NQ*) proposes that 'With plumed helm thy state begins thereat' (IV. ii. 57) should be emended to 'With plumed helm his state begins thy rout'.

Kenneth Muir (*NQ*) draws attention to 'the iteration in *Othello* of "free" and "liberal", and the frequent contrast between freedom and slavery'. It is generally accepted that Shakespeare owes his reference to 'the Ponticke Sea' (*Othello*, III. iii. 453–6) to his reading of Holland's translation of the Elder Pliny. Terence Spencer (*MLR*) suggests that the phenomenon of the perpetual current of the Bosporus and the Hellespont was so much a commonplace in Elizabethan, as in ancient, times, that Shakespeare would not need to be told about it by Pliny. In *PQ* Marvin Rosenberg joins issue with E. E. Stoll over his 'sceptical

criticism' of Othello. In *S in Ph* Rosenberg discusses the eighteenth-century alterations and cutting of *Othello* on the stage, and their interest as reflections 'of the early triumph of "refinement"'.

In a Yale Festival lecture (see n. 23), Norman Holmes Pearson describes *Antony and Cleopatra* as 'a play on words, as well as a play made from them'. At the beginning Antony and Cleopatra seem inaccessible to us; they speak in superlatives. As they prove their right to share nobility, their words no longer carry hyperbole. In *A Plot-Chain in 'Antony and Cleopatra'* (*NQ*) Ernest Schanzer refers to Shakespeare's use of 'chains or clusters of images', images so closely associated in his mind that, when one element of such a chain occurs to him, the rest follow almost as a matter of course. Schanzer suggests that this habit of association could extend beyond his choice of words to the plotting of his plays. The sequence of events in *Antony and Cleopatra* embracing the marriage of Antony and Octavia and the renewed rupture with Caesar is closely similar to a sequence in *King John*.

In an 'image-cluster' centred on the word 'kite' in the first scene, Kenneth Muir (*NQ*) finds support for Shakespeare's partial authorship of *The Two Noble Kinsmen*.

David I. Masson (*Neophil*) analyses several passages in the Sonnets to bring out various 'modes of repetition, permutation and modulation' in sound, and the aesthetic effect of such sound-patterns. In *States of Mind: States of Consciousness* (*Ess Crit*), James R. Caldwell illustrates from Sonnet LXIV his thesis that 'the purpose of a poem . . . is to define and convey to the reader a total state of consciousness'. Douglas L. Peterson (*Sh Q*) claims that the source for Sonnet CXXIX ('Th' expense of spirit . . .') is a passage in Wilson's *Arte of Rhetorique*.

7. *Theatre and Actors*

From Robert Speaight comes an excellent biography of William Poel,[40] written at the invitation of the Society for Theatre Research to commemorate the centenary of the birth, in 1852, of this unjustly neglected pioneer of modern methods in Shakespearian production. Speaight succeeds admirably in recreating Poel's warm and sensitive yet intensely compelling personality, and he gives a full account of the devoted labours by which he strove to promote a better understanding of Shakespeare's stagecraft. This well-documented book will be valued by anyone interested in the production of Elizabethan drama. In an article in *SNL* Speaight enlarges upon Poel's attempts to reconstruct Elizabethan methods of staging, and upon his 'ferocious' pursuit of perfection in his productions.

Two works by Hugh Hunt are relevant to this survey. *Old Vic Prefaces*[41] is a collection of the 'prefaces' which Hunt reads to his cast before productions at the Old Vic. These are practical guides to the acting of the plays, and make no pretensions to being scholarly; yet they contain much sensible literary criticism, and often serve as correctives to a too strictly academic approach.

Under the title *The Director in the Theatre*,[42] Hunt publishes four Rockefeller Foundation lectures which he delivered at Bristol University, together with his 1954 Bergen Lecture

[40] *William Poel and the Elizabethan Revival*, by Robert Speaight. The Society for Theatre Research. Heinemann. pp. 302. 21*s*.

[41] *Old Vic Prefaces*, by Hugh Hunt. Routledge. pp. xii+193. 16*s*.

[42] *The Director in the Theatre*, by Hugh Hunt. Routledge. pp. ix+111. 10*s*. 6*d*.

at Yale. In the first of these stimulating talks Hunt defines what he understands by the term 'the Art of the Theatre', and examines the function of the director, with special reference to the work of Craig, Poel, Granville-Barker, Stanislavsky, and Bertolt Brecht. He goes on to discuss the obligations of the director towards the author, the actor, and the audience; and finally he suggests methods whereby the theatre may be enabled to hold its own against competing forms of entertainment. The subject of the Bergen Lecture is more specifically Shakespearian production. Here Hunt faces many of the problems confronting the modern producer of Shakespeare; among other things, he advocates the use of an open stage and of simple forms of scenic representation.

In a pamphlet[43] sponsored by the Society for Theatre Research, Arthur Colby Sprague records many examples of stage business in Shakespearian productions which have come to his notice since he wrote *Shakespeare and the Actors* (1944). Sprague's notes add a good deal to our knowledge of the stage-history of *Hamlet*, *Macbeth*, and *1 Henry IV*; and he has discovered new facts about the acting at various periods of several other plays.

Margery Bailey pleads (*Eng Journ*) for a closer attention to the impact of Shakespeare in the theatre as a basis for the criticism of his plays. She illustrates her thesis with some perceptive comments on *The Merchant of Venice* and *Hamlet*.

In *Producing Shakespeare*, a lecture delivered at the Yale Festival (see n. 23), Frank McMullan discusses past conventions in the production of Shakespeare. Pointing out that Elizabethan methods of staging are not known in all their details, he puts forward a case for using at least some modified version of the present-day stage which will allow of simplicity of background, speed, continuity, and an intimate co-operation of actors and audience. Reviewing some modern tendencies in the acting of Shakespearian roles (*Sh S*), T. C. Kemp commends the vigour and individuality which go into the playing of the minor no less than the major parts; he illustrates his comments by reference to some striking recent productions.

In a Yale Festival lecture (see n. 23), Davis P. Harding, speaking of Shakespeare's audience, suggests that it was collectively a better-educated audience than is generally supposed. This is also the view of Stanley Gardner who, in a letter in *TLS* (14 May), points out that *Lylies Grammar* 'was going through a yearly impression of 20,000 copies', and that writer after writer 'makes it clear that his book is intended for the poor and humble'.

In *Vaulting the Rails* (*Sh S*) J. W. Saunders argues persuasively that the yard of the Elizabethan theatre must have been used in some types of scene requiring two levels. On such a hypothesis the difficulties attending the use of some part of the upper stage in the monument scenes of *Antony and Cleopatra* would be removed; moreover, some of the crowd scenes and battle scenes seem to demand this method of staging. The use of 'Ways to the Yard' would not only have improved the accessibility of the stage; it would also have increased the intimacy of actors and audience which was so essential a feature of Elizabethan production. In a letter in *TLS* (10 Dec.) William Empson disputes Hotson's 'arena' theory in relation to 'the Elizabethan stage as a whole, and the Court stage in particular'. The evidence does not support the view that plays were acted on the floor at Court;

[43] *The Stage Business in Shakespeare's Plays*, by Arthur Colby Sprague. Society for Theatre Research. pp. 35. (For members of the Society.)

all the documents mention a stage. Moreover, 'mansions', Empson believes, could only be conveniently used against a 'back' to the stage. Also in *TLS* (31 Dec.), W. W. Greg draws attention to Hotson's error in calling *Twelfth Night* a leap-year play; there was a 29 February in 1599/1600, but not in 1600/1.

Carol Jones Carlisle (*S in Ph*) recalls several early nineteenth-century expressions of Lamb's view that 'the plays of Shakespeare are less calculated for performance on a stage than those of almost any dramatist whatever', and goes on to show that the faith of the players 'that only through acting could Shakespeare's plays receive their best interpretation' triumphed over the closet critics. In a paper printed in *Neue Schweizer Rundschau* Rudolf Stamm describes some of the ways in which the Shakespearian research of recent years has been of service to producers and actors. Then he discusses the innovations of such pioneers as William Poel, Nugent Monck, and Granville-Barker, and the experiments in Elizabethan staging carried out at the Mermaid Theatre and at Harrow School.

In *The Times* (26 March) Leslie Hotson identifies and describes the Curtain theatre in a 'View of the Cittye of London from the North towards the Sowth' which was probably made shortly after 1600, and which is in a collection at the University of Utrecht. In *Sh Q* A. M. Nagler writes about the various types of stage that were used on the Continent in the sixteenth century. In *Sh S* Charles J. Sisson gives some new information about the Red Bull company and its actors. In *Shakespeare and the Acting of Edward Alleyn*, also in *Sh S*, William A. Armstrong demolishes the view that parts of Hamlet's advice to the players are to be regarded as strictures on Alleyn's acting. Alleyn was an exceptionally gifted and versatile actor, he was highly esteemed by those who were most competent to judge his abilities, and his views on acting almost certainly coincided with those of Shakespeare himself.

Twice Have the Trumpets Sounded[44] is a record of the second Shakespearian festival held at Stratford, Ontario, compiled by Tyrone Guthrie, Robertson Davies, and Grant MacDonald. Davies provides a lively account of Guthrie's methods as a director, and reviews the productions—*The Taming of the Shrew*, *Measure for Measure*, and the *Oedipus Rex* of Sophocles. Guthrie discusses the present policy of the festival and makes suggestions for the future. Macdonald contributes charming sketches of the principal players in their various roles.

In *Sh Q* Arnold Edinborough tells how this Canadian festival was brought into being through the initiative of Mr. Tom Patterson, and describes the productions of *Richard III* and *All's Well* with which it was inaugurated in 1953.

Several further articles in *Sh Q* are devoted to reviews of Shakespearian seasons or productions. Richard David reviews the 1954 season of Stratford on Avon. Arthur Colby Sprague covers *Richard III*, *Coriolanus*, *Othello*, and *Hamlet*, as they were staged in New York in 1953–4. Bernard Miles and Josephine Wilson describe three seasons of production at the Mermaid Theatre. Dorothy Rose Gribble writes about the first Shakespearian tour, with *Macbeth*, of Plantagenet Productions in 1954. Ross Phares discusses the Centenary College productions of *Hamlet* and *Romeo and Juliet*. Taking us off the beaten track, Alan S. Downer gives

[44] *Twice Have the Trumpets Sounded: A Record of the Stratford Shakespearean Festival in Canada, 1954*, by Tyrone Guthrie, Robertson Davies, and Grant Macdonald. Toronto: Clarke, Irwin. pp. xiv+193. $4.50.

a most interesting account of the 'Hamlet Year' in Scandinavia.

In *Sh Q* Hugo Klajn describes the work of the best Yugoslav translators and actors of Shakespeare, and the impact of Shakespeare on the new Yugoslavia, where interest in him is 'greater than ever before and greater than in any other foreign dramatist'.

Many other articles on Shakespearian productions on stage, cinema, television, and radio are listed in the *Sh Q* bibliography.

8. *Allusions and Echoes*

Several contributors to *NQ* draw attention to possible Shakespearian echoes or allusions. C. G. Thayer suggests that in the description of Win-the-Fight Littlewit in *Bartholomew Fair* (IV. v. 21–27), Jonson, while taking his details from Markham's *Cavelarice*, is also satirizing Shakespeare's description of the horse in *Venus and Adonis*, 295–300. A. Davenport finds parallels between passages in Lyly's *Campaspe* and two speeches of Falstaff. Frank W. Bradbrook argues that Cleopatra's 'dream' of Antony owes a particular debt to a passage in Nashe's *Christ's Tears over Jerusalem*, and that Shakespeare may have had the same speech in mind when he wrote Prospero's 'farewell speech' in *The Tempest*. Leonard Schwartzstein notes in *The Double Falsehood* several borrowings from *Hamlet*, *Romeo and Juliet*, and *Lucrece*. And C. Overbury Fox finds echoes of Gaunt's speech, 'This royal throne of kings . . .', in Richard Niccols's *Sir Thomas Overburie's Vision* (1616).

In *JEGP* Francis J. Nock shows how deeply E. T. A. Hoffmann admired and was influenced by Shakespeare; he found in Shakespeare's works 'the perfect expression of his dramaturgical beliefs concerning character, plot, unity, form of expression'. In *Sh Q* Edward P. Vandiver, Jr., finds that the American novelist William Gilmore Simms owes much to Shakespeare in his 'border romances of the South'.

VIII. LATER ELIZABETHAN AND EARLY STUART DRAMA

By ARTHUR BROWN

PRIDE of place amongst the contributions to this subject in 1954 must undoubtedly be given to Miss Madeleine Doran's *Endeavors of Art*,[1] in which she has attempted a synthesis of the many studies which have been made of the various parts of the background against which the Elizabethan dramatists worked—critical theory, rhetorical theory and education, inherited literary forms, theatrical conventions, ideas about style, and so on. She takes as her starting-point some ideas proposed by Heinrich Wölfflin in his *Principles of Art History* and attempts to apply these to literature as he applied them to painting, sculpture, and architecture. His thesis is that alterations from age to age in the mode of vision, or of imaginative beholding, alter the formal possibilities open to the artists of any given period. 'The historian has to reckon with stages of the imagination. Instead of asking "How do these works affect me, the modern man?" and estimating their expressional content by that standard, the historian must realise what choice of formal possibilities the epoch had at its disposal. An essentially different interpretation will result.' Miss Doran sets out to discover what choice of formal possibilities was open to the Elizabethan dramatist, and the result is an extremely detailed and valuable account of the context of ideas and assumptions about literature in which he worked. She discusses first a set of limiting renaissance attitudes towards and ideas about literary art generally, then the important ideas about the drama particularly, and the problems, particularly those of structure, faced by the dramatists; she discusses the important subject of 'eloquence', and the related ideas of imitation, verisimilitude and decorum, and the didactic theory of poetry. She then gives an account of the concepts of kinds of drama, and the conflicts between old and new forms, problems of character and plot construction, and the final great problem of achieving form adequate to meaning. Not the least interesting part of her material is concerned with the discrepancies between Elizabethan literary theory and practice, the former claiming no small amount of lip service, but frequently lagging behind the latter. Her discussion of the various ways in which the dramatists, in particular Shakespeare and Ben Jonson, faced up to and solved these many problems forms an extremely valuable contribution to the understanding of Elizabethan and Jacobean drama. This is not an easy book to read—the nature of the subject forbids that—but it is one which the serious student of the period cannot afford to ignore.

George Chapman and John Ford claim individual studies this year. The former is the subject of a book by Ennis Rees,[2] who feels that Chapman's tragedies have been misunderstood with remarkable consistency. In his

[1] *Endeavors of Art.* A study of form in Elizabethan drama, by Madeleine Doran. Madison: Univ. of Wisconsin Press. pp. xv+482. $6.

[2] *The Tragedies of George Chapman:* Renaissance Ethics in Action, by Ennis Rees. Harvard U.P. O.U.P. pp. 223. 36*s*.

first chapter he makes use of much of Chapman's non-dramatic work to build up a picture of the dramatist's 'Christian Humanism', and his conception of a good man as one in whom learning and virtue combine to give him self-mastery, one who opposes justice to policy and the contemplative life to the active. In the light of this creed Ennis Rees then re-examines the tragedies and shows how Bussy and Byron, far from being heroic characters, represent in effect all that Chapman believed a virtuous man should avoid, while Cato, Clermont, and Chabot represent the truly virtuous heroes in whom self-control has made all the difference. Rees has some interesting remarks to make on Chapman's use of irony and contrast, and on the chronology of the plays.

Robert Davril's *Le Drame de John Ford*[3] is indeed an exhaustive study of the dramatist from almost every conceivable angle. Beginning with an introductory chapter on melancholy in the drama from Marston to Ford and the relationship of this to the Stoicism which is reflected in much of Ford's early work, the book contains some new biographical material, a study of Ford's early prose and verse, a discussion of his collaborations with Dekker, Rowley, Middleton, Webster, and Massinger, of the influence upon his plays of Burton's *Anatomy of Melancholy*, of his characters, themes, and dramatic technique. The extreme thoroughness with which Davril has dealt with his subject can arouse nothing but admiration.

Some of the material in Jean Gagen's book, *The New Woman: Her Emergence in English Drama 1600–1730*,[4] falls within the purview of this chapter, for she is concerned with the interest, very often satirical, shown by writers of the period in the 'learned lady', represented, for example, by Eugenia in *Sir Gyles Goosecap*, Philocalia in Marston's *Parasitaster*, Lady Would-Be in *Volpone*, Rosalura and Lillia Bianca in Fletcher's *Wild-Goose Chase*. Most of Miss Gagen's material, however, is post-Restoration, for, as she points out, before 1600 the learned lady was still too much of a novelty to have occurred to playwrights of the public theatres as a fit subject for serious dramatic treatment; satire was a different matter, but Miss Gagen suggests that it was perhaps unwise for dramatists to indulge in too much satire on the subject while the most eminent of all learned ladies was still on the throne.

The Malone Society continued its valuable work in making available in reliable form not only plays but other material of dramatic interest. The first of its two volumes for this year, *Collections III*, edited by Jean Robertson and D. J. Gordon, is a Calendar of Dramatic Records in the Books of the Livery Companies of London, 1485–1640, and contains a wealth of fascinating information about the Midsummer Shows and the Lord Mayors' Shows during this period. A number of the most prominent dramatists of the time, among them Munday, Dekker, Middleton, and Heywood, were employed by the Companies for the composition of these pageants, and these records show, in some detail, just how elaborate they could be, and also how expensive. Future dramatic historians will find much valuable raw material in this volume. The second of the Society's publications was Robert Daborne's *Poor Man's Comfort*, edited from British Museum MS. Egerton 1994 by Kenneth Palmer. The Introduction sets out the little that is known for certain about the play, but quite pro-

[3] *Le Drame de John Ford*, by Robert Davril. Paris: Didier. pp. 554. Fr. 1,400.

[4] *The New Woman: Her Emergence in English Drama 1600–1730*, by Jean Gagen. New York: Twayne Publishers. pp. 193. $3.50.

perly refrains from guessing about the tantalizing problem of the relationship between this manuscript version of the play and the version printed in the quarto of 1655; the aim of this edition, says the editor, is to provide a basis for further investigation.

From the Golden Cockerel Press came a very handsome edition of William Browne's Inner Temple Masque, *Circe and Ulysses*, edited, with an essay on Browne and the English Masque, by Gwyn Jones. This is, of course, a collector's piece, and all concerned in its production are to be congratulated on a remarkably attractive volume. Paper, printing, illustrations, and binding are of the standard we have come to expect from this press, and Jones's essay is in keeping with its setting.

It is convenient to mention here a note by John P. Cutts on the original music to Browne's Inner Temple Masque, and other Jacobean Masque music (*NQ*). Cutts reports the discovery of an original setting of the Sirens' song, 'Steer hither steer your winged pines', in an early seventeenth century music manuscript in St. Michael's College Library, Tenbury Wells. He believes that the setting may be Robert Johnson's, although no composer's name appears. A companion manuscript in the same library contains settings of songs from Daniel's *Hymen's Triumph*, Jonson's *Oberon*, and Campion's *Lords' Masque*.

Marlowe received a good deal of attention this year. In *The Ancestry of Christopher Marlowe* (*NQ*) P. D. Mundy attempts to build up a genealogical table of the dramatist's ancestors in Canterbury and other parts of Kent from an examination of a number of wills proved in the Archdeaconry of Canterbury; there are, perhaps, some rather weak links in the chain.

In 1951 T. M. Pearce wrote an article (*MLQ*) in which he discussed the first part of *Tamburlaine* as showing Marlowe's conception of his hero as a soldier-poet or scholar-warrior in the mould of the Italian courtier described by Castiglione. In the same periodical this year he takes up the words which appear on the title-page of the third edition of the second part (1606), '. . . his forme of exhortation and discipline to his three Sonnes . . .', and suggests that *discipline* in the sense used by Tamburlaine was an outgrowth of proposals by Ascham, Elyot, and others for training in arms and physical skills along with intellectual and moral studies; that the second part of the play portrays the education of at least two youths along the lines proposed by Sir Humphrey Gilbert in his recommendations for the establishment of a Royal Academy; and that finally the play may be considered Marlowe's answer to Gosson and others who called the plays of the time mirrors of effeminate and degenerate ways of life.

Irving Ribner writes on *Marlowe and Machiavelli* (*Comp Lit*) and discusses the many misunderstandings by scholars of the position and influence of Machiavelli in Elizabethan thought and literature. He finds a 'peculiar ambivalence' in the situation, in that 'we find the name Machiavelli used as a symbol for all that is evil for Elizabethan Englishmen and as a tag for the villains of stage and fiction. On the other hand we find Machiavelli's thought widely paralleled in Elizabethan political writings, even by those very writers who at other times make free use of the popular stereotype of Machiavellianism.' This ambivalence is particularly clear in Marlowe. 'On the one hand we find in Marlowe's serious political thought, particularly in *Tamburlaine*, about as close an approximation of Machiavelli's central premises and conclusions as anywhere

in Elizabethan writings. On the other hand we have the classic example of popular Machiavellianism in *The Jew of Malta*.' Ribner discusses both plays in detail to show how in the latter, despite its prologue, there is absolutely no reflection of Machiavelli's own ideas, while in the former Marlowe treats Tamburlaine entirely in the tradition developed for him by the humanist historians, 'a symbol of the Renaissance *virtu*, precisely the type of leader whom Machiavelli saw as capable of reforming a corrupt Italy, unifying it, and expelling its foreign invaders'. In the one play there is the popular stage burlesque of Machiavelli, in the other a serious exposition of his actual philosophy. Ribner also discusses *'Tamburlaine' and 'The Wars of Cyrus'* (*JEGP*), suggesting that J. P. Brawner, in his edition of the latter in 1942, overstates the case for its being nothing more than a romantic play. Ribner believes that there is in it also a distinct element of the Elizabethan notion of the function of history, the use of events of the past in order to teach political doctrine of serious contemporary significance. It bears some relation to the developing Tudor history play not only in political doctrine but in certain motifs which continue to be traditional characteristics of the soldier-king. Ribner discusses the norm of Elizabethan political orthodoxy (which includes such ideas as the providential scheme of the universe, the divine right of kings, passive obedience of subjects) which he finds clearly represented in *The War of Cyrus*, and the opposing political heresies which he finds just as clearly in *Tamburlaine*; he concludes that the former play, far from being merely an imitation of the latter, may in fact have been published deliberately in 1594 as an antidote to it.

Astronomical imagery in *Tamburlaine* is discussed by Mary Ellen Rickey in *Renaissance Papers* (Univ. of South Carolina). She draws attention to the frequency with which Tamburlaine is associated with the sun and Zenocrate with some kind of benevolent heavenly power which is the source of the sun's light and strength. Part I of the play then corresponds to the rise of the sun, Part II to its decline, particularly after the death of Zenocrate. Further astronomical imagery is concerned with the constellations which guided Tamburlaine's birth, and, by contrast, those controlling the horoscopes of his victims. Other scattered and more general astronomical images serve the function of keeping the colossal dimensions of the action before the reader's mind.

Bent Sunesen's article, *Marlowe and the Dumb Show* (*Eng Stud*) is concerned very largely with a detailed examination of Gaveston's opening soliloquy in *Edward II* ('I must have wanton Poets, pleasant wits . . .'). He suggests that it 'makes an extraordinarily expressive gesture towards the very centre of the dramatic structure'. Each item in it seems to be a symbolic foreshadowing of something that is to follow in the play—the nature of the relationship between Gaveston and Edward, the abandoning of manliness on the part of the king, the treatment of the king by his nobles. Sunesen suggests that we have in this speech Marlowe's attempt to do for his audience what was formerly done by the now outmoded dumb show, to give in brief, and often in an allegorical form, the course of events in the individual acts. The allegorical element had frequently become so overpowering as to be incomprehensible, and dumb show had come to be used for other purposes in a play. But Marlowe has placed 'the deeply serious prefiguring of the original kind of dumb show in an impregnable position by making it the nucleus of his dramatic structure'.

In *Chapman's 'Caesar and Pompey':*

an Unperformed Play? (*MLR*) J. R. Brown re-examines the evidence in this problem. The author's dedication to the 1631 copies suggests that the play has never been acted; the title-page of the 1653 copies states that it has been acted at Blackfriars. Sir E. K. Chambers suggested that performance took place after 1631, but it has also been suggested that the publishers of the 1653 edition were making a false statement to promote sales. Greg's bibliographical description of the seventeenth-century copies supports the latter view; those of 1652 and 1653 were merely reissues of old sheets with new title-pages, and with no name of printer, publisher, or bookseller. Against this T. M. Parrott draws attention to the unusual number and fullness of the stage directions as compared with Chapman's other plays, and suggests that this might point to stage copy carefully marked for performance becoming printer's copy. Brown disputes this, and says that the stage directions suggest rather that the author was writing with a very clear picture of the stage in his mind. He also suggests that corruptions, discrepancies, and muddles in the text, and the unwieldy list of dramatis personae, support the theory that the play was never acted.

Sir Gyles Goosecap has usually been attributed to Chapman and dated between 1601 and 1603. In a note on the dating (*NQ*) R. J. Fusillo gives reasons for thinking that certain lines in the play date it between the visit of Byron in September 1601 and before the visit of Nevers in April 1602. Other lines he interprets as a reference to the licence granted on 7 August 1601 to William Lord Compton to 'take up greyhounds for the queen's disport', and to the approaching winter of that year.

P. G. Philias, in *An Unpublished Letter about 'A Game at Chess'* (*MLN*) prints the letter of remonstrance from the Spanish Ambassador to James about the performance of the play (from P.R.O. State Papers, Spain, S. P. 94/31, f. 132) which led to the banning of the play on 17 August 1624, the closing of the Globe, and the summoning of Middleton and the players for an inquiry.

Another interesting document about this play is printed and discussed by Geoffrey Bullough in *MLR*. This is a verse letter from a manuscript commonplace book in the British Museum (MS. Add. 29492) written by a certain Thomas Salisbury. In it Salisbury describes the play, interprets some of the characters, and closely paraphrases part of a scene. The manuscript also contains versions of a rhyming petition supposedly addressed by Middleton to James from prison. The book belonged originally to Sir Thomas Dawes, surveyor of the outposts and customs farmer under James I and Charles I; Bullough gives a brief account of the family and of the remaining contents of the book, and suggests that the letter was probably obtained late in 1624 or early in 1625. He discusses the identity of its author, and suggests that he was the son of Robert Salisbury, a sailor, of All Hallows, Barking, that he was born in 1587, went to Christ's Hospital and Peterhouse, and became a priest in 1613. Bullough then discusses some problems of dating and interpretation of parts of the letter, and the method of its composition. He concludes that although it is practically worthless as poetry, 'it is valuable as showing what an educated member of the audience, a divine interested in public affairs, admired in Middleton's satiric play, its topicality, its pointed personal references, its "sound" attitude in religion and politics, its witty fancy'.

Karl L. Holzknecht writes on *The Dramatic Structure of 'The Changeling'* (*Renaissance Papers*, Univ. of

South Carolina). He attempts to refute some common criticisms of the play, that it is, for example, a masterpiece marred by an irrelevant, inferior sub-plot, that it is unfortunately named after a character in the secondary action, and that as a whole it is poorly constructed. He suggests first that the play is not named after Antonio, the pretended madman, who alone is called 'the changeling' in the original dramatis personae, since this word could also be used in one or other of its seventeenth-century senses of Beatrice herself, of Alsemero, of Diaphanta, and of Franciscus; second, that the main plot and the sub-plot are actually parallels of action, the story of Alsemero and Beatrice being matched by that of Jasperino and Diaphanta and of Isabella and Alibius; third, that by finally bringing together all the mad transformations that various kinds of love have wrought, by ringing variations on the theme of transformation, the authors have produced a play that is structurally sounder than critics have supposed.

Thomas Heywood is dealt with in two articles. In the first (*Renaissance Papers*, Univ. of South Carolina) Arthur Brown discusses some of the problems to be faced in a proposed edition of Heywood's plays. He draws attention to the present unsatisfactory state of affairs with regard to the text of these plays, to the problems of canon, of proof correction during the printing process, and of corrections and revisions in later editions. Heywood claimed to have been involved to some degree in about 220 plays, but seems to have been careless about their ultimate fate; only a small proportion of this number can now be identified with any certainty. A number of these show signs of heavy proof-correction, probably made necessary by Heywood's abominable handwriting, but it is not clear how authoritative these corrections are. There is, however, some slight evidence that Heywood may have been personally concerned in the revisions which appear in later editions of some of the plays.

The second article on Heywood, *Th' untun'd Kennell. Notes sur Thomas Heywood et le théâtre sous Charles Ier*, by Michel Grivelet (*Étud ang*), takes its motto from Carew's verse for Davenant's 1630 edition of *The just Italian*. It contains material about the attacks on actors connected with the Red Bull and the Cockpit, and discusses problems arising from Heywood's *Love's Mistress*. Grivelet shows how some of these points are illuminated by reference to Heywood's passages on actors and acting in *The Hierarchy of the Blessed Angels*, and indicates how important it is that scholars of the theatre should not confine themselves entirely to *dramatic* works.

William W. Main, writing on *'Insula Fortunata' in Jonson's 'Every Man out of His Humour'* (*NQ*), maintains that the real significance of this reference by Cordatus (Herford and Simpson, iii. 438) has been overlooked. The 'fortunate island' very appropriately signifies the land of fools and folly, and therefore serves as a fitting setting for the humorous butts of the play. He finds support for this assertion in Erasmus's *Praise of Folly*, where Folly describes his birthplace: 'I was brought foorth even amidds the Islands which . . . are called Fortunate' (Latin: 'in ipsis insulis fortunatis'). Jonson was thus drawing on what was probably a well-established sixteenth-century tradition.

In *'Catiline' and the Nature of Jonson's Tragic Fable* (*PMLA*) Joseph A. Bryant suggests that not enough serious consideration has been given to Jonson's manipulation of his source material in his two Roman tragedies, and deals more particularly with *Catiline* from this point of view. 'Jonson's

ordering of his fable, rightly understood,' he says, 'gives the clue to why and how he expected these plays to be judged as tragedies rather than merely as serious history plays.' He compares *Catiline* in some detail with the source material in Sallust's *Bellum Catilinae*, and shows that, although the influence of Sallust is unmistakable in plot, dialogue, and characters, yet Jonson has made certain significant additions, notably those which concern the supposed complicity of Julius Caesar in Catiline's plot, taken from the accounts of Plutarch and Dio, which result in a plausible version of the conspiracy but one which Sallust would have rejected utterly. This setting of Caesar and Catiline against Cato and Cicero has the result of making the play into 'an illuminating symbol for an action of much greater scope: the whole rise and fall of the Roman Republic'. Unfortunately, in order to appreciate this Jonson expects us to have in mind the form of the material as it appeared in Sallust and his other sources, and he has clearly overdone the 'use of such an allusive technique in a play intended for the public theatre'. Bryant distinguishes between Shakespeare's history plays, in which the focus of interest is always on human personalities and human conflicts, and Jonson's, in which the state itself takes the role of tragic protagonist.

The staging of the eavesdropping scene in *Sejanus* has for long been a problem. Allan Gilbert proposes a solution in *The Eavesdroppers in Jonson's 'Sejanus'* (*MLN*). It will be remembered that Rufus and Opsius are to conceal themselves 'betweene the roofe, and seeling' while Latiaris, as *agent provocateur*, leads Sabinus on to treasonable words. Jonson gives no directions in the text; Herford and Simpson suggest that the scene was played on the upper stage, that the spies mounted a rope ladder into the 'hut' above, drew up the ladder after them, and descended it again at the discovery. Gilbert mentions several objections to this theory, and suggests that the answer is to be found in Tacitus, Jonson's source for the passage, who is quoted in the margin of the quarto, and who says that to hear the subversive words the conspirators applied their ears to holes and cracks. Sabinus and Latiaris are said by Tacitus to have talked in a bedroom; this might have been acted in the 'study' behind the platform stage, or on the floor above, in the 'chamber'. If the former, the spies would have talked and listened in the 'chamber'; if the latter the eavesdroppers would have been higher up in the music gallery. The reading 'holes' in the line, 'Shift to our holes, with silence', is confirmed by Tacitus; there is no need to adopt the emendation 'hole' suggested by Sir E. K. Chambers.

The plot of *Volpone* is the deceiver deceived; the wisdom of the world is made to appear foolish. This is the position held by John S. Weld in his article *Christian Comedy: 'Volpone'* (*S in Ph*). The opening scene has the function of adumbrating this moral, and of establishing the character of Volpone, a foolish worldling worshipping gold. Misapplication of moral satire and philosophy, use of rhetoric, deliberate use of unrealism reminiscent of masque and morality (with material from popular sermons, emblem books, books of devotion, and didactic verse) —all these lead up to the unifying theme of the play as the folly of worldliness.

In a study of *The Annotations of Ben Jonson's 'Masque of Queenes'* (*RES*) W. Todd Furniss shows how these add detail to make up for the reader's lack of a stage setting and an authenticity which makes the theme (that knowledge is virtue and ignorance is sin) even more powerful. In

two appendixes Furniss gives a list of books used by Jonson in his annotations, and further annotations upon the annotations themselves. The same writer has a note in *MLN* on *Jonson, Camden and the Black Prince's Plumes*. In Jonson's *Prince Henries Barriers* (1610) Merlin refers to the Black Prince's wearing plumes at Crécy. There is no such detail in Holinshed, from whom Jonson took much of the historical material for the *Barriers*, and Furniss suggests that he got it from the second edition of Camden's *Remaines* (1614); although this appeared four years after the performance of the *Barriers*, it was two years before the latter's first appearance in print in the Jonson folio of 1616.

The description of Win-the-Fight Littlewit in *Bartholomew Fair* (IV. 5. 21–27) is the subject of a note, *Ben Jonson, Markham and Shakespeare* by C. G. Thayer (*NQ*). He thinks that the description was not only based on the picture of a perfect horse in Markham's *Cavelarice*, but that Jonson had also in mind that in Shakespeare's *Venus and Adonis* (295–300), and that he was here satirizing his friend's stanzas.

R. G. Howarth has re-examined the British Museum copy of Dekker's pageant *Troia-Noua Triumphans, London Triumphing*, written in 1612 for the installation as Lord Mayor of Sir John Swynnerton, a Merchant Taylor. On the title-page of this a contemporary hand has written the word 'Marchantailor' opposite Dekker's name, and this has led to the conclusion that Dekker was a member of the Company, as John Webster was. But Howarth points out that there is no evidence in the company's records that this was so, and he concludes that the note on the pageant's title-page was either a mistake or intended to refer to Sir John Swynnerton.

Although not a strictly literary article, M. E. Lawlis's *Another Look at Simon Eyre's Will* (*NQ*) must have a certain appeal for the student of Dekker. Lawlis examines the will at Somerset House with a twofold purpose; to correct John Stow's account of it on a few points of fact, including the date of Eyre's death, and to outline briefly the parts that Stow arbitrarily omitted.

In *Marston's Use of Seneca* (*NQ*) John Peter examines a Senecan borrowing in *Antonio and Mellida* and compares it with parallel versions by Jasper Heywood and Leigh Hunt in order to see what evidence it provides of Marston's competence as a poet. (The passage in question is from Seneca's *Thyestes*, and begins 'Regem non faciunt opes'.) He finds that Heywood's is a straightforward, crude, and remarkably literal version of the original; that Hunt's resembles Heywood's in being on the whole literal and cast in a strictly metrical form, but that it also shows some measure of reshaping; that Marston's, in the passage beginning 'Why man, I never was a prince till now', has discarded literalism, the poet having 'taken a firm grasp of his original and thrown it into a new shape, omitting and expanding wherever he thought fit'. The result transcends rather than translates the Senecan passage.

'As a coiner of new words, unusual and startling images, and as a master of the telling or arresting phrase, Marston is second only to Shakespeare. Next to Shakespeare, Marston is cited by the *OED* oftener than any of the other writers at work at the turn of the sixteenth century for the first recorded use of specific words or for the first use of long-established words in a new sense.' So writes Gustav Cross in the first of a series of articles, *Some Notes on the Vocabulary of John Marston* (*NQ*), intended to supplement the *OED* recordings from Mar-

ston's works both by adding new 'firsts' and by antedating examples already given. This first article deals with thirty-three words.

Christian Kiefer discusses *Music and Marston's 'The Malcontent'* (*S in Ph*). Each of Marston's plays contains noticeably frequent references to music, but *The Malcontent* contains more, together with actual performances, than any other. When interpreted with regard to contemporary attitudes regarding music, Marston's exploratory use of that art seems to contribute more than is generally acknowledged to the depth and coherence of the play's satiric implications.

Mario Praz, in a letter to *TLS*, identifies the scene of the dead hand and the mock corpses in Webster's *The Duchess of Malfi* as deriving from the similar scene in Herodotus's story of the thieves of Rhampsinitus's treasure.

The significance of Brachiano's line, 'How long have I beheld the devill in christall!', is discussed by G. P. V. Akrigg in *John Webster's 'Devil in crystal'* (*NQ*). In his edition of Webster, Lucas interpreted this as a reference to Vittoria's beauty, and to the prevalent idea that spirits could be enclosed or revealed in crystals or beryls. Akrigg suggests that the reference may also be to a type of small shrine made by cutting a suitably shaped rock crystal into two layers longitudinally, cutting out a cavity, and placing the figure of a saint between them. The reassembled crystal was mounted vertically in a suitable frame of gold or silver which covered the joins at the sides but allowed the light to stream through the crystal. If Webster had such a device in mind the metaphor gains in effect; not only is Brachiano repeating the 'white devil' theme, but he is saying that he has given to the devil Vittoria the worship one gives to a saint set in her crystal shrine.

R. G. Howarth writes on *John Webster's Burial* (*NQ*), and thinks that a reference in the parish register of St. James's, Clerkenwell, dated 3 March 1637, to the burial of a John Webster, was to the dramatist.

In *'The Revenger's Tragedy': Jacobean Dance of Death* (*MLQ*) Samuel Schoenbaum argues that the play fuses elements of tragedy, melodrama, and farce together to produce a macabre unity whose effect is much like that of a Totentanz. It contains the familiar melodramatic revenge framework, farcical situations involving mechanical puppets manipulated by the author, and the bitter atmosphere of Jacobean tragedy; normally a mixture of such elements would be disastrous, but here they produce a disturbing unity. Schoenbaum points to a number of parallels in theme and treatment between the play and what we know of the Dance of Death.

Discussing *The Ethical Design of 'The Revenger's Tragedy'* (*ELH*) Robert Ornstein argues that a disgust with life or with humanity is not a deeply ingrained characteristic of Tourneur's mind and art. The play expresses the intense, but only temporary disillusion of a very orthodox and very conservative mind. Its ethical design, like that of *Volpone*, shows a world apparently without moral law, yet one in which a moral law operates through the inevitable processes of human psychology. Ornstein also writes on *'The Atheist's Tragedy' and Renaissance Naturalism* (*S in Ph*), and describes D'Amville as a curious compound of atheist, materialist, sensualist, nature worshipper, and politician. There is little doubt, however, that he was to Tourneur's audience a familiar and immediately recognizable character, the archetypal Renaissance atheist synthesized from contemporary opinions about, and refutations of, atheism. This point of view is in opposition to previous ones which regarded

D'Amville as a Machiavellian. He is a farcical example of the naturalist who turned his religion into an absurd anti-religion; an atheist, and therefore in Elizabethan eyes a scoundrel, and in the end a coward.

G. H. Blayney, in *Massinger's Reference to the Calverley Story* (*NQ*), suggests that *The Guardian* (1655) contains references to the crime committed by Walter Calverley in Yorkshire in 1605, dramatic accounts of which appeared in *The Miseries of Inforst Marriage* (1607) and *A Yorkshire Tragedy* (1608). Massinger's play was written before 31 October 1633, and he may have had one of these dramatic performances in mind as he wrote on the theme of enforced marriage, and of wardship and its abuses; he seems to use details of language and situation which now appear separately in the other two plays. The history of the Calverley story in the dramatic accounts is far from clear, and Blayney suggests that its possible use by Massinger may help to throw light on the problem.

The Careless Shepherdess has generally been ascribed to Thomas Goffe. In an article on the authorship of the play (*PQ*) Norbert F. O'Donnell thinks this ascription unlikely. The title-page of the published play, dated 1656, nearly thirty years after Goffe's death, says that it was written by 'T. G. Mr. of Arts', and Kirkman's play list (1661) is the first of many to attribute it to Goffe. It is also attributed to him in the Stationers' Register entry of 22 October 1655. But the prologue, which cannot be dated before 1638, nine years after Goffe's death, speaks of the author as if he were alive; both the prologue and the 'Praeludium' suggest that the author was, or aspired to be, one of the gentlemen amateurs who made their first appearance in the theatre in the years after Henrietta Maria's performance in Montagu's *Shepherd's Paradise* (1633); one passage is strongly reminiscent of the opening lines of Jonson's fragmentary last masque, *The Sad Shepherd*, composed in the years immediately before his death in 1637; and two of the songs in the play were claimed by Shirley in the 1646 volume of his poems. Possibly deception on the part of the publishers has led to the ascription of the play to Thomas Goffe, but it is also possible that they were misled by a name on the manuscript and confused Thomas with the obscure Cavalier dramatist John Gough. Thomas Goffe is discussed by O'Donnell in *A Lost Jacobean 'Phoenissae'?* (*MLN*), in which he mentions Jonson's remark to Bishop Plume, 'So Tom Goff brings in Etiocles and Polynices discng of K. Ric. 2d', and suggests that although no known play by Goffe treats of the story of the sons of Oedipus, there is evidence that such a work existed and may still exist. Goffe's surviving work shows his knowledge of and interest in Seneca's *Phoenissae*, there is evidence that his published work does not represent his entire output, and Jonson may have seen the manuscript of such a play on one of his visits to Christ Church.

In *MLR* 1953 Jean Jacquot discussed the supposed atheistic views of Raleigh in relation to those which appear in a speech in *The Tragicall Raigne of Selimus* (1594). He now discusses this play further in connexion with *La conception élisabéthaine de l'athée* (*Étud ang*), and remarks: 'Le monologue de Selimus, dans la mesure où il est destiné à nous révéler les replis ténébreux d'une âme vouée au crime, ne s'écarte en aucune façon de l'orthodoxie religieuse élisabéthaine. Il n'est pas douteux, d'autre part, que son auteur cherche à flatter le goût du public moyen pour le blasphème et les horreurs.'

L. Schwartzstein, in *The Text of*

'The Double Falsehood' (*NQ*) argues that certain passages in the play seem to be deliberate imitations of lines from *Hamlet*, *Lucrece*, and *Romeo and Juliet*; he discounts the suggestion of an earlier editor that the passages in question might have been written by Shakespeare.

In *Some Notes on Thomas Lupton's 'All For Money'* (*NQ*) T. W. Craik draws attention to an apparent borrowing in the play from one of Latimer's sermons of the story of a woman charged with infanticide, illustrating the corruption of justice in return for bribes. He uses the fact that Lupton had a sermon in mind while writing the play as a starting-point from which to examine his structural technique. This, he thinks, is far from artless, and is in fact 'a very deliberately developed argument, proceeding in a series of debates and illustrated by scenes showing the contemporary aspects of the ageless sins which are attacked'.

An emendation in *A Warning for Fair Women* is suggested by Arthur O. Lewis, Jr. (*NQ*). In the passage

> For by this light, my heart is not my own
> But taken prisoner at this frolic feast,
> Entangled in a net of golden wire
> Which Love had slily laid in her fair looks

he proposes to read *locks* for *looks*. He mentions in support of the alteration other examples of the figure in contemporary literature where hair is clearly involved, and suggests that *looks* is either a printer's error or perhaps a variant spelling.

Dora Jean Ashe has an article on *The Non-Shakespearian Bad Quartos as Provincial Acting Versions* (*Renaissance Papers*, Univ. of South Carolina). She discusses some of the now generally accepted fourteen bad non-Shakespearian quartos first with reference to the indications which appear in them of 'prompt-book intent' and next with reference to signs of adaptation for provincial performance. The only one which provides clear evidence under the first head is the manuscript of *John of Bordeaux* ('a bad quarto that never reached print'), and a survey of stage directions in the remainder proves inconclusive. There are clearer indications under the second head, comprising cuts in text and staging requirements, additions of passages of 'rough clownage', and simplified stage properties and staging arrangements.

The Red Bull Company and the Importunate Widow by C. J. Sisson (*Sh S*) examines depositions in the Chancery suit of *Worth* v. *Baskerville*, involving (in 1623) the Red Bull and Queen Anne's Men, which contain 'much for the historian of the stage, for the biographer of actors, and for the student of human nature'. There is evidence from, among others, Christopher Beeston, Richard Perkins, Thomas Heywood, and Thomas Basse, who obligingly give us information about their ages and places of residence at this time. From such information Sisson is able to make deductions about the beginnings of their dramatic careers, while the signatures appended to their evidence enable him to make some cautious guesses on matters of character. There is further information on box-office receipts, and the article is a good example of how much of literary interest can still be gleaned from non-literary documents of this period.

R. A. Foakes writes on *The Player's Passion. Some Notes on Elizabethan Psychology and Acting* (*ES*). The variety and at times contradictory nature of the views held by Elizabethan psychologists make it difficult to relate these views to the detailed presentation of character in the drama; wherever possible the modern reader prefers to interpret the characters in the light of his own psychology, which has in many respects become more subtle. At the same time the peculiari-

ties which we attempt to explain away as stage or literary conventions of the time are all part of the reality of the time and must be apprehended as such —Foakes instances love at first sight, instantaneous change in a character affected by love or jealousy, and so on. Some of these we can accept, others have to be explained to us. Foakes thinks that the notion that Elizabethan acting was largely a formal method needs much closer examination, and that we need to know a good deal more about what the Elizabethans themselves had to say about acting; he indicates some of the sources of information on this matter and the peculiar drawbacks of each source.

The formalistic theory of Elizabethan acting is also examined critically by Marvin Rosenberg in *Elizabethan Actors: Men or Marionettes?* (*PMLA*). He takes as a starting-point a remark from B. L. Joseph's *Elizabethan Acting* (1951) that 'given actors of equal talent, each would be able to perform the same speech in exactly the same way, apart from differences of voice and personal appearance'. Rosenberg points out that this is quite unlike anything known in the later British theatre, and that to reach such an unlikely conclusion too much emphasis has been placed on the supposed youth and lack of skill of the so-called 'boy actors', on passages from plays which are clearly attacking second-rate actors and not describing the general mode of acting, on the interpretation of certain stage directions as 'patterned movement', on the assumption that a rigid time-limit for the performance demanded clockwork-like action, and, above all, on the theory that a clear relationship was felt to exist between actor and orator. Rosenberg goes on to show how in fact Shakespeare and the other dramatists were dependent upon the actor to give an identity to the combination of emotions, desires, and actions that made up a character in a play. 'The great actor's special genius for this task was his sensitivity to the poetry's meaning and emotion as it could be expressed through voice and movement. This sensitivity is not mechanical; it matures and is refined.'

On 29 April 1648 George Jolly and his itinerant acting company made a request to the city authorities of Cologne for permission to play there, and Jolly stated that he came there from England via Bruges. In *George Jolly at Bruges 1648* (*RES*) H. R. Hoppe suggests that Bruges was for various reasons an unlikely place to stop in at that time, but the reference is quite specific. There is evidence that Jolly headed a mixed troupe of Dutch and English players at this time, such mixed companies being known to have toured the Low Countries styling themselves English or Dutch according to the reception either designation might win them. Hoppe reports the discovery of a single reference in the Bruges archives to a visit by an acting company, called a Dutch company, in 1648, which may refer to Jolly's visit.

In *An Elizabethan Attitude towards Peace and War* (*PQ*) G. R. Waggoner refers to the conception of a foreign war as a useful device for maintaining order within a kingdom which appears in the words of the dying Henry IV to Prince Hal (*2 Henry IV*, IV. v. 205–16) and which does not appear in the corresponding passage in Holinshed. The conception is not unique in Shakespeare, and Waggoner cites other examples in various kinds of Elizabethan literature, including a number in the plays *Cambises*, Lyly's *Campaspe*, Chapman's *Revenge of Bussy D'Ambois*, and others.

IX. LATER TUDOR PERIOD, EXCLUDING DRAMA

By ARNOLD DAVENPORT

THE most extensive piece of work to be noticed is Book III of C. S. Lewis's volume in the *Oxford History of English Literature* (see Chapter VI, n. 1). As most readers of *YW* will be aware, this is in some respects a controversial work; but in the main this account of the poetry and prose between *The Shepheardes Calender* and 1600 calls for praise. In the first place it is remarkable how many writers Lewis contrives to say something useful or interesting about, without descending to list-making or giving the impression of congestion. Next, one remarks on the freshness and alertness he has retained through the vast amount of reading that has gone into the preparation of this survey. And lastly, he manages to be continuously readable. About his critical judgements, praise has to be qualified. When he is dealing with writers he is in close sympathy with, his appreciations are admirable. The pages on Sidney are excellent; those on *The Fairie Queene* are warm with the writer's pleasure and full of first-rate observations; it is difficult to see how the section on Hooker could be bettered in the space; and there are similar good things throughout—the treatment of Nashe's prose, for one, and a brilliant couple of pages on Donne's *Songs and Sonets* for another. But his judgements are unorthodox on a number of subjects. An historian has a right, and indeed a duty, to make his own views clear, but he has also, especially in a volume of an 'authoritative' history, the duty to make clear the generally accepted critical opinion too. It may be thought that Lewis has not always or adequately done this. His treatment of *The Shepheardes Calender* and Bacon's *Essays* might be mentioned, even though one personally agrees with him about the *Calender* and goes part of the way with him about the *Essays*. His work is certainly stimulating and very often illuminating to the experienced student; but it may prove rather dangerous to the young students who are inevitably going to consult this book for a statement of the accepted view. It is likely to be an influential book.

American scholars are at present producing, evidently as text-books for university courses, large and representative period anthologies. This is not the place to discuss at length the difference in opinion between those who think that the student's best introduction to a period of literature is a score of complete works read as wholes, and those who feel that a thousand-page book of carefully selected passages forms a better foundation. The defect of the first plan is that it leaves huge gaps; but they are so obvious that the student cannot help being aware of them. The second may lead him into the dangerous illusion that this is all he has to read, but on the other hand the teacher can point immediately to the text in front of the class instead of hoping, sometimes too optimistically, that the passages will be turned up and read in context later. As a representative anthology (excluding drama) *The Renaissance in England* by H. E. Rollins and H. Baker has very obvious merits.[1] Containing a thousand double-

[1] *The Renaissance in England*, by Hyder E. Rollins and Herschel Baker. D. C. Heath. pp. [xii]+1014. $7.50.

columned pages, it has room for sizeable selections and is not limited to the usual snippets and purple passages. There are forty-six pages for Spenser even though *The Faerie Queene* is not represented. It deliberately includes some writing that has little literary merit on the grounds that it gives an insight into the thought and preconceptions of the period and so enables the great work to be read with better understanding. Thus there are generous sections on 'the historical setting' and on 'critical theory'. Although the volume covers the whole century, the greater part comes, naturally and properly, from the final twenty years. The texts are selected and edited with the care to be expected from such eminent scholars as the two editors. They provide introductory paragraphs to each author represented. Even mature scholars will find these not unprofitable. They also supply some of the information the young student requires in two ample glossaries, the first of English words, the second of proper names and foreign phrases. The suggestions for further reading are, sensibly, a highly selective guide to modern editions and studies.

There have also appeared the first two[2] of a series of paired volumes to cover English prose and poetry from the sixteenth to the nineteenth century. They are under the general editorship of K. J. Holzknecht who also edits the volume of sixteenth-century prose before us. About half of this volume and nearly four-fifths of the companion volume of poetry, edited by N. E. McClure, belong to this chapter of *YW*, but there is adequate representation of the poetry and prose belonging to Chapter VI (see pp. 70–71, 74–75). The volumes offer the student a sampling that is both wide and generous. Only brief introductions are given, but short and informative essays are provided for each author or form represented, and these are more than merely routine compilations. There are short footnotes, chiefly glossarial. The volumes, though expensive, should make useful textbooks.

Much of E. M. W. Tillyard's book on the English Epic is important to students of the literature discussed in this chapter and the next, and especially to readers of Spenser and of Milton. The book must therefore be mentioned here although it is also noticed in Chapter I (see p. 17).

Discussing *The Qualities of the Renaissance Epic* (*South Atlantic Quarterly*) A. H. Gilbert suggests that instead of taking our notions from modern theorists we should go to the Renaissance itself, and in particular to *Orlando Furioso* to establish what Renaissance Epic was like. He makes some comment on Spenser and Milton.

Four of the essays in A. L. Rowse's book[3] contain material relevant to this chapter. One studies the portraits of the character of the Queen in the historians up to the beginning of this century, and the conclusion that emerges is that the most just assessment of her comes pretty close to what her younger contemporaries said in her praise. An essay on 'Elizabethan Christmas' collects some interesting material. A third recounts a visit to and sketches an impression of Spenser's castle at Kilcolman. And, asking whether our own is likely to be in a significant sense 'A New Elizabethan Age', Rowse attempts to single out the important elements in the society and the psychology of the age that produced the great Elizabethan writers.

The biography of Archbishop Whit-

[2] *Sixteenth Century English Prose*, ed. by Karl J. Holzknecht. pp. xx+616. *Sixteenth Century English Poetry*, ed. by Norman E. McClure. pp. xi+623. New York: Harper. London: Hamish Hamilton. $6. 48*s*.

[3] *An Elizabethan Garland*, by A. L. Rowse. Macmillan. pp. viii+162. 15*s*.

gift by P. M. Dawley[4] is a contribution to history; but it is mentioned here because of its bearing on the Puritan-Anglican controversial writings and because of Whitgift's own contribution to the development of Anglican doctrine and feeling.

W. P. Holden's study[5] of anti-Puritan satire during the period covered by this chapter and the next is a useful piece of work. It begins with a general survey of the themes of the conflict between Anglicans and Puritans, and here Hooker's name and thought figure prominently. During this survey Holden indicates the early tentative suggestions toward the compromise eventually arrived at after the Restoration. Among these appear Bacon's ideas about the greater importance of peaceableness than sectarian triumph. Before such ideas and their attendant compromises could be reached, the 'ardent reformer' had developed into 'revolutionary and regicide', and Anglican counter-attack had kept pace in bitterness. The second chapter deals, rather sketchily, with the Marprelate and the anti-Martin writings and more fully with the attacks on Puritans in the satirists, in the topical writers, in the anti-Puritan ballads and miscellany poems of the 1640's, and so on. Holden assembles a large representative collection of the things the satirists upbraided the Puritans for, and also comments on the techniques of attack employed. There is a special section on Spenser's attitude to Puritanism. The third chapter covers the Puritan attack on the theatre and stage-plays and the retorts made by the playwrights. Here Holden gives us a long analytical account of the stage Puritan in which the works of a large number of dramatists are drawn upon. A long section deals with the Puritans in Shakespeare, Middleton, and, especially, Jonson.

The first two chapters of *The English Countrywoman* are about our periods, but the greater part of the book deals with the eighteenth century and it is therefore noticed in Chapter XII, n. 55.

D. Davie's article on *Sixteenth Century Poetry and the Common Reader* (*Ess Crit*) provoked a discussion by Davie, J. B. Broadbent, and F. W. Bateson in which points relevant to this chapter were raised. (See Chapter VI, p. 76.)

Some poems of our period are discussed by A. L. Bennett in the article noticed above (Chapter VI, p. 77).

G. L. Mosse in *The Assimilation of Machiavelli in English Thought: the Casuistry of William Perkins and William Ames* (*HLQ*) discusses the degree to which these and other Puritan divines accepted as legitimate, in certain circumstances, the use of Machiavellian 'policy'.

R. J. Schoek, writing (*NQ*) on *The Elizabethan Society of Antiquaries and Men of Law*, shows, by a list of lawyers who were members, that they played an important part in the Society. A note signed 'M. B.' supplements the list (*NQ*, p. 544).

H. Fisch writes on *Alchemy and English Literature* (*Proceedings of the Leeds Philosophical and Literary Society*, vii, Part ii) and points out that alchemy is of serious importance in its anti-Aristotelian influence and in its affinities, like Baconism, to the 'new philosophy', but it differs from Bacon's science in that 'Matter and Spirit were inextricably mixed' in alchemical thinking. Fisch's point is another aspect of the thesis of his paper noticed in *YW* xxxiii. 159. He goes on to discuss briefly three kinds of alchemical literature: the poetry of the alchemists

[4] *John Whitgift and the Reformation*, by Powel Mills Dawley. A. & C. Black. pp. xiv+251. 15*s*.

[5] *Anti-Puritan Satire 1572–1642*, by William P. Holden. Yale U.P. O.U.P. pp. xii+165. $3.75. 30*s*.

themselves; satire on alchemy; and non-satirical poetry utilizing the ideas and concepts of alchemy (Donne is noted as particularly rich in alchemical matter, and Vaughan is another poet referred to). The last section touches on alchemical ideas in modern poetry.

Sarah Augusta Dickson is curator of the Arents Tobacco Collection in the New York Public Library and is therefore in an excellent position to treat of the literature of tobacco. Sections of her work appeared in 1953 and 1954 as articles in the *New York Public Library Bulletin*, and it is now published in a handsome volume.[6] Although it is offered only as a discussion of the controversy between those who praised tobacco for its medicinal virtues and those who damned it as a vice, the book is really a general history of the introduction of tobacco into Europe as this history is reflected in the narrations of voyages, medical books, and herbals of the sixteenth century. The last third of the volume collects and discusses a number of references to smoking in Elizabethan literature.

A. C. Southern has edited[7] the English translation (1627) by John Cuthbert Fursdon of the Latin *Life of Lady Magdalen Montague* by Richard Smith which was published in Rome in 1609. It is a biography written for edification and as a model for Catholic English layfolk; but it also relates anecdotes of some interest in themselves. The editor gives brief biographies of the author and the translator, and there are a few explanatory notes.

F. B. Williams, Jr., writes a paper on *Renaissance Names in Masquerade* (*PMLA*) which must be mentioned in this chapter or the next since many of the disguised names dealt with belong to persons of our periods.

A volume[8] collecting the papers given and the discussions that followed at a *Colloque* held in Paris during the summer of 1953 is probably more useful to students of Renaissance music, but it contains several papers bearing on our literature. Those that directly deal with English poetry may be briefly mentioned. Denis Stevens spoke about 'La Chanson anglaise avant l'école madrigaliste' and dealt with the song-poems of the first half of the sixteenth century. In the discussion Wilfred Mellers pointed to the distinction between literary lyric and song lyric at the end of the century (Donne: Campion) and suggested that, in spite of Wyatt's frequent references to his lute, some at least of his lyrics were not conceived as song-texts. J. A. Westrup spoke on 'L'Influence de la Musique italienne sur le madrigal anglais'; J. Jacquot on 'Lyrisme et sentiment tragique dans les madrigaux d'Orlando Gibbons'; Mellers on 'La Mélancolie au début du XVII^e siècle et le madrigal anglais'—in the discussion of this it was agreed that 'melancholy' at that period was not purely an English phenomenon, and Jacquot suggested that it arose, not from a tension between religious faith and increasing doubt, but from a sense of humanity as belonging simultaneously to an eternal world of ideas and a terrestrial existence which was necessarily 'décevante'. Thurston Dart spoke on the 'Rôle de la danse dans l'"ayre" anglais'.

In *Dowland, Ornithoparcus, and Musica Mundana* (*NQ*) McD. Emslie compares Andreas Ornithoparcus's Latin discussion (*c.* 1516) of the music

[6] *Panacea or Precious Bane*, by Sarah Augusta Dickson. The New York Public Library. pp. xiv+227. $6.

[7] *An Elizabethan Recusant House*, ed. by A. C. Southern. Sands & Co. pp. xviii+88. 6*s*.

[8] *Musique et Poésie au XVI^e Siècle*. Éditions du Centre National de la Recherche Scientifique. pp. 384.

of the spheres, which takes the notion to be fact, and Dowland's translation (1609) which departs from the Latin and accepts the music as true only as a metaphor for the regularity of the cosmos. 'The medieval ideas are no longer sufficient in themselves: the abstract concept of Proportion behind the *musica mundana* idea is being explored.'

There are several oddities in the edition of Morley's *Canzonets for Two Voices* by J. E. Uhler.[9] The text is a facsimile of the edition of 1595 and it is no doubt useful to the literary student to have this authority for the words of such lyrics as 'When loe, by breake of morning . . .'; but musical readers will find themselves in difficulties. Morley published the canzonets in two booklets, one for each voice. They are here bound together: singers and instrumentalists will have to buy two copies or tear the book apart. And they will also have to be musicologists capable of interpreting Elizabethan notation, for no transcript into modern notation is provided. The 'cantus' volume is reproduced from a copy in the Folger Library, the 'tenor' from one in the Huntington; and they have been photographed with different degrees of reduction (or enlargement, no information is given) so that the 'tenor' page is noticeably larger than the 'cantus', as can readily be seen by comparing the first block initial in the two facsimiles. The Introduction is 'lithoprinted' and looks odd at first sight; but one is growing used, if not reconciled, to these kinds of printing. Uhler discusses the nature of the canzonet, Morley's Italian originals and how he deals with them, the musical treatment of the words, and finally the significance of the titles given to the interspersed instrumental 'fantasias'. On this last, Uhler himself runs into fantasies. And there is something very odd about the title of the last fantasia. It is 'La Torello' in Morley's texts, and 'La Tortorella' in his table of contents; but Uhler gives it without comment as 'La Torella' in his introduction and translates it as 'The Little Heifer'. It is strange to find no mention of Obertello's authoritative study (see *YW* xxx. 136) or R. A. Harman's edition of Morley's *Introduction* (*YW* xxxiii. 158).

[9] *Canzonets for Two Voices*, by Thomas Morley, ed. by John Earle Uhler. Louisiana State U.P. pp. 16+[56]. $2.50.

N. H. Graham contributes to *NQ* notes on *The Puttenham Family* to which the author of *The Arte of English Poesie* may have belonged.

A leading article in *TLS* (p. 281) discusses the nature of Hooker's influence and suggests that it is his political position that is of most interest today.

Under the title *William Warner of Cambridge* (*NQ*) D. W. Becker cites a passage of *Albion's England* which suggests that Warner was of Cambridge University, not, as Anthony à Wood says, of Oxford.

Dealing with *The Authorship of Four Poems in 'The Garden of Goodwill'* (*NQ*) by Thomas Deloney, S. M. Pratt gives references for the identification of one of them as Ralegh's and two of them as Breton's, and adds his own discovery that the fourth is ascribed to Henry Chettle in *England's Helicon*.

There is less work than usual to report on Spenser. *The Death of a Queen: Spenser's Dido as Elizabeth* by P. E. McLane (*HLQ*) revives and argues the proposition that the Dido lamented in the November Eclogue of *The Shepheardes Calender* is Queen Elizabeth. This involves the assumption that Spenser wrote or extensively revised this eclogue after 6 October 1579, when Elizabeth convinced her Privy Council that she was determined to marry Alençon. To the Leicester

faction this French marriage seemed the equivalent of the death of the real Elizabeth, and they even feared that it might result in the actual personal death of the Queen and the destruction of the realm. Elizabeth-Dido is thus mourned as having taken a deadly decision. Spenser, in view of the Queen's well-known enmity to those who publicly opposed the match, had to veil his meaning, but McLane thinks the veil was thin enough for Spenser's contemporaries to see through.

C. Huckabay and E. H. Emerson interpret *The Fable of the Oak and the Briar* (*NQ*) in literary terms: *The Shepheardes Calender* is 'new poetry' but Spenser never lost sight of tradition; 'the new poetry, like the Briar, needs the protection of the old, as represented by the Oak'. L. S. Friedland suggests that *A Source of Spenser's 'The Oak and the Briar'* (*PQ*) is Gascoigne's *Princely Pleasures at Kenilworth Castle* in which there is precedent for the reversal of tradition that Spenser makes when he characterizes the Oak as mild and humble and the Briar as contentious.

Anna Maria Crinò continues her work of making Spenser's poetry available to Italian readers. In the volume[10] she published this year she prints (using the Variorum text) the *Amoretti* and *Epithalamion* with her translation into Italian on the facing pages. The Introduction is of course written as a first introduction of the poems to the Italian reader; but there is matter which is also of interest to the English student of Spenser, particularly in the discussion of the Italian influence which is so strong in the sonnets. From our point of view this is also the main value of the notes, in which, besides the information that one expects any editor to provide from the work of earlier scholars, she quotes many parallels from Italian poets, thus enabling the student to form a clearer impression of the quality and the quantity of the Italian element in the *Amoretti*.

Also intended for the educated Italian reader is a translation by C. Izzo of the First Book of *The Faerie Queene*.[11] It is conducted on the lines of Anna M. Crinò's version of the *Calender* from the same publisher: English text facing a line-for-line translation into Italian verse, unrhymed except for a final couplet to the stanza. The Introduction briefly narrates the life, surveys the works in general in a few pages, discusses *The Faerie Queene* at greater length, and ends with a more detailed study of Book I. The notes are highly selective, chiefly from the Variorum, but including some from more recent articles in periodicals.

Robert Hoopes in *'God Guide thee, Guyon': Nature and Grace Reconciled in 'The Faerie Queene', Book II* (*RES*) argues against what he takes to be an implication of A. S. P. Woodhouse's theory (for which see *YW* xxx. 144) that the two orders are not reconciled in that Book. J. C. Maxwell in *Guyon, Phaedria, and the Palmer* (*RES*) suggests an improvement of E. Sirluck's theory (for which see *YW* xxxii. 163) about the interpretation of the allegory of Book II.

In *Spenser and Thomas Watson* (*MLN*) W. Ringler discusses the reciprocal compliments of the two poets, and points out that *Amintas* in *F.Q.* III. vi. 45 has been incorrectly interpreted by modern editors, and is a reference to Watson's *Amyntas*. Watson complimented Spenser in his elegy on the death of Sir Francis Walsing-

[10] *Amoretti and Epithalamion*, by Edmund Spenser, ed. and trans. by Anna Maria Crinò. Firenze: Editrice Universitaria. pp. 195. L. 1,500.

[11] *La Regina Delle Fate*, ed. and trans. by Carlo Izzo. Firenze: Sansoni. pp. lxxxvii+519. L. 1,500.

ham (1590) and Spenser returned a complimentary reference in *The Ruines of Time.*

R. M. Durling challenges the common critical statement that Spenser was merely imitating Tasso, and in a paper called *The Bower of Bliss and Armida's Palace* (*Comp Lit*) he analyses the difference between the two passages under the headings: structure; treatment of sensuality and its cure; art versus nature. Spenser reshuffles Tasso's material and adds much of his own; he makes reprehensible and more evident the sexuality of the bathing girls, and, unlike Tasso, implies that such sensuality is a perversion of the right kind of love, and that once the soul is entangled by it, divine grace is required to effect liberation. The artefacts of the Bower likewise are made by Spenser to manifest corrupt application of technique and art.

E. P. Kuhl argues in *Hercules in Spenser and Shakespeare* (*TLS*) that after 1596 Essex had taken Ralegh's place as 'the hope of Imperial Britain' and Drake's place as 'the embodiment of the war spirit in England', and was identified with Hercules by several writers, including Spenser (*F.Q.* v. i. 2).

W. F. McNeir discusses *The Behaviour of Brigadore: 'The Faerie Queene', V. iii. 33–34* (*NQ*) as a compound of suggestions derived from Heliodorus, Ariosto, Montaigne, and perhaps Sidney.

In *Spenser and Deloney* (*NQ*) W. B. Bache compares the murder of Cole in Deloney (*Works*, ed. Mann, pp. 254–60) and the attempted murder of Britomart in *F.Q.* v. vi. Since Deloney's story is apparently based on a real and sensational murder, it would appear that Spenser too was making use of a notorious topicality—which, says Bache, 'may help in some small way to explain the immediacy that *The Faerie Queene* had for the Elizabethans and so often does not have for us'.

John Buxton tells us that he was led to write his book on Sidney[12] by considering the present state of poetry. The first chapter of Buxton's book is devoted to making the point that the Elizabethan poet conceived of himself as a skilled maker of a thing with specifiable characteristics. Among those influential in defining those characteristics were Sidney and the group he gathered round him. Buxton's anxiety to stress the skilled control of the Elizabethan poet leads him into dubious statements. Not everyone will agree that sureness of taste in elegy and poetical addresses is an eminently Elizabethan quality. One queries also the statement that 'to strike Romantic attitudes in such ways as publishing fragments or work in progress would have been derided by the company at Wilton'. The *Arcadia* was left by Sidney and published by his sister in the state of 'work in progress', and *The Faerie Queene* consists of two major fragments of an unfinished work. And finally, it may be doubted whether Sidney and his sister had quite such a commanding formative influence as Buxton implies. He is on safer territory in the next two chapters where he surveys Sidney's travels and sojourns abroad; there is a good deal of information in this which will be new to many of us. In Chapter IV Buxton sketches the earlier connexions with literature of the Earls of Pembroke; and then brings in Dyer and Fulke Greville, the two friends with whom 'Sidney planned his campaign to make English poetry comparable with the poetry of Renaissance Italy, or of the ancient world'. Next come discussions of Sidney and such problems as the relation-

[12] *Sir Philip Sidney and the English Renaissance*, by John Buxton. Macmillan. pp. xi+284. 18*s*.

ship of song and lyric, classical metres in English verse, and the proper diction and rhetoric of poetry. The main subjects of the next chapter are the composition of the *Arcadia* and the *Apologie*, Sidney's relations with other writers, native and foreign, his interest in other arts and sciences, and his death. Finally there is comment on the influence of Sidney's example on Mary Sidney and other members of the nobility and their interest in and encouragement of promising writers. The main contribution to scholarship of the book is probably the great amount of information of Sidney's contacts with men of literature and learning throughout Europe. The index is a helpful guide to this information. Buxton's book is reviewed in a centre-page article of *TLS* (p. 758).

P. J. McNiff prints for the first time in full *A Letter from Sir Philip Sidney to Christopher Plantin* (*HLB*). It is in French, in a scribe's hand but signed by Sidney, and is concerned with arrangements about the copy of Ortelius's new Atlas which Sidney had ordered.

To mark the fourth centenary of the birth of Sir Philip Sidney, B. Bevan wrote a short essay for the *Contemporary Review*. It contains nothing new.

In *Plato and Sidney* (*Comp Lit*) F. M. Krouse stresses the importance of the imaginative myth in Plato's practice and in his ethical theory, and suggests that Plato could therefore be interpreted as not radically opposed to poetry since he accepted the emotion aroused by imaginative creation as philosophically and ethically useful. (Some explaining away of the argument against poetry in the *Republic*, x, seems required before one accepts this view.) Applying this interpretation of Plato's theory to Sidney's *Apologie*, Krouse argues that Platonism, either direct or through intermediary Platonists, is the basis of Sidney's account of the nature and function of poetry.

Reporting the discovery by W. Ringler of *A New Manuscript of Greville's 'Life of Sidney'* (*MLR*) S. Blaine Ewing discusses the new version which differs notably from the other two known manuscripts.

Cyril Falls discusses (*Illustrated London News*, p. 54) *Sir Philip Sidney and his Age*. The most interesting point that Falls, an eminent military historian, makes is that the action at Zutphen was 'a fine piece of bravado almost childish by strict military standards'. In the same periodical (p. 96) Falls also writes on Philip's younger brother: *Robert Sidney and his Correspondence*.

Virgil B. Heltzel has followed up his discovery of Haly Heron (see *YW* xxxiii. 160) by producing as number 11 of the series of Liverpool Reprints an edition of Heron's *The Kayes of Counsaile*.[13] There is no need to repeat what was said here two years ago; but it may be added that Heltzel is now sure of what he only suspected then, that Heron did not learn his Euphuism from Lyly but from Lyly's exemplar, George Pettie. The parallels between Pettie and Heron given in an appendix to this edition make this pretty certain. There is also some additional information about Heron himself, and Heltzel supplies some useful explanatory notes on the text. In spite of microfilms there is still much to be said for cheap reprints of rare texts, and even more for competently edited and annotated editions at a low price. Heltzel's edition of a book not without intrinsic value and of considerable historical and stylistic importance is welcome.

In *Robert Parsons's 'Resolution' and 'The Repentance of Robert*

[13] *The Kayes of Counsaile*, by Haly Heron, ed. by Virgil B. Heltzel. Liverpool U.P. pp. xviii+141+104. 6*s*.

Greene' (*NQ*) E. H. Miller shows that Greene quarried from Parsons for his book, but thinks that the Jesuit's vivid writing also compelled Greene to serious soul-searching.

T. H. Jameson's book on Bacon[14] is confessedly partisan—he describes himself as 'a beleaguered follower of Bacon'—and it is at times rather belligerent in tone. The view he combats is that Bacon distrusted the free play of the imagination and that he was one of the founders of the dissociation of sensibility that, we have been told so often, occurred in the seventeenth century. Such a view, Jameson argues, arises from misapprehension or distortion of Bacon's words, and, indeed, partly from a mistranslation of a passage in the *De Augmentis*. That Bacon dismisses poetry from his present considerations, as the *play* of the imagination, is true enough: he is concerned with the *faculty* of imagination, not with its products. But that does not mean, according to Jameson, that Bacon dismissed poetry as relatively worthless. That Bacon could find little to say of the nature and function of the imagination is a result of 'difficulty inherent in the subject matter', not of prejudice on his part. Elsewhere in *The Advancement* Bacon interjects spontaneous appreciation of poetry. Thus, in the discussion of ethics, Bacon remarks that the existence of poetry is evidence of an inherent and invincible desire in Man for a more ideal greatness, order, and variety in his world. Again, he comments that poets are the best practitioners of *Cultura Animi*: knowledge of the motions of the mind in action, which is knowledge useful for 'medicining' the mind. Of this last Jameson wonders that it has not taken the fancy of moderns, 'so full a description is it of the dynamics of human impulse, so thorough an appreciation of the potency of letters in reflecting the same'. The last chapter of the book deals with some Baconian scientific ideas and concepts which Jameson presents as insufficiently understood and insufficiently appreciated by hostile critics.

Jeanne Andrewes's paper (*NQ*, pp. 484, 530) on *Bacon and the 'Dissociation of Sensibility'* comes in appositely at this point. She notes that Hazlitt anticipated Eliot in using the concept, and she then analyses some of Bacon's imagery, concluding that it is 'complex and also the product of a unified sensibility'. The last sentences of the paper may be quoted: 'The validity of this concept of a "dissociation of sensibility" may perhaps be contested, and the difficulty of accounting for such a figure as Bacon might lend strength to the argument of its opponents. Nevertheless, it is interesting . . . that Bacon has figured so prominently, and so ambiguously, in the discussion.'

M. E. Prior, dealing with *Bacon's Man of Science* (*JHI*), collects Bacon's scattered remarks on the qualities required in the new man of learning. Accepting many of the epistemological doubts of Scepticism, Bacon still held that knowledge was, within limitations, attainable. The individual might be unable to reach complete knowledge, but he could think of certainty as the limit towards which organized knowledge advanced, and meanwhile find his satisfaction in his own contribution to that advance, and in the consciousness that he was helping to ameliorate the worldly lot of mankind. 'Compassion is the invariable mark of Bacon's scientist.'

R. Tarselius has continued his studies of Bacon's prose (see *YW* xxxiv. 29) and in *All Colours will Agree in the Dark* (*Stud Neoph*) remarks on the tone of incontrovertibility that Bacon's style often has.

[14] *Francis Bacon: Criticism and the Modern World*, by Thomas H. Jameson. Frederick A. Praeger. pp. vi+72. $2.50.

Grammatical sources of this tone, he suggests, are Bacon's habit of using the verb 'will' in the manner exemplified in the phrase used as the title of the paper, and by the trick of beginning a sentence with an impressive 'For . . .'.

Nashe has drawn little attention this year. In *The Relationship of Robert Greene and Thomas Nashe* (*PQ*) E. H. Miller gives parallel passages in support of his conjecture that Nashe collaborated with Greene in *The Defence of Cony-Catching* and instigated the famous attack on the Harveys in *A Quip for an Upstart Courtier*.

Miller has also been studying *Samuel Daniel's Revisions in 'Delia'* (*JEPG*) and he concludes that they are essentially minor, that many were prompted by the desire to excise feminine rhymes, and that the effect of the revisions was 'a diminution of youthful romantic fervour and a pallid conventionalization of his lines'.

Under the title *A Mirror for Scholars* (*UTQ*) M. MacLure assembles the biographical facts about Henry Cuffe, sometime Professor of Greek in the University of Oxford, secretary to Robert, second Earl of Essex, and author of *The Differences of the Ages of Mans Life*, 1607, which MacLure also discusses.

K. Muir reports Mollie Herbert-Dell's discovery of a peculiarity in *The Order of Constable's Sonnets* (*NQ*) in the surviving manuscript and in the printed edition of *Diana*, 1592. It suggests, he conjectures, that both descend from a manuscript in two columns. One copyist read the columns vertically, copying all sonnets in column *a* before going on to *b*, and the other copyist read horizontally: *a*1, *b*1, *a*2, *b*2. . . .

F. G. Williams, Jr., writes on the life of *Robert Nicholson, a Minor Maecenas* (*NQ*), the chief of whose protégés was Joshua Sylvester.

M. W. Askew discusses (*Explicator*) some subtleties of implication in *Ralegh's 'The Pilgrimage'*.

J. C. Maxwell disagrees (*NQ*) with an editorial note by the present writer on *Hall: 'Virgidemiae' IV. i. 171–2*, and maintains that the Flaccus in question was not Valerius but Persius. Maxwell is right and the note should be corrected accordingly.

Writing on *'Certain Satires' and the Hall–Marston Quarrel* (*NQ*) A. Caputi suggests an emendation in Marston's *Certain Satires*, ii. 36; but it is neither necessary nor probable.

C. G. Bell in *Edward Fairfax—Base Son and Lost Eclogues* (*NQ*) brings additional evidence of the bastardy, relates the history of the manuscript of the Eclogues to 1789, and offers such clues as exist about their further destiny to any reader who may care to pursue the search. He also writes on *Fairfax's Tasso* (*Comp Lit*) and thinks it important for 'its innate beauty and as a document of cultural change'. Among the topics of the essay are Fairfax's mode of translation, his style, a comparison of his and Richard Carew's version, and the modifications Fairfax made by adding to, or altering the colouring of, his original.

H. Swanston prints under the title *An Elizabethan Christmas* (*DUJ*) from the manuscript commonplace-book of Peter Mowle a poem by him on an earthquake which occurred on 24 December 1601. The poem, in thirteen six-line stanzas, scorns the 'pryinge searchers into things' who would explain such occurrences by 'nat'ral reasons arguments'. Mowle thinks such things are warning signs from God, probably of the Second Coming and the end of the world. The manuscript is preserved in Oscott College Library.

X. EARLIER STUART AND THE COMMONWEALTH PERIOD, EXCLUDING DRAMA

By ARNOLD DAVENPORT

THE book by L. L. Martz on the Poetry of Meditation[1] advances a theory which, if it is accepted, makes important differences to our understanding of the Metaphysicals. It also discusses many interesting problems. The thesis is that the Metaphysical religious poets were greatly and fundamentally influenced by the techniques of religious meditation developed in the counter-Reformation. These techniques were intended not only for contemplatives but for lay persons. The main influence was that of Loyola's *Spiritual Exercises* which followed this pattern, based on the traditional division of the soul into Memory, Understanding, and Will: the meditator first 'composed' the scene, incident, or object to be meditated on, calling up vivid sense impressions of the minutest details; he then exercised his understanding in an effort to comprehend the real, often paradoxical, meanings of the subject (for instance, the Creator scourged by the hands he had created); and finally the emotions roused by these means were focused by a conscious act of will and given expression in an imaginary colloquy with God, or with some object in the scene contemplated. Concurrently, intense self-examination and close analysis of what had been felt and experienced was to be undertaken; and the life of the senses was habitually to be attended to and its experiences 'applied' to the mysteries of religion—a deliberate attempt to fuse intellect and the senses. A variant technique, associated particularly with St. François de Sales, minimized the arduous elaborations of Jesuit intellectuality and relied rather on the spontaneous movements of feeling in meditation. The characteristics of such meditative techniques are, Martz rightly points out, exactly those of 'metaphysical' poetry, which he therefore proposes to call 'the poetry of meditation'. He finds the pattern of composition, analysis, and affective colloquy in a large number of religious poems of the period and regards it as the direct result of the techniques of meditation. Although he several times notes that there were other elements in Metaphysicality and that individual poets use the patterns and techniques in their own personal way, he leaves the impression that meditation is the general and sufficient explanation of the Metaphysical poets. Other interesting things in this first part of the book include a long discussion of Richard Baxter's advocacy of meditation by Puritans; accounts of methods of meditation with the help of rosaries; and suggestions about the influence of these methods on such works as Donne's 'La Corona', on which Martz is illuminating. In the second part he turns to individual poets. The essay on Robert Southwell argues that he is the forerunner of the religious poets of the following century in five respects. 'First, his poetical meditations on the lives of Christ and Mary . . . ; second, his campaign, by precept and example, to translate the devices of profane poetry into the

[1] *The Poetry of Meditation*, by Louis L. Martz. Yale U.P. and O.U.P. pp. xvii+375. $5. 40*s*.

service of religious devotion; third (largely a consequence, I think, of the second), the kinship between his poetry and George Herbert's; fourth, his importance in introducing to England the continental "literature of tears" especially of "Mary Magdalen's tears"; and finally, the tendency towards self-analysis in his poetry. . . .' The chapter on Donne (parts of this first appeared in *ELH*, 1947) consists of a detailed analysis of the structure of the two *Anniversaries* and a commentary on them. Martz holds that the *Second Anniversary*, 'despite some flaws, is as a whole one of the great religious poems of the seventeenth century'—another item for the varied collection of recent judgements of this poem (see *YW* xxxiii. 166, xxxiv. 183). An appendix gives reasons for thinking that both the *Anniversaries* were written in the year 1611. They are, Martz thinks, the 'crisis and culmination' of a period of 'most fervent and painful self-analysis, directed toward the problem of his vocation' in which he utilized 'all the modes of meditation and self-analysis that he knew, in an effort to make the crucial decision of his life'. Donne exemplifies the violence of the Jesuit technique; Herbert the gentler and smoother emotional discipline of St. François de Sales whose teachings had, together with Southwell's poetic example, more important influence on Herbert than Donne had. Martz is here engaged, as several writers have been recently, in attacking the traditional view that Herbert is a smaller second edition of Donne, with expurgations. In particular, Martz points to the significance for Herbert's poetry of St. François's special 'practice of the presence of God'—that is, the habitual lively sense of God actually present 'in his sacred humanitie' as an intimate friend close by. Herbert is described as a poet developing 'away from an early enthusiasm for Donne's manner towards a style much closer to Sidney's', and the argument is supported by a discussion of Herbert's revisions and by a careful comparison of mature Herbert with Sidney in sober-minded mood. A further chapter on Herbert argues that the order of the poems in *The Temple* is significant, and that the book was designed by Herbert as an artistic unity. The last chapter in the volume deals with Hopkins and Yeats. In a substantial appendix Martz discusses the relationship between Mauburnus's *Rosetum*, Joseph Hall's *Art of Divine Meditation*, and Crashaw's hymn to the Name of Jesus.

This seems the appropriate place, in spite of chronology, to notice Ruth Wallerstein's study of *Sir John Beaumont's 'Crowne of Thornes'* (*JEGP*). The poem has not been printed and exists in a manuscript copy in the British Museum. It is 'a complex meditation, in a symbolic mode, upon Christ as God, man, and saviour'. The paper discusses the content and the ideas of the poem in some detail, includes lengthy quotations, and institutes comparisons with Spenser and, especially, with Donne.

To put it brutally, the thesis of M. M. Ross's book[2] on seventeenth-century religious poetry is that 'the almost simultaneous flowering and withering of Christian sensibility in poetry' in England is the corollary of the Anglican rejection of the Dogma of Transubstantiation. 'The dogmatic symbolism of the traditional Eucharistic rite had nourished the analogical mode of poetic symbol, indeed had effected imaginatively a poetic knowledge of the participation (each in the other) of the natural, the historical, and the divine orders.' As a result of the rejection of this dogma, the course

[2] *Poetry and Dogma*, by Malcolm Mackenzie Ross. Rutgers U.P. pp. xiii+256 $5.

of English poetry is divided. 'One direction will be that of the utterly secular, under the sign of rationalism and materialism. The other will be that of the romantic idealisms and "psychologisms", the pseudo-sacred as against the real profane.' These quotations indicate the platform of the book and illustrate its style. Ross frequently expresses himself in hazy metaphors and sometimes proceeds to use one of his metaphors as a technical term as though it had been adequately defined. 'Firmament' is a case in point. But though it is in some ways an exasperating book it contains a good deal of very interesting material. The first two chapters explain the significance of the doctrine of the Real Presence by Transubstantiation and the third argues that Cranmer instituted 'a denial of the whole Eucharistic grip on reality and therefore a repudiation of the sanctification of natural things, therefore, too, an assault on the analogical validity of the poetic symbol'. Ross then considers the effect of this on some Elizabethan poets. Herbert is described as accepting Hooker's position; but since the facts of the relationship of Church and State no longer squared with Hooker's theory, Herbert was subjected to a tension which he sought to resolve in 'a deepening sense of intimacy with God, which almost transcends the church as an institution . . . and approaches mystical communion'. Had Herbert lived into the Civil War this precarious poise would have been destroyed. 'In the men who follow and owe most to Herbert's influence, the spell is broken and the inner synthesis dissolves.' For Crashaw the temptation to revert to medieval ideals 'is consummated in a highly romantic Roman Catholicism. Vaughan . . . turns away from the Renaissance tradition and carries forward Herbert's incipient mysticism.' Ross then deals with a number of minor poets and finally arrives at Milton. The first of the chapters on him deals with the 'Protestant aesthetic' in the early poems, and the second considers the problem of the reader's belief in the doctrine of *Paradise Lost*. The conclusion appears to be that Milton must not be thought of as a Christian at all; but Ross's own words must be quoted. 'The dogmatic symbol moves to the periphery of Milton's firmament. *Paradise Lost* is anthropocentric, not Christocentric. The artist himself is at the centre of the new firmament of poetry, Milton's firmament. He is free to *use* dogma, to *use* typology, as he is free to use whatever concept or image that can be made to serve *his* vision. It is but a step, albeit a step down, to the clever machinery of *The Rape of the Lock*.' It is a conclusion that contrasts interestingly with Sister Miriam Joseph's (see n. 20).

In *Universal Analogy and the Culture of the Renaissance* (*JHI*) J. A. Mazzeo makes no direct reference to English literature but takes further some investigations reported in his earlier essay (see *YW* xxxiv. 186).

A. I. T. Higgins is evidently a young scholar and her book[3] on the narrative poems in Saintsbury's *Caroline Poets* is an academic dissertation requiring only brief notice. It was published in 1953 but did not arrive in time to be included last year. It collects some of the relevant facts (mostly from secondary sources) and conscientiously discusses the kind and the value of the poems. A serious defect is that it ignores practically all the work done in the last forty years.

The Theme of Solitude and Retirement in Seventeenth Century Literature (*Étud ang*) by H. G. Wright ranges over the whole century to show the

[3] *Secular Heroic Poetry of the Caroline Period*, by Alison I. T. Higgins. Bern: A. Francke. pp. 136. Sw. Fr. 10.

widespread popularity of the theme; but there are some pages on two poets who belong to this chapter, Benlowes and Vaughan.

C. C. Mish in *'Reynard the Fox' in the Seventeenth Century* (*HLQ*) discusses the version of the story published with this title in 1620, and also deals with its many successors.

K. B. Harder discusses *Sir Thomas Urquhart's Definition of Wit'* (*NQ*) and suggests that the new concept of 'wit' commonly dated to the Restoration (Johnson on Cowley) was already developed by 1640.

The following notices on Donne are arranged: Life and reputation, poetry, prose. In his short essay on *The Very Reverend Doctor Donne* (*Kenyon Review*) Austin Warren makes two main points which are not new: that the libertine youth of Jack Donne is probably a legend (see *YW* xxxi. 164) and that he was not strictly a high Anglican but rather a catholic who came close to the doctrine *cuius regio eius religio* (cf. Helen Gardner, *Divine Poems*, p. 121). A third point seems new: the juxtaposition of learned latinized diction and racy vernacular in the great Jacobean style bears witness to 'English literature as at once regional (or national, if you like) and European', as it were Anglican within catholicism.

In *The Dean and the Yeoman* (*NQ*) B. W. Whitlock quotes evidence of a less likeable side of Donne's character. He apparently enforced the letter of the law rigorously enough to harry a yeoman who did not kneel at the times when kneeling was enjoined on the congregation. The vergers were thrice sent with warnings, and although Christopher Ruddy, the yeoman, then left the church, Donne seems to have sent officers after him and he was finally committed to Newgate. Whitlock also collects biographical details of *John Syminges* (*NQ*, pp. 421, 465) who was Donne's first stepfather.

D. J. Drinkwater adds *More References to John Donne* (*NQ*) during the Commonwealth. He finds Donne's influence rather extensive than deep, and encouraging the bizarre rather than the intellectual and creative use of the conceit. F. Kermode notes (*NQ*) some *Donne Allusions in Howell's Familiar Letters.*

K. W. Gransden's study[4] of Donne is for the general reader and does not profess to offer reassessment of the poet, but only a 'companion' to the works represented in the Nonesuch edition. The Latin works are not considered; and the prose letters are barely mentioned. The book is pleasantly written, and some things that may seem pretty obvious to the mature student of Donne need saying to the reader Gransden has in mind. The life is recounted briefly but with the important points well made. In the chapters on the poems he says the expected things but says them well, and eccentricities of interpretation, of which there are often too many in Donne criticism, are usually avoided.

Two-thirds of Clay Hunt's book on Donne[5] is devoted to essays of analysis and exegesis of the following poems: 'The Indifferent', Elegy xix, 'Love's Alchemy', 'The Blossom', 'The Good-Morrow', 'The Canonization', 'Hymn to God, my God, in My Sickness'. Beyond this enumeration a brief notice cannot well go, since such detailed and elaborate discussions cannot be summarized and would require almost their own length to discuss. One can, however, say that one mostly agrees with Hunt's interpretation; and his sanity of response and his understanding of the period command re-

[4] *John Donne*, by K. W. Gransden. Longmans. pp. x+197. 10*s.* 6*d.*

[5] *Donne's Poetry*, by Clay Hunt. Yale U.P. and O.U.P. pp. xiv+256. $3.75. 30*s.*

spect where one hesitates to agree. The last third of the book consists of 'Some Conclusions' in which there are useful attacks on current clichés of criticism. The suggestion that the personality displayed and exploited in the early poems is a Mask (in Yeats's sense of the term) is an idea that coheres very well with the point that Adams makes in the article noticed below. There are many other interesting things in this work, and it is pleasant to be able to say that it is readably and clearly written.

It is doubtful if there is much to be said for writing yet another general essay on Donne, and as Margaret Willy admits, she is, in her essay on *The Poetry of Donne* (*ES*), 're-exploring' country already very familiar. All the regular key-phrases of criticism and most of the usual quotations from Donne duly appear in the first half of the essay, and there is no need to comment further except to query the assertion that 'For Godsake hold your tongue and let me love' is an exhortation to a garrulous lady.

A companion piece to this essay is R. M. Adams's *Donne and Eliot* (*Kenyon Review*). Adams scents something suspicious in the claim of contemporary poets to be heirs of the tradition of Donne and something ambiguous in that tiresome phrase 'dissociation of sensibility': 'the rather complex fact seems to be that Donne did suffer from "dissociation of sensibility", exploited the fact energetically, and felt rather strongly that he shouldn't—being in all respects like Eliot.' Margaret Willy sees Thomas's 'The force that through the green fuse drives the flower' as a Donnean 'apprehension of a single, driving power which animates all creation'; for Adams the same poem is a modern equivalent of Donne's compasses, which is 'an image that tells us more about Donne than about either love or compasses. . . . I do not', he continues, 'see any way to account for the deliberate incongruities of the *Valediction Forbidding Mourning* . . . except on the grounds that Donne wanted to display something about his own temperament.' Adams also comments on the conflict of science and religion in Donne and makes the suggestive comparison between Donne's dealings with the new science and Eliot's dealings with *The Golden Bough* and with Jessie Weston's book. L. L. Miller (ibid., p. 505) takes Adams to task for his remarks.

On the first page of her booklet[6] Irène Simon appears to agree with Adams: 'this theory of sensuous thought versus dissociation of sensibility really tells us more about Eliot than about Donne'. The following pages show that she has read what has been written about Donne by recent critics, tried all things, and held fast to those that are good. Indeed her closely packed discussion can be regarded as a summary of the sound points that the critics have made, and her comments on their aberrations are clear, succinct, and pertinent. Her own critical observations are free from pretentious jargon and they are usually persuasive. Sometimes one disagrees with her in interpretation. For instance, her objection to the last line of 'The Crosse' seems to miss the point Donne is making. But time and again she shows an admirable balance of sensibility and common sense enlightened by knowledge of the period.

R. L. Sharp in *Donne's 'Good-Morrow' and Cordiform Maps* (*MLN*) brings a clearer meaning to lines 15–16 of the poem. Mercator maps the world in two hemispheres, each in a projection that produces a conventional heart-shape: each heart

[6] *Some Problems of Donne Criticism*, by Irène Simon. Brussels: Didier. pp. 76. Paper backed, stapled.

maps a hemisphere and two hearts make a world.

D. C. Allen suggests a possible analogue of *Donne's 'The Will'* (*MLN*) in Soncinus's *Grunii Corococtae porcelli testamentum* (1505). Eleanor McCann makes (*HLQ*) a comparison of *Donne and Saint Teresa on the Ecstasy*, and, without positively affirming, suggests that the poet may have known the saint's accounts and utilized them for his own purposes. P. C. Levenson continues the discussion (see *YW* xxxiv. 189) of the imagery of *Donne's 'Holy Sonnets', xiv* (*Explicator*), amending his own interpretation and defending it against Herman's criticism. The *Note on Donne's 'Crosse'* (*RES*) by J. A. W. Bennett observes that collections of things like a cross (swimmers, flying bird, mast and yards, &c.) were made by several early Christian writers; and Donne probably derived his collection from Lipsius's *De Cruce*, I. ix. J. B. Leishman's long review (*RES*, pp. 74 ff.) of Helen Gardner's edition of Donne's *Divine Poems* contains some conjectural emendations and some important new material.

Geoffrey Keynes reports (*TLS*, p. 351) on a manuscript now in his possession which contains copies of eight sermons by Donne. The manuscript has been studied by Evelyn Simpson and used for vol. ii of the Potter-Simpson edition of the *Sermons*. The review of this edition in the *Kenyon Review* (pp. 292–9) by C. M. Coffin is really an independent essay on Donne as a preacher. The main point is that Donne did not have to develop *technically* as a preacher. If he did develop it was in learning *what* to preach, not *how* to preach: to preach with more emphasis on God as Immanent rather than as Transcendent.

In a short essay on *Robert Burton's 'Satyricall Preface'* (*MLQ*) W. R. Mueller discusses the purpose of Democritus Junior's epistle to the reader. It was to justify the elaborate 'anatomy' of the disease by showing melancholy madness to be well-nigh universal, and to vent Burton's own annoyance with the critics of the earlier editions. The essay next discusses Burton's attitude to human beings. His laughter at mankind had pity in it, Mueller thinks. Lastly there is some account of the nature and technique of the satire on mankind in the preface.

Although the two poems have long been recognized as belonging to the same tradition—the tradition of *Christis Kirk on the Grene*—A. H. McLaine argues (*NQ*) that we should recognize *Drummond of Hawthornden's 'Polemo-Middinia' as a Source for 'The Blythesome Bridal'*.

F. J. Warnke discusses *Two Previously Unnoted MSS. of Poems by Lord Herbert of Cherbury* (*NQ*). They are an autograph (preserved in Powis Castle) of 'The Idea' which contains some important variants from the final text, and a copy (in the British Museum) of 'Inconstancy'.

The *Notes on Some Works attributed to George Wither* (*RES*) by Lyle H. Kendall, Jr., consider ten works and conclude that only two, *Prosopopoeia Britannica*, 1648, and *Amygdala Britannica*, 1647, are certainly by Wither. J. M. French argues strongly (*Two Notes on Milton and Wither, NQ*) against Kendall's suggestion (see *YW* xxxiv. 192, 204) that Wither wrote *The Great Assizes*, 1654, and that the J. M. in Wither's *Se Defendendo*, 1643, was John Milton.

R. F. Gleckner analyses (*Explicator*) *King's 'The Exequy'*.

Besides the extensive discussion of George Herbert in the general books discussed at the beginning of this chapter there are two books devoted to him. The first, by Margaret Bottrall, is

unpretentious and is designed for the general reader.[7] In a pleasant style she tells the life-story, and is concerned, not to add anything new to the biography, but to present a picture of the man's character and spirit. It will be seen that she is closer to Martz than to Ross, and she independently reaches Martz's conclusion that the influence of Donne on Herbert has been exaggerated. Herbert's peculiarities as a poet were not, she thinks, the result of his reading his older friend's poetry; they sprang rather from the paradoxical nature of the Christian faith itself. If a poetic lineage for him is to be sought, it will more likely be found in Sidney. Her book was dealt with in a front-page article of *TLS* (p. 241).

The second book on Herbert, by J. H. Summers, is more substantial.[8] It begins with the downright sentence: 'George Herbert is one of the best English lyric poets', and the first chapter is a history of the appreciation of his poetry, which leads to the conclusion that the aesthetic value of the poems cannot be appreciated without an understanding of the religious thought and experience from which they grew. Summers therefore completes Part One of his book with chapters on Herbert's life and his religious thought. He agrees with Margaret Bottrall that 'Herbert was in no sense a mystic' if by mystic is understood a contemplative achieving union with God. As a devout Christian Herbert valued the sense of the presence of God, but he expected union only after death. It is not possible in a sentence or two to summarize the next two chapters on 'The Conception of Form' and 'The Proper Language' of poetry; but the chapter called 'The Poem as Hieroglyph' calls for a few words. Summers uses 'Hieroglyph' as a synonym of Emblem, and prefers it, apparently, because Emblem might suggest a certain obviousness, as in the Emblem books, whereas Herbert's use of Emblem-images is more subtle. An incidental comment here harmonizes with Ross's view: 'Herbert nearly always presents the institutional as a hieroglyph of the personal rather than vice versa. . . .' The poems discussed as hieroglyphs are 'The Church-floore', 'The Bunch of Grapes', 'Church-Monuments', 'Aaron', and the two pattern-poems, 'The Altar' and 'Easter Wings'. Summers next deals with Herbert's subtlety of rhythm that gives a distinctive character to each poem: 'Every poem requires a new beginning, a new form, a new rhythm.' Hence his great variety of stanza-forms, and the fact that 'the fictional speakers of his poems have many voices'. The next two chapters deal with the suitability of the poems for singing, with Herbert's use of music generally, and with his use of allegory and his handling of the sonnet. In a 'Conclusion' Summers writes: 'With Herbert, in contrast with Donne, our final impression is not of the brilliant surfaces, of the delightful logical gymnastics, or of a powerful personality engaged in dramatizing its conflicts and its vitality; it is, rather, an impression of astonishing simplicity' which is the 'simplicity of the spirit; it is the reverse of naïveté' and is a product of deep self-knowledge.

M. F. Moloney's *Suggested Gloss for Herbert's 'Box where sweets . . .'* (*NQ*) is 'musical box'. The gloss has the advantage that it makes the imagery of the stanza as closely integrated as it is in the other stanzas. But, one objects, 'compacted' fits well if the sweets are perfumes (as Hutchinson glosses) but is strained if they are sweet music.

G. P. V. Akrigg suggests that *George Herbert's 'Caller'* (*NQ*) should be so

[7] *George Herbert*, by Margaret Bottrall. John Murray. pp. vii+154. 15*s*.

[8] *George Herbert, His Religion and Art*, by Joseph H. Summers. Chatto & Windus. pp. 247. 21*s*.

entitled, and that the title 'The Collar' is a misprint. The suggestion has already been made in 1951 by J. M. Bickman (*YW* xxxii. 180).

McD. Emslie (*Explicator*) brings a satisfactory common sense to the explication of *Herbert's 'Jordan' I*; and going through the poem line by line he elicits the meaning without recourse to the far-fetched.

R. A. Blanchard, in his essay on *Thomas Carew and the Cavalier Poets* (*Transactions of Wisconsin Academy*, xliii), treats the poet as mainly derived from Donne, but modified by Jonson; and distinguishable from the other inheritors of those traditions by a more consistent exploitation of 'careful working out of single metaphors, . . . logical persuasiveness of argument' and 'combined variety and smoothness of rhythm'.

Elsie Duncan-Jones suggests a correction to Rhodes Dunlap's note on line 18 of *Carew's 'Upon the Kings Sicknesse'* (*Explicator*) and points out that the reference is not to the King, but to the 'sober, strong and young' among his subjects who are distressed by his illness.

E. H. Miller demonstrates *Samuel Rid's Borrowings from Robert Greene* (*NQ*) in *Martin Mark-all*, 1610 (formerly attributed to, and printed in the works of, Samuel Rowlands). The paper ends with a needful caution against supposing that Elizabethan tracts on social abuses and criminal low life are drawn from the author's first-hand experience. 'Many of the so-called exposés are simply exploitations of earlier authors.'

Number 103 of the second series of the Hakluyt Society, issued for 1951, has now appeared and been received. It is an edition by L. B. Wright and V. Freund of William Strachey's *Historie of Travell into Virginia Britania*, 1612.[9] It is transcribed from a manuscript in Princeton University Library and therefore supplements the early Hakluyt Society edition by R. H. Major, 1849, which was edited from a manuscript in the British Museum. A third manuscript is preserved in the Bodleian. (Strachey did not manage to get his book printed.) No detailed collation is attempted in this edition. Explanatory footnotes on points of fact and language are provided. The editors acknowledge that they draw heavily for their account of Strachey's life from an unpublished dissertation by S. G. Culliford. The *Historie* is, as its title-page frankly states, derived from earlier accounts as well as from the author's personal observations during his three-year sojourn in Virginia. He is indebted to many writers for material and to some extent for phrases, but he writes lively English and includes much original material, especially on the Indians.

S. G. Culliford's interest in English travellers also produced a note on *Hugh Holland in Turkey* (*MLN*) in which extracts from a letter in *State Papers, Turkey*, v, enables corrections to be made in Fuller's account of the date and itinerary of Holland's journey.

Three other biographical notes may be mentioned here. P. D. Mundy writes on *Anne Turner, Executed for Complicity in the Murder of Sir Thomas Overbury, 1615* (*NQ*) and P. J. Wallis writes about *William Crashaw* (ibid.), father of the poet. Wallis also puts forward in *NQ* some problems in the biography of *Charles Hoole, Yorkshire Schoolmaster, 1609–1667*, and author of school manuals.

E. H. Miller points (*HLQ*) to Greene's *Third Part of Cony-Catching* as *Another Source for Anthony*

[9] *The Historie of Travell into Virginia Britania, by William Strachey*, ed. by Louis B. Wright and Virginia Freund. Quaritch, for the Hakluyt Society. pp. xxxii+221. Privately published.

Nixon's 'The Scourge of Corruption', 1615.

Godfrey Goodman: Nature Vilefied (*Cambridge Journal*), by R. W. Hepburn, is a study of the doctrine, and an analysis of the type of argument used to support it, in Goodman's *Fall of Man*, 1616. Goodman is an extreme example of the school of thought according to which Man was thoroughly and Nature largely corrupted by the Fall.

M. MacKinnon prints from the manuscript in the British Museum *An Unpublished Consultation Letter of Sir Thomas Browne* (*Bulletin of the History of Medicine*, xxvii. 503 ff.) about the case of his old friend Sir Charles Le Gros.

During *Thomas Fuller's Oxford Interlude* in 1643 he was occupied, conjectures J. O. Wood (*HLQ*), in the composition of *Andronicus: A Tragedy* printed anonymously in 1661. Wood adds a critical account of the play and the evidence on which he bases the ascription.

From the Bedfordshire Historical Society has been received H. G. Tibbutt's biography[10] of Colonel John Okey, one of the most successful officers of the New Model army and an influential person between the death of the Protector and the Restoration. It is marginal to our studies, but it is mentioned here as a contribution to the historical background of Commonwealth literature.

From R. P. Stearns comes a large and handsomely produced biography of Hugh Peter,[11] the Puritan who went to America and succeeded Roger Williams as the minister of Salem, returned to England in 1641, was in the New Model, rose high in the Commonwealth, and was hanged in 1660. This book also is history but must be at least mentioned here if only for its picture of the Commonwealth background and because Peter was the author of *Good Work for a Good Magistrate*, 1651, a book on political and social reform which it is interesting to compare with Milton's ideas. Stearns defends Peter from the charges of being a hypocrite and bigot which have been brought against him, and discusses his writings.

Nan C. Carpenter's paper called *Charles Butler and Du Bartas* (*NQ*) deals with the use made of the French poet by Butler (*c.* 1559–1647) in his book about bees, *The Feminine Monarchie* (revised edition of 1634), and in his *Principles of Music*, 1636.

Margaret Gest's book of selections from Jeremy Taylor[12] consists of short extracts arranged under headings such as Tolerance, The Nature of God, Time, and so on. The selection is designed to do justice to Taylor as a thinker and a man, not solely as a stylist, and the introductory essay on his character and his opinions and their relation to contemporary events lays stress on the permanent interest of his thought.

Lovelace at Court and a Version of Part of his 'The Scrutinie' by H. Berry and E. K. Timings (*MLN*) reports documents in the Record Office, one showing that Lovelace was sworn 'a Gent Wayter extraordinary' to the King on 5 May 1631, when he was only 12 or 13; and the other preserving the earliest known version of part of the poem.

Karina Williamson writes (*Mod Phil*) *Marvell's 'The Nymph Complaining for the Death of her Fawn': A Reply* to E. S. Le Comte's argu-

[10] *Colonel John Okey, 1606–1662*, by H. G. Tibbutt. Publications of the Bedfordshire Historical Record Society, vol. xxxv. pp. viii+181. 25*s*.

[11] *The Strenuous Puritan*, by Raymond Phineas Stearns. Illinois U.P. pp. xii+463. $7.50.

[12] *The House of Understanding*, by Margaret Gest. Pennsylvania U.P. and O.U.P. pp. x+118. $2.75. 22*s*.

ment, in opposition to M. C. Bradbrook and M. G. Lloyd (see *YW* xxxiii. 174), that the poem has no religious overtones. The reply agrees that religion is not a main theme, but urges that some passages evidently echo *The Song of Songs* and utilize phrases and images with definite religious associations.

H. J. Oliver writes (*JEGP*) *The Mysticism of Henry Vaughan: A Reply* to F. Kermode's article (see *YW* xxxi. 167) which denied that Vaughan was a mystic and argued that he was a poet who made use of the mystic's language. Oliver argues the opposite case: he was a mystic who used poet's language; but his mystical experience was not specifically Christian.

D. C. Allen's essay (*ELH*) on *Vaughan's 'Cock-Crowing' and the Tradition* is chiefly concerned with the tradition. Vaughan knew he lived in a dark world, veiled by his mortality from the light of God, which he glimpsed in this world only rarely and dimly. From early pagan days the cock was the symbol of light, and in Christian times it became the symbol of the priest and of the aspiring soul —it was the herald and dispeller of darkness and had instinctive knowledge of the coming of the day. By the time it came to Vaughan it was a rich symbol for his poetic use.

K. W. Salter cites (from the Oxford Diocesan Records in the Bodleian) the evidence that *The Date of Traherne's Ordination* (*NQ*) was 20 October 1660, not 1657. H. H. Margoliouth (*NQ*, p. 408) comments on this that the 1660 ordination was probably Traherne's episcopal ordination, that the ordination of 1657 was probably not an episcopal one, the reason being, not that bishops were not in that year of the Commonwealth conferring ordination —they did so in secret—but that Traherne had not yet reached the minimum canonical age of 23. Salter's discovery, he suggests, is evidence that Traherne was borne on or shortly before 20 October 1637.

Number 44 of the Augustan Reprint Society's publications (1953 but only now received) is a facsimile edition of *The Odes of Casimire* translated by G. Hils, 1646.[13] In the Introduction Maren-Sofie Roestvig informs us that Casimire's Latin poems, and this translation of them, were influential on some notable English poets—Vaughan, Cowley, Isaac Watts, Edward Benlowes (who borrows passages from Hils without acknowledgement)—and a detailed study of their influence on English literature is promised for future publication. This promise is in part redeemed by the paper in *HLQ* called *Benlowes, Marvell, and the Divine Casimire* in which Benlowes's debt to Casimire is dealt with further. It is also suggested that some of the Horatian qualities of Marvell may have come *via* Casimire as well as direct from the Roman poet. There are also passages on Vaughan and Hermeticism and on the quasi-mysticism in Marvell.

K. B. Harder shows, in *The Wardlaw MS. and Sir Thomas Urquhart* (*NQ*), that in compiling the manuscript James Fraser took and used seriously the fantastic genealogy in Urquhart's *Pantochronochanon*.

G. W. Wright prints (*NQ*, p. 201) from a British Museum manuscript a version of the Latin poem by Robert South about *Westminster School in 1652* which is claimed to be more correct than the version printed by Curll in his edition of the *Posthumous Works of the Late Robert South*, 1717. In *NQ* (p. 339) J. B. Whitmore, objecting to misprints, misreadings,

[13] Mathias Casimire Sarbiewski, *The Odes of Casimire*, trans. by G. Hils, ed. by Maren-Sofie Roestvig. pp. v+[36]. By subscription.

and mispunctuation (most of which look like the work of a Latinless compositor), offers what he claims to be an accurate transcription.

E. Sirluck in *Eikon Basilike, Eikon Alethine and Eikonoklastes* (*MLN*) marshalls evidence that, although the accepted view is that Gauden's authorship of the *Eikon Basilike* was a close secret until 1690, the Commonwealthmen in fact knew or strongly suspected it from the outset.

The third volume[14] appears this year of J. M. French's elaborate documentation of the life records of John Milton. The method remains the same (see *YW* xxxi. 173) and all that it is necessary to say now is that the present volume covers the period from 4 March 1651 to 27 December 1654.

Dramatists' Namesakes and Milton's Father (*NQ*) by R. G. Howarth includes a reference to a mention of John Milton Senior in 1621. Under the title *Milton a Firenze* (*Nuova Antologia*, 1953) Piero Rebora describes and discusses what is known about Milton's stay in Florence in 1638. Among other matters of interest he makes critical comment on Milton's Italian verses; gives some details of Milton's Florentine friends; thinks it unlikely that Milton could actually have visited Galileo either then or on the return visit in 1639; but adds that all the same there were at that moment beneath the bright sky of Florence two heroic spirits, both keenly sensitive to the beauty and grandeur of light. In *Milton in Italy and the Lost Malatesti Manuscript* (*S in Ph*) S. Kliger reports his discovery of new facts about this collection of sonnets called *La Tina*, of which Malatesti gave Milton a manuscript. C. A. Toase gives (*NQ*, p. 546) references about Milton's house at Colnbrook, and W. A. Turner writes (*NQ*) on *Milton's Friendship with Cromwell's Granddaughter*, Bridget Bendish, *née* Ireton, mother of the Henry Bendish mentioned by Richardson in his biography of the poet.

E. A. Block writes in the *Bulletin of the History of Medicine* on *Milton's Gout*. The symptoms of the disease and its effects on the patient are described; it is suggested that in Milton's case there was probably an hereditary disposition to it since his habit of life was the opposite of what is usually associated with gout; that he probably died, not from gout itself as his early biographers report, but from a correlated heart-failure, which would account for the tranquillity of his death; that he began to suffer from it between 1664 and 1666, but not continuously; that the references to what appears to be gout in *Samson Agonistes* is a small scrap of evidence in favour of the traditional dating of that poem; and that to be cheerful and good-tempered in the torments of gout, as Milton was, says much for a man's fortitude.

The main point in E. Sirluck's review (*Mod Phil* lii. 63) of G. F. Sensabaugh's *That Grand Whig Milton* (*YW* xxxiii. 178) is that it ascribes to Milton's influence the appearance in the succeeding generation of ideas which were not specifically Miltonic but were quite generally held by men of the Commonwealth.

In the Introduction to his volume of studies in Milton's poetry,[15] D. C. Allen expounds a somewhat abstruse idea of the unifying theme of Milton's work. The real essence of the ordered beauty which is God is inaccessible; but the heaven in which the angels exist is a 'vision' of that beauty. So too is Eden and unfallen Mankind.

[14] *The Life Records of John Milton*, by J. Milton French. Rutgers U.P. pp. [6]+470. $7.50.

[15] *The Harmonious Vision*, by Don Cameron Allen. Johns Hopkins Press and O.U.P. pp. xx+125. $3. 24*s*.

So too, in its different mode, is redeemed Mankind. The prophet-poet is inspired with a vision of those visions, and the 'harmonious vision' of his poetry enables his readers to share that vision: of *Paradise Lost* it is therefore said that 'the text that lies before us is really the harmonious vision of a vision'. It may be questioned whether this idea does in fact unify Allen's book; but the six essays in the volume contain much thoughtful and valuable suggestion. *L'Allegro* and *Il Penseroso* are treated as poems of the deepest sort of significance, not as beautiful but superficial things. In them, especially in the second, Milton is, to quote the title of the essay, engaged in 'the search for the prophetic strain', and by the end of the poem 'the way to the ultimate gratification is known'. But many readers may find the incidental exegesis more interesting and rewarding than the conclusion. On *Comus* Allen argues a view he has expressed before, that it is 'an attempted reconciliation of opposites that failed'. *Lycidas* raises and answers a question both general and personal to Milton. 'The predestined work'—that of prophet-poet—'for which God had fitted him required a seemingly endless preparation before it could be begun; yet somewhere along the way stood . . . death. . . . But the fear is gone now, purgation of doubts is certain and has come with the completion of the elegy.' There is no space to comment on the following essays on *Samson Agonistes*, *Paradise Lost*, and *Paradise Regain'd* except to commend them.

There is a long and detailed review of Allen's book in *Mod Phil* (lii. 211) by M. Y. Hughes, containing some objections, but mainly approving.

F. T. Prince's book[16] on Milton is small but it is one of the most valuable contributions to Milton studies for some time. Starting from Johnson's observation that there was Italian influence perceptible in Milton's diction, Prince was led to extend his analysis to prosody and rhythm, and to discover more Italian influence than has commonly been allowed for. He presents his results with tact and a sense of proportion, and the brief introduction, a judicial summing-up, is admirable. In the body of the book he demonstrates, by convincing analysis and illuminating quotation, how many of the novel characteristics of Milton's epic style were suggested by the novelties of style achieved by Tasso and by Tasso's own critical essay on heroic style. '*Paradise Lost* was in fact to be the European epic which realized the dreams of Tasso and his predecessors, not only in its scale and its religious intensity, but in the beauty of its poetic vision and language. The Italian theories and experiments had pointed the way; Milton brought to this literary heritage the full heroic temper it required.' Similarly, it is shown that Della Casa's sonnets were full of suggestions that went to the making of Milton's; that *Lycidas* and the ode-like poems are deeply influenced by the prosody of the *canzone* tradition; and that *Samson Agonistes* can be compared in some important respects of versification with Tasso's *Aminta* and Guarini's *Pastor Fido*. But it must be stressed that Prince is not merely finding parallels and leaving it at that: he tries throughout to suggest the purpose and poetic effect of the derived rhythm or stylistic device and makes many penetrating remarks that deserve the attention of readers of Milton who are not much interested in literary genetics but are interested in appreciating the achieved poem.

Ants Oras independently develops the probability that Milton was fol-

[16] *The Italian Element in Milton's Verse*, by F. T. Prince. O.U.P. pp. xv+183. 12*s*. 6*d*.

lowing Italian models in his rhyme-patterns. *Milton's Early Rhyme Schemes and the Structure of 'Lycidas'* (*Mod Phil*) shows that the rhyming of *Lycidas* is not, as many critics have said, capricious and regulated only by the poet's fine ear: it follows a very elaborate, almost arithmetical pattern. The specific model, Oras thinks, is probably to be found in Tasso's pastoral drama, *Il Rogo di Corinna*, in which the lyrical speeches consist of what amounts to a series of madrigals 'joined into a more extensive and intricate whole'. Milton, far from finding rhyme difficult, as some writers have suggested, was, Oras concludes, a positive virtuoso of rhyme, and relied as much on an intellectually controlled pattern as on his fine ear.

H. F. Robins suggests that *Milton's 'Two Handed Engine at the Door'* (*RES*) is Christ the agent (engine) of God coming to separate the good from the bad and adjudge the appropriate reward. The reference, he suggests, is to Matthew xxv. 31–46.

In *'Lycidas', Petrarch, and the Plague* (*MLN*) E. S. Le Comte shows that Hunter (*YW* xxxi. 178) was right to suspect a Renaissance intermediary between Aristotle and the lines on diseased sheep in *Lycidas*. It was Petrarch's Latin Eclogues, no. 9. Le Comte also notes that Petrarch was dealing with the plague as a visitation of God, and that *Lycidas* was written in a plague year.

Seeking to find common elements in European poetry labelled as 'baroque' and so to ascertain whether a precise definition of the term can be arrived at, L. Nelson, Jr. (*Comp Lit*), writes *Góngora and Milton: Toward a Definition of the Baroque*. In this he suggests that one such element may be the deliberate use of time as a structural element. The two poems put forward are the *Polifemo* of Góngora and Milton's *Nativity Ode*. In the Spanish poem the tense used alternates between present and past, and it is suggested that 'the most important means of structure is not plot in the ordinary sense, but rather plot as continuous acceleration of alternating tenses'. A similar 'forceful conjunction of separate time planes' is discerned in Milton's poem. In *Milton and the New Music* (*UTQ*) L. Stapleton also discusses the structure of the *Nativity Ode* and makes some points interestingly in agreement with Nelson. His main purpose, however, is to suggest 'an exploration of the contrast between the enchantments of deceit and the truth for which music is a sign'. Clement of Alexandria had spoken of Christ and Christian truth as 'new music' to replace the deceptive music of the pagan bards; Milton describes it rather as an 'announcement of a change in human history' and at the end of the poem 'we are left with the attentiveness and clarity that was created for us by the opening lines, but there has been a change, a discovery'. Finally, in a book[17] which should have been noticed last year and escaped because it was ostensibly about French poetry, Odette de Mourgues also discusses the term 'Baroque' and suggests that aspects of Baroque poetry are, to quote the sections of her chapter on the subject, 'the mystical, the morbid, the macabre, the cosmic, the apocalyptic, and the absurd'. She compares some late Elizabethan and some Metaphysical English poets with some French poets whom she regards as also 'Metaphysicals'—a term she distinguishes from Baroque and Précieux. The book is chiefly of interest to students of French literature, but the comparisons are of considerable interest from our

[17] *Metaphysical Baroque and Précieux Poetry*, by Odette de Mourgues. O.U.P. pp. viii+184. 21*s*.

point of view also. Her book was discussed in a front-page article in *TLS* (p. 845) which considered its bearing on the English Metaphysicals and made some comment on them.

Dick Taylor, Jr., points out, in *Grace as a Means of Poetry: Milton's Pattern for Salvation* (*Tulane Studies in English*), that Milton's belief was that salvation came only by God's grace, but man had to prove himself eligible for that grace by his efforts in trial and temptation. This belief, Taylor argues, provides an organizing pattern for all Milton's major poems: 'structurally, he organized each work in a similar sequence: trial of the protagonist, proof, and extension of grace accompanied by a miraculous event . . . the pattern . . . was no artificial one, which Milton created and arbitrarily imposed upon his material; it arose organically from his view of life . . .'. The rest of the long article discusses this pattern in *Comus*, *Lycidas*, *Paradise Lost*, *Samson Agonistes*, and *Paradise Regain'd*.

E. S. Le Comte collects and studies Milton's borrowings from himself.[18] The subject is not reiterated images but repetitions of words, phrases, and ideas. In such studies there is always a danger of taking as significant or including for completeness things that are common set formulae or inevitabilities, and though Le Comte shows that he is alive to this danger he may be thought not always to have avoided it. But some of his collocations are enlightening and bring out subtleties most of us may well have missed. The assembly of repetitions certainly proves that Milton frequently repeated himself in fully finished work, and that in his epic poems he used the equivalent of Homer's formulae and fixed epithets. In the English poems Le Comte finds 'about three hundred duplicated phrases'. Again there are details that make one's eyebrows rise. In the *Nativity Ode* Milton wrote 'Say, Heavenly Muse'; in *P.L.* 'Sing, Heavenly Muse': 'the difference in the verbs may be taken as an indication of his growth in skill and self-assurance'. But 'rash hand' in *Comus* 397 and *P.L.* ix. 780 is a repetition that brings together two passages fruitfully and suggestively comparable. And again, the assembly of frequent repetition in poems separated by thirty years shows that no evidence from repetition can safely be used to date the poems. The light thrown by repetitions on Milton's views about women and bishops is the subject of a very interesting chapter. Finally, Le Comte considers what help the study of repetition can give in problems of sense and text. With the two-handed engine and the sacred well in *Lycidas* it simply warns against over-confidence; it supports the interpretation 'forbear' in 'spare to interpose them oft' in Sonnet 20; and in *Areopagitica* it supports the reading 'true warfaring Christian' and favours 'seeks her adversary'.

Reviewing (*Mod Phil* lii. 207) Le Comte's book and A. Stein's book on Milton (see *YW* xxxiv. 207) R. M. Adams is much severer on Le Comte than the notice above, and since he condemns Stein's style, method, and results and, unlike the *YW* notice, finds nothing to praise in the book, the review is referred to here.

The volume[19] on *Comus* by J. Arthos is disconcerting. It is not easy to detect what goal is aimed at and, justly or unjustly, the reader at times gets the impression that one purpose of the book was to accommodate as much as possible of a file of material on the

[18] *Yet Once More*, by Edward S. Le Comte. Liberal Arts Press. pp. ix+192. $4.50.

[19] *On a Mask Presented at Ludlow Castle*, by John Arthos. Michigan U.P. and O.U.P. pp. ix+86. $2. 16*s*. Paper covers.

Mask. Nor are the three essays written in a very precise or unpretentious style.

The first essay deals with Milton's debts to Peele's *Old Wives Tale* and Fletcher's *Faithful Shepherdess*: the elements of fairy story and of pastoral. The second discusses the use of 'romantic' elements to add further subtleties, and there are here some sensitive suggestions about the methods by which Milton gives to the world he is creating a sense of strange loveliness that is yearned for yet perhaps perilous.

J. McKenzie adds (see *YW* xxxiv. 203) three further dates of *Early Scottish Performances of 'Comus'* (*NQ*) in 1748, 1749, and 1751.

Elsie Duncan-Jones explains *Milton's 'Late Court Poet'* (*NQ*), a phrase in *The Ready and Easy Way*, as a reference to Davenant and *Gondibert*, II. ii. 14.

D. S. Berkeley corrects a gloss in M. Y. Hughes's *Prose Selections from Milton*, 1947, and points out that *'Determinate Sentence' in Milton's 'Of Education'* (*NQ*) means 'definite, conclusive, final'.

J. George suggests (*NQ*) that the queried word 'cujus' in *An Entry in Milton's Common-place Book* on folio 116 should be emended to read 'coitus'. (It is so translated in the Yale Milton.)

E. S. Le Comte, discussing *The Veiled Face of Milton's Wife* (*NQ*), notes that Euripides' Alcestis is veiled; refers to a similar dream of Charles Dickens's, in which the spirit of a beloved woman was recognized although it was featureless; points out that by Anglican custom a woman went veiled to her 'churching'; and suggests that the emphasis on purity in the sonnet was prompted by the name Katharine (*katharos*: clean). Together with some minor points, these, he considers, support the view that the sonnet is about the second, not the first of Milton's wives.

In *'A Book was Writ of Late . . .'* (*MLN*) H. Schultz gives reasons for interpreting Milton's lines to mean 'the age of Cheke hated learning as does ours'.

The purpose of Sister Miriam Joseph's essay[20] on *Orthodoxy in 'Paradise Lost'* is to examine the question whether the Catholic reader can respond to the poem without fear of doctrinal offence and with enhanced religious sensibility. Much of what she says will be familiar enough to Milton scholars, although the reader she addresses may need the restatement. She goes further than Douglas Bush and other scholars who find only that the heresies of *De Doctrina* are not obtruded in *Paradise Lost*: she finds the poem thoroughly orthodox on the Trinity and on Creation. In considering what the reader gains from the poem she has no difficulty in rebutting the suggestion that Milton admires Satan and leads the reader to admire him; but she does not consider Waldock's point that the story involves the necessity of God's playing cat and mouse with the fallen Satan, and that Milton does nothing to shield God from this distasteful impression. Nor, considering Adam's fall, does she attempt any real answer to Waldock's view that, Eve having fallen, Adam was then faced with a moral dilemma admitting no complete and satisfactory solution. It is, however, useful to have the testimony of an expert that 'an intelligent Catholic reader can enjoy in *Paradise Lost* the expression of dogmatic, moral, and philosophical truths impregnated with a power peculiar to poetry, the power not merely to teach but to delight and move'.

[20] *Orthodoxy in 'Paradise Lost'*, by Sister Miriam Joseph, C.S.C. Reprinted from *Laval Theologique et Philosophique*, viii. 2. pp. 243–84. Paper covers.

R. M. Adams's *Empson and Bentley* (*Partisan Review*) is an onslaught on Empson's criticism of *P.L.* in *Some Versions of Pastoral* which is charged with errors of quotation, of fact, and of interpretation; but Adams has points to make about the poem itself and tries to suggest a way in which it can properly be regarded as in a sense 'ambiguous' like pastoral. Adams also studies (*Mod Phil*) *The Text of 'Paradise Lost': Emphatic and Unemphatic Spellings*, and having reviewed the evidence about 'he: hee' and 'their: thir', concludes that the whole theory is 'fantasy and delusion'; that Milton left the detailed spelling of his text to the printer; and that consequently Helen Darbishire is misguided in her attempt (see *YW* xxxiii. 182) to restore Milton's 'own' spelling. R. O. Evans tackles the same problem with respect to *Milton's Use of 'E'er' in 'Paradise Lost'* (*NQ*). He ends by questioning whether Milton's usage was as consistent ('e're' for 'ever' and 'ere' for 'before') as Helen Darbishire supposes.

In a note on *Milton's Infernal Council and Mantuan* (*PMLA*) E. S. Le Comte points to a passage in Mantuan's *Georgius* which offers parallels to passages in the speeches of the fallen angels, including some usually compared with the OE. Genesis B.

J. C. Maxwell in *'The Sensible of Pain': Paradise Lost, ii. 278* (*RES*) glosses the phrase: 'that element in our pain which is apprehended by the senses'.

J. B. Broadbent's essay on *Milton's Hell* (*ELH*) is impossible to summarize. It is a running commentary on the descriptions in Books I and II, with frequent excursions to the rest of the poem, and it is full of observations, most of them interesting, but some unconvincing: one is more than a little incredulous when told that 'the sexual motif is most obvious in a series of phallic emblems... such as the banner of Azazel' and the 'Forrest huge of Spears'. Obviously, surely, only if one has just finished Freud on dream symbols and is seeing them everywhere. On the other hand, there are many valuable comments—on Pandemonium, on Satan's tears, on the Chivalry in Hell, for instance—and an analysis of the exordium as a subtle composition which in its varying tone, rhythm, and elevation of style states the main motifs and moods of the ensuing epic. In a similar essay Broadbent writes on *Milton's Paradise* (*Mod Phil*). Milton's problem was to make the Garden realistic enough to be convincing as the scene of the action but sufficiently 'distanced' to avoid familiarity and remain acceptable as Paradise. Broadbent shows how Milton selected details and 'subdued and idealized facts' from books of travel and compounded them to accomplish this. To ideas from travel books Milton added ideas already enriched by the poets. In such a setting he has to describe Adam and Eve. Broadbent makes some enlightening remarks on the qualities of this description.

H. F. Robins argues (*MLN*, p. 76) against the commentators who suppose that *Milton's Golden Chain* that suspends the universe is also the golden ladder that stretches from the zenith of the cosmic sphere to the gate of heaven. The ladder is sometimes drawn up (iii. 516–18), and if it were the chain, the universe would at such a time plunge unheld into Chaos. Robins also discusses *The Chrystalline Sphere and the 'Waters Above' in 'Paradise Lost'* (*PMLA*). He gives a clear and useful explanation of these concepts and their history, and argues that all the editors are wrong in supposing that Milton conceived of the waters as in some way enclosed in the sphere. On the contrary, he located them on the outside of the Primum

Mobile, on the exterior of the cosmic sphere, which they protected from the extremes of the surrounding Chaos.

F. L. Huntley has (*MLN*) a note on *Milton, Mendoza, and the Chinese Land-ship*; and in *ELH* he has a general *Justification of Milton's 'Paradise of Fools' ('P.L.' iii. 431–99).* It is not, if properly viewed, a grotesque excrescence on the poem. Satan pauses, alone, at a mid-point on his missionary journey to seduce Man; but he will not always be alone: there will be many vain proudlings to populate this spot: a spot, moreover, at which is to be anchored the hither end of the Bridge from Hell. On this spot Satan decides to continue, not to turn back: it is an appropriate spot in the universe and an appropriate place in the poem to collect images of vanity, of men and things at the mercy of chance winds, of miscegenation (Sin and Death enter the World at this spot), and of Giant enemies of God—all of them products of the Fall. This same passage is also the first of those discussed by L. D. Lerner in his essay on *The Miltonic Simile* (*Ess Crit*) which 'examines actual similes from the standpoint of literary criticism'. He makes some of the same points as Huntley and goes on to analyse other passages to justify his conclusion that the similes in *P.L.* are not digressions but closely linked to the poem as a whole, while at the same time they have the function of reminding us of the 'world of human actions, human manners, and human interests' of which the poem itself is a part.

Under the title *'Grateful Vicissitude' in 'Paradise Lost'* (*PMLA*) J. H. Summers discusses the morning hymn in Book V as exemplifying that 'variety' which was for Milton 'intrinsic to perfection'.

In *MLN* E. H. Emerson considers *Milton's War in Heaven: Some Problems.* Why did God not send into the battle the other two-thirds of the unfallen angels but left the committed third to struggle with Satan's host, even though he knew that if only this third were used the battle could not be decided until the Son intervened? Why did he commit this one-third at all since the War was destined to be won by the Son and by the Son alone? The answer is that Raphael is pointing the moral for Adam's benefit: Good cannot wholly conquer evil without divine help, but Adam can at least hold his own against evil to the extent of not being conquered; and God helps those and only those who help themselves.

Ants Oras gives (*MLR*) good reason for supposing, against most of the editors, that in *'Goddess Humane' ('Paradise Lost', ix. 732)* the adjective means 'human', not 'humane'. G. Koretz on *'Paradise Lost', ix. 910* (*Explicator*) points out that when Adam speaks of 'these wilde Woods forlorn' it is 'forlorn' that principally carries his emotion, for the trees of Paradise are in fact wild as being both in a state of nature and also so fecund as to become entangled in their own 'wanton growth'. B. A. Wright's *Note on Milton's Punctuation* (*RES*) comments on the unauthorized and unnecessary comma inserted by many editors and critics after 'dar'd' in *P.L.* ix. 922.

A. I. Carlisle, in a paper on *Milton and Ludwig Lavater* (*RES*), notes that the earlier transcriptions (Masson, Columbia ed., &c.) of the reference to Lavater in the Trinity MS. are correct and W. A. Wright's wrong. He further suggests the influence of that passage of Lavater on *Paradise Regain'd*, i. 365–453.

On *Samson Agonistes* there are only two short notes to report. J. C. Maxwell, in *Milton's Samson and Sophocles' Heracles* (*PQ*), points out

a similarity in the use of ambiguous oracles between Milton's play and the *Trachiniae*. R. I. McDavid re-examines the question whether we should in *'Samson Agonistes' 1096* (*PQ*) read 'with other arms' or 'wish other arms'. By adducing a number of seventeenth-century examples he shows that there is no linguistic objection to 'force thee wish', and he points out that there is no textual authority for 'with' before 1720.

XI. RESTORATION PERIOD

By V. DE SOLA PINTO

IN the State Archives at Florence there is a great wealth of manuscript material relating to Restoration England. This includes the autograph dispatches of Giovanni Salvetti and Francisco Terriesi, the Residents of the Grand Duke of Tuscany in London, copies of which are among the Additional Manuscripts in the British Museum. These dispatches are particularly interesting because of the intimate details which they give of the state of affairs in England at the time of the Popish Plot agitation of 1678 to 1681. In addition to the dispatches there is a great collection of English pamphlets dealing with the Plot, which Terriesi sent to the Grand Duke, and which are bound up in four volumes in the Florentine Archives.

Anna Maria Crinò has now published a very valuable study entitled *Il Popish Plot*[1] based on these remarkable and hitherto little-known documents. In her interesting introductory pages she points out that the Grand Duke Cosimo visited England in 1669 and took a keen interest in English affairs throughout his life. He was one of the few continental celebrities of the period who were interested in the English language and English literature, and it is interesting to learn from Signorina Crinò's book that he asked Terriesi to send him an English dictionary, a grammar, works on the pronunciation and etymology of English words, and models of English style. He also asked the Resident to send him 'le opere di Gio: Milton in idioma inglese' and as a result seems to have received six works, one of which was the first edition of *Paradise Lost* and another the *Poems upon Several Occasions* of 1673.

Signorina Crinò quotes extensively throughout her book from the original dispatches of Salvetti and Terriesi, using the manuscripts in the Florentine Archives. She states (p. 13) that a comparison between the original dispatches and the copies in the British Museum has revealed serious mistakes in the latter 'which at times falsify or render incomprehensible the text'.

Students of the English literature of the period will note particularly the account in Italian prose (quoted on pp. 206–7) of the Earl of Shaftesbury by the Count Lorenzo Magalotti, one of the Grand Duke's chief advisers, who accompanied him on his visit to England in 1667. This sketch bears a remarkable resemblance to Dryden's famous 'character' in *Absalom and Achitophel*. Another passage quoted by Signorina Crinò on p. 247 contains a direct and very interesting reference to Dryden. This is from a dispatch of Terriesi to the Grand Duke dated 22 December/1 January 1679/80, and it obviously refers to the notorious Rose Alley ambuscade of 18 December 1679.

'Sortì li giorni adietro una satira che intaccando li Ministri tutti e quelli ch'hanno mano nel governo o publici affari, s'estendeva sin alla Duchessa di Portsmouth et all' istessa persona del Re; onde e stato di notte tempo maltrattato un tal Mr. Dreydon, poeta delle commedie che si recitano attualmente, dicesi per esser stata creduta

[1] Anna Maria Crinò. *Il Popish Plot nelle Relazioni Inedite dei Residenti Granducali alla Corte di Londra (1678–1681)*. Roma, 1954. Edizioni di Storia e Letteratura, Via Lancellotti 18. pp. 302.

sua compositione, ma esso protesta la sua innocenza.'

The 'satira' is obviously *An Essay upon Satyr*. It is significant that the well-informed Terriesi, writing soon after the outrage, says nothing about the allegation, so often repeated later, that its instigator was John Wilmot, Earl of Rochester. It may also be noted that he particularly mentions the Duchess of Portsmouth as one of the chief butts of the lampoon and this lends support to the view expressed by Wood and Luttrell that she was responsible for the assault on Dryden.

At the end of the book Signorina Crinò prints a list of English books sent to the Grand Duke directly to Leghorn by a ship called *Il Mercante di Mexico* and another of a consignment sent by Calais and Paris. She also gives in full the titles of all the English pamphlets in the five volumes of the Grand Duke's Collection, over four hundred items in all, a most valuable contribution to the bibliography of the English pamphlet literature of the period.

The book is excellently printed and produced, and illustrated by some good reproductions of contemporary paintings and prints. Signorina Crinò has carried out her work with scholarly thoroughness and she and her publishers deserve the thanks of all students of English Restoration history and literature. It is to be hoped that an English translation of this important book will soon be published in this country.

The classic biographies of Dryden by Johnson, Scott, and Saintsbury will always be read with pleasure and profit. Since Saintsbury's time, however, much research in Dryden and his milieu has been carried out, chiefly by American scholars, and has yielded important results. The most up-to-date résumé of this research is to be found in the Introduction to the Second Edition of C. R. Noyes's one volume edition of the *Poems* (see *YW* xxxiii. 188). This, however, is only a short sketch and a full-length biography is obviously needed. Kenneth Young's *John Dryden*[2] can hardly claim to be the definitive biography which twentieth-century students of Dryden are awaiting, but it is a work of considerable merit, concise, lively, unpedantic, and written with admirable gusto and enthusiasm. Illustrating his narrative at every point by apt quotations from the work of Dryden and his contemporaries Young gives the reader a series of vivid 'shots' of the poet at different stages of his career: the Westminster schoolboy, the Cambridge undergraduate, the rising poet of the early years of the Restoration, the disillusioned rival of Settle, Shadwell, and Otway, and finally the old Dryden aptly described by Young as 'a tough, brave, trusting old man'. The chief fault of the book is a tendency to overdramatize the material and to be too consistently and sometimes quite unnecessarily picturesque. Proof-reading has been somewhat careless. A famous Horatian tag is mangled on p. 59 and on p. 174 Dryden's own remarks on Milton are misquoted so badly that they are turned into almost complete nonsense. It is also sad to find a repetition of the old and long-exploded legend that Etherege fell downstairs and broke his neck when he was envoy at Ratisbon (p. 152). However, Young has made good use of recent research on Dryden and his knowledge is, for the most part, commendably up to date. His book is a real contribution to the study of Dryden and may be recommended as a stimulating introduction to the poet for young students.

The starting-point of an acute and stimulating article by D. W. Jefferson in *Ess Crit* entitled *Aspects of Dry-*

[2] *John Dryden: A Critical Biography*, by Kenneth Young. Sylvan Press. pp. 240. 21*s*.

den's Imagery is a passage in Mark Van Doren's well-known *The Poetry of John Dryden* in which Van Doren denies that Dryden ever displayed 'a happy gift for turning out images' and argues that, unlike Shakespeare and Donne, 'when Dryden became fired, he only wrote more plainly'. Jefferson's rejoinder to this is that the 'metaphysical element' in Dryden's poetry is not merely something 'vestigial' occurring mainly in his early work, but that in his mature poetry, and especially in the rhymed heroic plays and the satires, he makes effective use of 'the metaphysical art of using images suggestively and wittily'. The poet with whom Jefferson is chiefly concerned in this article is not the 'late metaphysical' poet of *Astraea Redux* and *Annus Mirabilis* but the mature Dryden of the heroic plays, the great satires, and *The Hind and the Panther*. In some suggestive pages he illustrates the 'lurking comic intention' of the rhymed plays, showing how 'the idea of the invincible hero so vulnerable to burlesque is deliberately cultivated along with the element of dignity'. He points to Dryden's love of images connected with 'a comic conception of the human species, of the processes appertaining to its creation and generation, and of the relationship between soul and body'. He traces images arising from these conceptions not only in the plays but in *Absalom and Achitophel* and *The Hind and the Panther*. Matter, too, he shows to be a fruitful source of Dryden's imagery, and he considers 'the play of attitudes conveyed in his body-matter-soul imagery' to have value as a criticism of the life of the age, 'an age of contrasts: on the one hand, the cultivation of splendour; on the other, a marked tendency to the prosaic'. He offers an interesting interpretation of *The Hind and the Panther* based on its imagery: 'He (Dryden) achieved, as it were, a sort of revenge against religion for being difficult by making it almost grossly palpable and introducing a suggestion of travesty.' In a concluding paragraph the 'metaphysical effects' in Dryden are compared with those traced by Dr. Leavis in Pope and it is argued that Leavis has 'underestimated a little Dryden's place in the "line of wit" and Pope's indebtedness to him in this connexion'.

The influence of the Roman rhetoricians on Dryden has been mentioned by critics but hitherto there has been no close investigation of the subject. Such an investigation has been carried out very efficiently by Lillian Feder in an article in *PMLA* entitled *John Dryden's Use of Classical Rhetoric*. Lillian Feder devotes her opening pages to an account of the conception of the orator as found in Cicero and Quintilian and argues that 'the Roman rhetoricians presented an ideal of the man of letters which Dryden accepted and took for his own'. She discusses the use of ancient rhetorical technique in Dryden's critical essays and also compares his conception of the function of the poet with that which Cicero and Quintilian assign to the orator. She sees Dryden's development as a 'progress from *declamatio* to *oratio*', the *declamatio* being the oratory of display or epideictic address and the *oratio* that which inspires men by 'reasonable and moving argumentation'. Her article concludes with illuminating comments on some of Dryden's major poems viewed in relation to the tradition of classical rhetoric.

A passage in *Absalom and Achitophel* never very satisfactorily explained by the editors is the couplet in which the poet writes of Shaftesbury (Achitophel):

> David for him his tuneful harp had strung
> And Heav'n had wanted no immortal song.

In a short article entitled *One Immortal Song* in *RES* H. Hammond

examines the passage in the light of G. R. Noyes's note on it. The alternatives suggested by Noyes are that the 'immortal song' could be (*a*) one of David's songs (perhaps Psalm iii or the lament for Absalom in 2 Samuel xviii. 33), (*b*) Dryden's own immortal poem of *Absalom and Achitophel*. All these suggestions are rejected by Hammond. His theory is that the couplet means that 'David would have made a psalm in honour of Achitophel and that which he made against him (Psalm cix) would be lacking'. He shows that it was believed by certain seventeenth-century commentators on the Bible that Psalm cix referred to Achitophel and that Dryden would have found this interpretation of the psalm in such well-known works as the *Critici Sacri* of 1660 and Poole's *Synopsis Criticorum* of 1671. Most satisfactory of all from Dryden's point of view would be the fact that, however commentators differed about the identity of the person denounced in the psalm, they were agreed that allegorically he represented Judas and indeed the psalm was sometimes called 'Psalmum Iscarioticum'.

It is well known to all students of Restoration drama that Dryden and Sir Robert Howard collaborated in the rhymed heroic play called *The Indian Queen* produced in 1664. None of Dryden's critics or editors, however, have hitherto made any serious attempt to find out what parts of the play can be assigned to Dryden and what to Howard. John Harrington Smith in an article entitled *The Dryden–Howard Collaboration* in *S in Ph* has now published a very careful and scholarly examination of the collaboration of the two authors in this play. He is the first critic to use as evidence Howard's play *The Vestal Virgin*. In this play he finds two strata, one rhymed and one unrhymed. He believes that the unrhymed stratum represents an early version, written perhaps in late 1662 or 1663, and the rhymed, a revised version, written after his collaboration with Dryden in *The Indian Queen*, when Howard was setting 'himself to out-write anything in the *Queen*, whether by Dryden or himself'. Now there is evidence in Howard's other works that he tends to repeat himself. Parallels between the *Queen* and the *Virgin* might, therefore, in circumstances carefully defined by Harrington Smith, indicate Sir Robert's hand in the former. Using this clue as well as other indications Harrington Smith goes through the play scene by scene indicating which parts can be assigned respectively to Howard and Dryden. The result is that Harrington Smith establishes a presumption that Howard could have written more of the play than has usually been supposed. His estimate is that on a rough count of pages in the Scott-Saintsbury edition twenty-five can be given to Dryden and twenty-six to Howard and his verdict is that 'it seems fair, everything considered, to give Sir Robert half the credit for the achievement'.

The celebrated quarrel between Dryden and Buckingham is commonly associated with *The Rehearsal* (1671) and the *Character of Zimri* (1681). John Harrington Smith, in an article in *MLN* entitled *Dryden and Buckingham: The Beginnings of the Feud*, traces it back to 1667 when Buckingham in his Epilogue to *The Chances* alludes rather sarcastically to Dryden's very successful *Secret Love* produced earlier in the same year. Smith shows that Dryden retorted in the prologue to *Albumazar* (1668). The original form of *The Rehearsal* with Davenant or Howard as the central figure was planned in 1663/4. In Smith's opinion 'the epilogue to *The Chances* shows that by 1667 the Duke had begun to think seriously of him (Dryden) for the leading role' while 'the prologue

to *Albumazar* must have supplied a clincher'. In his concluding paragraph Smith refers to the satire *Timon* as Buckingham's without qualification. There is actually better evidence for ascribing it to Rochester or at least to a collaboration between the two poets.

Lord Nonsuch, the absurd character in Dryden's *The Wild Gallant*, who is persuaded that he is pregnant, has been supposed by all Dryden's editors to be modelled on a certain Dr. Edward Pelling, about whom George Steevens tells a similar anecdote in a note on a line in *The Rape of the Lock*. In a note entitled *Dr. Pelling, Dr. Pell and Dryden's Lord Nonsuch*, contributed to *MLR*, Frank Harper Moore gives good reasons for supposing that Steevens confused Pelling with another divine, Dr. John Pell, described by Aubrey as 'melancholic'. Both on chronological and other grounds it seems likely that Steevens's anecdote must refer to Pell and that it was he and not Pelling who served as the model for Lord Nonsuch.

Dryden and Juvenal's Grandmother is the piquant title of a note by R. E. Hughes in *NQ*, where he points to the fact that Dryden in his rendering of the third Satire of Juvenal, seems to avoid translating the phrase 'aviam resupinat amici' and renders it, 'They with the walls and very floors commit'. According to Hughes this rendering is not due to delicacy or prudery on Dryden's part, but to the fact that he almost certainly used a text that printed the reading, 'aulam resupinat amici'.

Arthur L. Cook in an article in *NQ* drew attention to *Two Parallels between Dryden's 'Wild Gallant' and Congreve's 'Love for Love'*.

Notes giving information concerning Dryden's widow were contributed to *NQ* by P. D. M., J. B. Whitmore, and Charles M. Toase.

Dryden in his line on Shadwell, 'Thy inoffensive satires never bite' was, according to Morris Freedman in *A Note on Milton and Dryden as Satirists* contributed to *NQ*, referring not merely to the well-known sub-title of Bishop Hall's *Virgidemiarum* ('Toothlesse Satyrs') but also, especially, to Milton's gibes at Hall in his *Apology for Smectymnuus*. Freedman suggests that Dryden had been making a close study of Milton's prose works when he wrote his great satires and, while admitting the obvious differences, points to the 'neglected resemblances' between the two poets as satirists.

Charles Norman is the author of popular American biographies of Shakespeare, Marlowe, and Dr. Johnson. He has now turned his attention to John Wilmot, Earl of Rochester, and has produced a biography of that poet with a title which gives a fair indication of its contents.[3] Norman's work is certainly not a contribution to scholarship. He tells the well-known story of Rochester's life with numerous picturesque embellishments, and pads out his work with a kind of *chronique scandaleuse* of the Restoration court consisting of much irrelevant detail derived from the usual authorities such as Pepys, Evelyn, De Grammont's *Memoirs*, and Burnet's *History*. His book can be described as a sort of modern equivalent of Thomas Longueville's *Rochester and other Literary Rakes of the Court of Charles II* (1902), and a student of the history of taste might find food for reflection in the contrast between the unctuous moralizing of the Edwardian collector of gossip and the uninhibited 'sex appeal' which appears on almost every page of the work of his mid-twentieth-century counterpart. On the credit side it should be said that Norman shows some acquaintance with modern research on his subject and

[3] *Rake Rochester*, by Charles Norman. New York: Crown Publishers. pp. xii+224. $3.

also with certain 'original sources'. Unfortunately his book is wholly undocumented and he makes no acknowledgement whatever of his debt to previous books and articles on Rochester, which is very considerable indeed. Apart from this, the chief fault of the book is the author's persistent determination to make his narrative as picturesque as possible without any regard to historical accuracy.

P. Legouis contributed to *MLN* *Three Notes on Rochester's Poems.* These notes correct and amplify certain points in the commentary of Pinto's edition of Rochester's poems (Routledge, 1953, see *YW* xxxiv. 214).

In the first note Legouis identifies the 'Plimouth' and 'Mordant' of l. 37 of *Rochester's Farewell* respectively with Charles, Earl of Plymouth, the King's bastard son, and Charles, Viscount Mordant, afterwards the famous Earl of Peterborough. The substitution of the reading 'Frazier' for the corrupt 'Torreser' by Pinto in l. 42 is accepted by Legouis, but he disagrees with Pinto's identification of 'Frazier' with the court physician Sir Alexander Frazer. Legouis argues convincingly that the reference must be to a woman and a wife (see l. 40 of the poem) and his identification of this 'Frazier' with Cary or Carry Frazer, daughter of Sir Alexander and wife of Mordant is almost certainly correct. In his second note Legouis gives good reasons for supposing that 'the patient Bardash S——y' in the poem called *A Satyr* is not, as Pinto supposed, Francis Talbot, eleventh Earl of Shrewsbury, but his son Charles Talbot, twelfth Earl, and doubts the correctness of Pinto's identification of 'Henningham' with Sir William Heveningham. He believes that the poem was written after the 'Rose Alley Ambuscade' of December 1679. The third note deals with *Tunbridge Wells.* Here Legouis rejects Pinto's explanation of 'Cobb' in l. 63 as an allusion to the character in Ben Jonson but interprets it simply in the sense of 'A great man, big man, leading man'. He also expands considerably Pinto's note on 'Importance comfortable' in l. 64. Legouis is mistaken in his statement that this poem was not ascribed to Rochester till 1695. The copy in the Douce MS. 357 at Oxford is endorsed 'Lord R. fecit Sept. 20. 81'.

A short satiric poem entitled 'A Young Gentleman, desirous to be a Minister of State', &c., is printed anonymously in a *Collection of Poems on Affairs of State* (1689). V. de S. Pinto in a letter to *TLS* reported the existence of a fuller version of this poem in a manuscript miscellany numbered 71A in the Duke of Portland's Collection deposited in the Library of the University of Nottingham where it is attributed to Rochester. He also pointed to the fact that there is another copy of this poem in Br. Mus. Harl. MS. 7135, where it is also attributed to Rochester. Pinto printed the version found in 71A in full in his letter and annotated it. While considering that the evidence of authorship is not sufficient to attribute the poem definitely to Rochester, he expressed the opinion on grounds of style and the dating of references that it was quite possible that Rochester wrote it.

Further correspondence by S. L. Mackie and Malcolm Elmslie on the song 'Against Constancy' attributed by David M. Vieth to Rochester (see *YW* xxxiii. 216) appeared in *TLS.* Elmslie drew attention to the musical setting of the song in the manuscript of Edward Lowe (Br. Mus. Add. MS. 29396, f. 1076).

In *Restoration Carnival*[4] the Folio Society has included in a very hand-

[4] *Restoration Carnival. A Biography-Anthology of the Courtier Poets,* by Vivian de Sola Pinto. The Folio Society. pp. 255. 18*s*.

some volume a selection of poems by five courtier poets—Sir Charles Sedley, Sir George Etherege, Charles Sackville, Earl of Dorset, John Wilmot, Earl of Rochester, and John Sheffield, Duke of Buckinghamshire —edited with an introduction by V. de Sola Pinto. The sub-title of the book, 'A Biography-Anthology of the Courtier Poets', is explained by the fact that in addition to his General Introduction on the nature and background of the poetry of the Restoration wits, Pinto has included a short biographical sketch of each of the poets represented. He has some significant things to say about the circumstances in which these men lived and wrote, arguing that it is not fair to judge them entirely by the hostile opinions of those who regarded them as no more than immoral pleasure-seekers. It was not altogether surprising, he suggests, in view of the unloveliness of the majority of Cavaliers and Roundheads, that these young men, high-spirited, intelligent, wealthy, and of good education, should turn their backs on both sides 'and try the experiment of building up a little pagan paradise of pleasure'. He speaks of them as 'men of real culture, artists in living and artists in words', versed in and fond of ancient and modern literatures, and on friendly terms with contemporary men of letters; in addition, of course, 'they were also Bohemian men of letters in touch with the life of the street, the tavern and the coffee-house, the rough democracy of seventeenth-century London'. Pinto goes on to discuss the nature of their poetry, the 'combination of irony with lyric sweetness', the language, that of the conversation of the educated man of the day, the lack of ornament, the unique treatment of the traditions of courtly pastoral and street ballad. These Restoration Wits rendered two great services to English poetry, first by keeping alive 'the singing voice of the lyric' in an age of mathematics and scientific realism, and second by producing 'a body of informal, unconventional verse in an age when immense prestige was enjoyed by the dignity and formality of the neo-classic manner which could easily degenerate into stiffness, pomposity and pedantry'. (A. B.)

Marie Neville in a note on *Etherege and Holbein* in *NQ* draws attention to the lines in Etherege's epistle to Lord Middleton where he describes a Ratisbon beauty as 'a tawdry ill-bred ramp' and remarks

> The Like in England ne'er was seen
> Since Holbein drew Hal and his Queen.

The writer of the note points out that the only picture in which Holbein painted Henry VIII with one of his queens was a large work decorating a wall in the Privy Chamber at Whitehall where Henry was depicted with Jane Seymour magnificently attired. This picture was destroyed when the palace was burnt in 1698. To Middleton, Marie Neville suggests, who by reason of his court position would be familiar with it, it 'would have conveyed an exact image of *démodé* magnificence'.

A. L. Macleod contributed to *MLN* a short article on *Nathaniel Lee's Birth Date*. Arguing from some lines in the Prologue to *Constantine the Great*, he places it 'under the fatal sign of Capricorn', i.e. between 22 December and 19 January. He also brings forward a considerable body of evidence to show that the date of the poet's birth was 1651 and not 1653 or 1654 as hitherto supposed. Macleod in this article strangely refers to Lee's father, Dr. Richard Lee, several times as a bishop. Actually he never held a bishopric but was incumbent of Bishops Hatfield, Herts.

In an article in *NQ* entitled *The Authorship of the Prologue to Lee's*

'Constantine the Great' Thomas B. Stroup argues against the attribution of the prologue to this play to Otway. He gives evidence which tends to show that the theory that Otway was the author of the prologue adopted by J. C. Ghosh in his edition of Otway's Works is mistaken and that the prologue is actually by Lee himself.

In reply to a query by A. L. Cavendish, W. H. Challer gave genealogical information concerning Otway's family in *NQ*.

Thomas P. Havilland in an article entitled *Elkanah Settle and the Heroic* in *MLQ* describes in detail the way in which Elkanah Settle turned Madeleine de Scudéry's enormous 'Turko-Italian extravaganza', *L'Illustre Bassa*, into his heroic tragedy *Ibrahim or the Illustrious Bassa* (1674). Havilland's jaunty style is rather irritating but his analysis is thorough and certainly throws light on the conventions of the heroic romance and the heroic play.

Richard Morton and William M. Peterson contributed to *NQ* an article on *Peter the Great and Russia in Restoration and Eighteenth Century Drama*. They show how these references are generally the result of topical interest, how the earlier ones tend to be vague and romantic, and how 'a more realistic point of view began to prevail after the celebrated visit of Peter to England in 1698'. Numerous relevant passages are quoted extending over a period beginning with the mid-seventeenth century and ending with the time of the Napoleonic wars.

P. D. Mundy in a short article in *NQ* entitled *Aphra Behn, Novelist and Dramatist* (1640?–1689) corrects the information given to Sir Edmund Gosse by the Vicar of Wye for his *DNB* article on Aphra Behn, which was hailed as the 'discovery of the birthplace and parentage of Aphra Behn'. Mundy has discovered that the vicar's statement that there was an entry of baptisms of Ayfara and Peter, children of John and Amy Johnson, under the date 10 July 1640 is incorrect. There are no baptisms of persons with the name of Johnson between 1631 and 1665. There is, however, under the date given by the vicar an entry of the baptism of Ayfara and Peter, the children of John and Mary Amis. Unfortunately the vicar did not notice that these two children died and were buried within a week of their baptisms so 'Ayfara' cannot be identified with Aphra Behn. Mundy quotes Gosse's statement that he derived his information that Aphra Behn was a daughter to a barber who formerly lived at Wye in Kent from a note in a manuscript book by Lady Winchilsea the poetess, which belonged to Gosse. The book was sold to Dobell who sold it to a purchaser whose identity he cannot recall. Mundy also discusses other statements in Gosse's article concerning Aphra Behn's parentage, early life, and alleged residence in Surinam. He is 'inclined to place most reliance on Lady Winchilsea's statement that Aphra Behn's father was a barber, and formerly resident at Wye in Kent'.

The bicentenary of Sir Hans Sloane's death was celebrated in 1953 by articles in various periodicals, broadcasts, exhibitions in London and Dublin and also by several publications noticed in *YW* xxxiv. 221, 222. These included the excellent biography by G. R. de Beer published under the auspices of the Trustees of the British Museum. Another biography of Sloane by E. St. John Brooks, a graduate of Trinity College, Dublin, where Sloane held an honorary degree in medicine, has now appeared.[5] St. John Brooks states in his Preface that he aims at 'giving a more comprehensive estimate of Sloane and his achievement'

[5] *Sir Hans Sloane, The Great Collector and his Circle*, by E. St. John Brooks. The Batchworth Press. pp. 234. 18*s*.

than that presented by 'Dr. de Beer's scholarly study'. He has certainly made an exhaustive study of the vast body of extant material relating to Sloane's life, including his own works and voluminous correspondence and the many references to him in the writings of his contemporaries. Nevertheless St. John Brooks has failed to produce a vivid or readable book. One has the impression that he is overwhelmed by the wealth of his material and that he has failed to organize it successfully. Before reaching Hans Sloane at all the reader has to wade through pages of Ulster history and genealogy dealing with the O'Neills, the Hamiltons, under whose patronage the Sloanes came to Ireland, and the Bailies, into which family the mother of Hans married after his father's death. Later chapters like those entitled 'Friends and Acquaintances', 'Letters to Ray and Richardson', and 'Family Letters' read like transcripts of notebooks in which the author has recorded miscellaneous material for which he cannot find any other suitable place. His own judgements are generally trite and undistinguished and the most vivid parts of the book are to be found in the quotations, such as the admirable sketch of Sloane in his old age by Mrs. Pilkington quoted on pp. 211, 212, which St. John Brooks dismisses contemptuously as a 'spiteful portrait'. However, although this book is not nearly so readable as that of de Beer, it is certainly valuable as a work of reference because of the wealth of material that it contains. It is admirably produced and illustrated and has an excellent index.

Joseph Glanville has attracted much attention in recent years as a writer whose works reflect with remarkable clarity the 'climate of opinion' (his own famous phrase of the Restoration). Jackson I. Cope devotes a solid and well-documented article of twenty-six pages in *PMLA* to a searching examination of his thought and style. Cope's main argument is that Glanville is essentially a 'religious and at times theological apologist for the Anglican settlement'. His thought is shown as a continuation of that of Hooker's great work, which found in the 'Law of Reason' a principle enabling the Church of England to steer a course avoiding the errors both of Rome and of Geneva. Glanville used this principle to combat both the Puritan 'enthusiasts' and the Romanist fideists. He found allies in the scientists of the Royal Society, whose discoveries seemed to reveal an ordered universe. 'Hooker's path to Eternal Law through Reason's mastery of "Nature's Law" is still to be seen in Glanville's universe of "Geometrical Justice", but Hooker's mystic overtone to the rational universe, "the participation of God himself", leaves no trace in the Restoration Anglican.' For Glanville the new science was a *philosophic pia* and Cope shows how Glanville makes use of it in polemics with Puritans, atheists, and Hobbesians. The last section of the article deals briefly with Glanville's practice and dicta in matters of style which Cope finds to be closely connected with his Anglican apologetics. The simplification of prose style in Restoration England is shown to be due in a large measure to the 'anti-enthusiasm' of Restoration Anglicanism, which is, however, closely interwoven with the scientific movement. The plainness palled at a later stage and Cope shows how Glanville redefined 'Wit' in 1678 in a way that obviously prefigures the 'true wit' of the Augustans.

On the occasion of the bicentenary of Sir Isaac Newton's death in 1927 a description by D. E. Smith of an unpublished notebook of Newton appeared in a memorial volume edited

by W. J. Greenstreet. The notebook now in the Pierpont Morgan Library in New York contains among other items a scheme for reformed spelling. This scheme is reproduced in transcription by Ralph W. Elliott with a short introductory article entitled *Isaac Newton as Phonetician* in *MLR*. According to Elliott the contents of the notebook extend over a period of several years up to 1661 or 1662 covering Newton's last years at King's School, Grantham, and his first year at Cambridge. The article gives an account of the interest in phonetics and linguistics in the mid-seventeenth century and connects Newton's scheme with such works on the subject as those of Urquhart, Dalgarno, Wilkins, and Wallis. Newton's scheme, however, seems to have a great deal of originality. It is of interest as an early attempt to produce a phonetic alphabet on scientific lines, as giving evidence for certain contemporary pronunciations and also of Newton's amazing versatility. Elliott shows that some of the pronunciations recorded certainly reflect Lincolnshire dialect usage. He considers that these notes 'form a kind of private exercise' left unfinished when Newton's attention turned to 'mathematical and scientific matters'. It may be noticed that the notes include not only lists of sounds in Newton's phonetic alphabet with contemporary spellings, but also a short account of the way in which the speech sounds are made and a transcript of a short letter in the phonetic alphabet.

The theory and practice of prose translation from the French in late-seventeenth- and early-eighteenth-century England is the subject of *A Note on the Standard of English Translations from the French* contributed to *NQ* by Margaret Turner. She examines and compares a number of translations from Fontenelle, La Bruyère, and other authors, quotes the statements on the art of translation made by the English translators and comes to the conclusion that 'the public on the whole was indifferently served' by them, but that, nevertheless, there was a large public ready to buy these translations as shown both by the number of alternative versions of the same books which appeared and the fact that even poor ones ran into numerous editions.

Readers of the second part of *The Pilgrim's Progress* will remember the dosing of Christiana's little boy Matthew after he had eaten the fruit from Beelzebub's orchard. It will be recalled that the cure included the taking of certain pills 'ridding him of his Gripes'. Roger Sharrock in a note in *NQ* entitled *Matthew's Pills and 'The Pilgrim's Progress'*, points out that the association of Matthew with pills had a topical point as 'Matthew's powders' and 'Matthew's pills' were celebrated remedies in seventeenth-century England. He quotes a pamphlet by Richard Mathew on his pills called *The Unlearned Alchemist*, published in 1662 and draws attention to parallels between passages in this pamphlet and Bunyan's description of the sufferings and cure of the boy Matthew.

The Augustan Reprint Society has added to its excellent series *Selections from Seventeenth Century Songbooks* edited with an Introduction by Jenifer W. Angel.[6] The book includes selections from nine songbooks, the earliest being William Byrd's *Choice Ayres & Songs* (1611) and the latest George Vanbrughe's *Mirth and Harmony* (*c.* 1713). The central place in the collection is occupied by the selec-

[6] *The Augustan Reprint Society. Selections from Seventeenth Century Songbooks with an Introduction by Jenifer W. Angel.* Publication 46 Los Angeles: William Clark Memorial Library, Univ. of California. pp. 38.

tion from John Playford's *Choice Ayres and Songs* (1681), so it is convenient to record this pamphlet in our Restoration chapter. Miss Angel's excellent short Introduction draws attention to changes in poetic and musical traditions in the century covered by the collection, pointing to the swing of the 'pendulum of morality' from William Byrd's instructive and captivating 'Who Looks May Leap' to Richard Leveridge's cynical and theatrical 'Truth'. The student of Restoration literature and music will be particularly interested in the setting by Dr. John Blow of Thomas Flatman's 'Pastoral Elegy on the Earl of Rochester'. At the end of the pamphlet are simplified arrangements of songs by Byrd and Lawes prepared with the assistance of Mr. Wesley Kuhnle.

Various pieces of information concerning the Hungarian chemist 'Mr. Uniades' mentioned by Aubrey were contributed to *NQ* by Elsie Duncan Jones, E. S. de Beer, and Dennis Davison. Letters giving further information about 'Mr. Uniades' by Dennis Davison, F. Sherwood Taylor, C. H. Josten, Edmund Esdaile, and G. H. Turner appeared in *TLS*.

Anna Maria Crinò, in addition to the important work noticed at the beginning of this chapter, has contributed to *The English Miscellany* [Edizioni di Storia e Letteratura, Rome (Published for the British Council)] an interesting short article in Italian on *La Visita a Firenze del Bizarro Attore Comico Joseph Haynes*. This article contains a biographical sketch of Haynes and Signorina Crinò has made good use of allusions to him in the correspondence preserved in the State Archives of Florence, where he spent some time in the service of the Grand Duke. The article is illustrated by two reproductions of pictures of Haynes from *The Works of Thomas Brown of Shefnal* (1735).

XII. THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

IN *Pope's Own Miscellany* (*YW* xvi. 286–7) and in *New Light on Pope with some Additions to his Poetry, hitherto unknown* (*YW* xxx. 183–4), Norman Ault published the first-fruits of what were to total twenty years' devotion to the establishment of the canon of Pope's *Minor Poems*.[1] Unfortunately he did not live to see the appearance of the volume in the Twickenham Pope, now completed by his friend and fellow worker in this field, John Butt, the general editor of the series. Butt is more cautious in ascribing doubtful poems to Pope's authorship and less willing to recognize stylistic tests than was Ault and the final decision as to whether a poem was to be admitted to the canon has necessarily rested with him. But since the doubtful poems are printed in an appendix and all the evidence is given, the occasional exclusion of the possibly genuine is a matter of less moment, especially as nothing of importance is in question and the reader is able to judge for himself if the editor has made the right decision.

The main part of the volume, however, is concerned with the shorter poems which Pope acknowledged, and to have them now assembled in chronological order and in the astonishing numbers of existing manuscript and printed versions which have been unearthed is the chief virtue of this edition of the *Minor Poems*. Never before has it been so easy to realize the development of Pope's poetic powers, the variety of his metres and of his moods and range. There can be no excuse in future for repetition of the nineteenth-century gibe that Pope used only the closed heroic couplet or that he 'made poetry a mere mechanic art'. His greatness is made abundantly apparent to all who are capable of appreciating the many differing kinds of emotion and technical skill in their expression to be found in his work.

In *Mythopoeic Activity in 'The Rape of the Lock'* (*ELH*) Rebecca P. Parkin shows that 'divinity in varying degrees postulated of almost everything—of Belinda, the Baron, the Scissors, the sparkling Cross, the Lap-Dog, the Petticoat and the Lock, as well as of Love, Fate, Jove, and the Sylphs and Gnomes with all pertaining to them.

The offprint of John Butt's Warton Lecture[2] includes six facsimile reproductions of passages in the Morgan and Huntington autograph manuscripts of Pope's *Epistle to Arbuthnot*. These are used to show how the growth of fifty-five poems known to exist in his handwriting may be studied and Pope's methods of composition be examined. Butt gives in an appendix a list of Pope's autograph manuscripts in approximate order of composition, with present location, and makes out a good case for their detailed study as a guide to Pope's ways of perfecting his style.

The aim of Ursula Urner's thesis on Pope[3] is to examine the relation of his

[1] *Minor Poems*, by Alexander Pope. Twickenham Pope. Vol. vi, ed. Norman Ault. Completed John Butt. Methuen and Yale U.P. pp. xxii+492. 45*s*.

[2] *Pope's Poetical Manuscripts*, by John Butt. Warton Lecture on English Poetry. Proc Brit Acad, vol. xl. O.U.P. pp. 23–39+ 6 full-page plates. 5*s*.

[3] *Alexander Pope und die klassisch-lateinische Literatur*, by Ursula Urner. Schweizer Anglistische Arbeiten, vol. 36. Bern: Francke Verlag. pp. 166. Sw. Fr. 12.

work to Latin literature and to determine, as far as may be, its influence upon him. She begins by a brief account of the importance of Latin literature to the outlook of the time and then proceeds to a detailed discussion of Classical Themes in Pope's Poetry, subdividing this chapter into the headings 'Natur und Stimmung', 'Kunst-Theorie', 'Mensch', 'Person des Dichters'. The third chapter deals with the Latin Elements in Pope's Style, the fourth with his Translations, and the fifth with the Technique of the Translations. Finally, in a brief summary, she concludes that 'Pope hat mit den Alten . . . gemeinsam: die Suche nach Mass und Ziel, die Bekämpfung der Widernatürlichkeit und Verkehrtheit auf allgemein menschlichem und auf künstlerischem Gebiet . . . Der formbewußten lateinischen Literatur bedient er sich, um seine sprachliche Eigenart zu stützen'. Miss Urner's bibliography shows that she has consulted all the authorities but she has also something fresh to add to the treatment of her subject which justifies her choice of theme.

E. L. Ruhe contributes a note on *Pope's Hand in Thomas Birch's Account of Gay* to *RES*, which includes 'a hitherto unpublished and unknown letter of Pope's' copied by Birch and relating to his biography of Gay. He has carried out all Pope's suggestions in the published Life.

John Sparrow writes on *Pope's 'Anthologia' Again* in *PQ*.

G. Wilson Knight's book *On the Genius of Pope*[4] falls into chapters entitled respectively 'Diction and Doctrine', 'The Vital Flame', 'An Interpretative Study, Symbolic Eternities', 'An Introduction to *The Temple of Fame*', 'The Book of Life: on Byron's Adulation of Pope', 'Afterthoughts'. These vary considerably in importance but all testify to the author's admiration for Pope and delight in his poetry. The second and third sections are those which are most valuable but all suffer from obscurity and bad writing. Knight's meaning is often hard to discover and sometimes not to be found, nor does he ever provide easy reading. Yet his discussion of *The Essay on Man* and his claims for Pope as a thinker contain much that requires wider recognition while his examination of *The Temple of Fame* and its 'symbolisms' shows his critical method at its best.

Ian Jack stimulates interest and inspires thought by his valuable essay on Pope,[5] which is a revaluation of the poet by one who knows and appreciates the man and his work as few critics have done. Even those most familiar with Pope's poetry will find fresh aspects presented in these pages and not least in Jack's discussion of Pope's 'apprenticeship', of 'the values on which his work is based', and of the 'depth of emotion' often to be found in it. The 'Select Bibliography' provides an up-to-date guide to further study.

In *Patterns of Imagery in Pope's 'Arbuthnot'*, Elias F. Mengel (*PMLA*) discovers five main varieties of imagery in the poem which help to give it unity.

Hugo M. Reichard discusses *The Love Affair in Pope's 'Rape of the Lock'* (*PMLA*), wishing to show that it makes 'the plot of the poem a contest of wiles between commanding personalities—an uninhibited philanderer and an invincible flirt'.

Lord Halifax in Gildon's 'New Rehearsal', by G. L. Anderson (*PQ*) identifies the character of Sir Indolent with Lord Halifax. The *New*

[4] *Laureate of Peace: On the Genius of Alexander Pope*, by G. Wilson Knight. Routledge & Kegan Paul. pp. viii+188. 21*s*.

[5] *Pope*, by Ian Jack. Longmans, for the British Council and National Book League. pp. 35. 2*s*.

Rehearsal was one of the causes for Pope's attack on Gildon.

W. H. Bond has re-edited Smart's *Jubilate Agno*[6] in what seems likely to prove the definitive form with an explanation of what has hitherto appeared inexplicable in its construction and the problems it presents. In *YW* xxxi. 274 reference was made to an article by Bond in the *HLB* in which he described the fragments of Smart's manuscript now preserved there and showed that the poem was influenced by the parallelisms of Hebrew poetry. Now he follows up the article with a complete edition of what remains of the poem, arranging fragments as far as possible in order and proving that the 'Let' and 'For' passages correspond and are intended to be read as an antiphony. He has discovered that the remaining manuscript falls into five sections, and that the 'Let' verses are impersonal and derive from Smart's intimate knowledge of the Bible and of natural science while the 'For' passages are personal and refer to his own bitter experiences and particularly to his longing for God. Smart was clearly struggling to understand his position in the universe and to reconcile knowledge and experience. *Jubilate Agno* is shown to be not a 'song from Bedlam' (the title given it by W. F. Stead in his important edition of 1939) but a definite stage in the poet's progress towards his masterpiece, *A Song to David*, one of the greatest English religious lyrics.

Christopher Smart's Heresy (*MLN*) is an interesting discussion by Karina Side of his poem on the Holy Trinity (Hymn XVI) and his triad of 'man, soul, and angel'.

A magnificent tribute[7] to the work and personality of the late Director of the Pierpont Morgan Library is more fully dealt with in Chapter I, n. 21. In this chapter only the papers concerned with eighteenth-century writers are considered and in the order in which they appear in the book. The first of these studies is among the group dealing with Prints and Drawings and is by Geoffrey L. Keynes (p. 202) who describes *Blake's Vision of the Circle of the Life of Man* and relates the picture to a pencil sketch in the Pierpont Morgan Library 'which has come to be known as The River of Oblivion'. Keynes gives an account of the discovery of the picture at Arlington Court in 1947 when the house came into the possession of the National Trust and, by comparison with 'the lovely pencil drawing', shows that this must be the first design of the painting. He does not attempt a full interpretation of the symbolism, but his description of 'the general purport of the design' and of the close analogy between drawing and painting adequately proves his contention. The text of his argument is illustrated by full-page black-and-white reproductions of both sketch and picture and by three other water-colours in the Library in which there is comparable symbolism.

In the section dealing with Literature and Autograph Manuscripts, Herbert Davis (p. 433) discusses *The Manuscripts of Swift's 'Directions to Servants'*. The original London and Dublin editions of the book were not printed until the year of Swift's death and then from a manuscript which had somehow come into Faulkner's possession and was not the Abbotsford corrected copy now in the library of the Victoria and Albert Museum. Davis shows that 'it is now possible to prove that the [Faulkner] had at least

[6] *Jubilate Agno*, by Christopher Smart. Re-edited from the Original Manuscript by W. H. Bond. Hart-Davis. pp. 172. 15*s*.

[7] *Studies in Art and Literature for Belle da Costa Greene*, ed. Dorothy Miner. Princeton and O.U.P. pp. xviii+502. $25. £10.

some' of Swift's autograph crafts of the *Directions* as far as he had completed it before his death. This is possible owing to the purchase in 1946 by Lord Rothschild of fourteen pages of the corrected manuscript discovered among the Normanton papers bought at Sotheby's sale in October of that year. Davis prints facsimiles from the *Directions* to the Butler and to the Cook and demonstrates that some of the variants which occur only in Faulkner's revised edition of the work in 1751 are due to Swift's correction found in this incomplete autograph manuscript.

Also in this section, Shane Leslie (p. 445) describes *The Swift Manuscripts in the Morgan Library* with a reproduction of one of the three folio pages of the autograph manuscript of *Apollo to the Dean* to illustrate his commentary. This manuscript is of particular importance because, in addition to old spellings, it represents Swift's bigger cursive script, showing clearly the shape of the various letters. 'Many of Swift's cursive letters are unmistakable, such as "s", "d" or "p". But it is the capitals, which afford the easiest and most obvious clues.' 'Swift varied the size of his script, though he clung to the shapes.' The 'hoard of letters and poems' in the Morgan Library is 'brilliantly genuine', with no example of the so-called 'disguised' handwriting or of the forgeries which often pass for Swift's manuscripts in other collections.

The final eighteenth-century study (p. 449) is by the Earl of Ilchester who deals with *Some Pages Torn from the Last Journals of Horace Walpole*, hitherto 'completely unknown' since they came to light only when 'a number of loose sheets and packets amongst the Holland House manuscripts' were evacuated when the house was destroyed early in the recent war. 'The subject of these fragments, of date December 1773, in Horace's handwriting, is a virulent attack upon the celebrated Charles James Fox, born in 1749, second son of Walpole's erstwhile friend, Henry Fox, by then created Baron Holland, and upon the methods which the latter had employed to liquidate part of his two sons' vast gambling debts. In the same parcel was an illuminating memorandum in the writing of Henry Richard Vassall, third Lord Holland, Charles Fox's nephew, closely examining the whole statement and contradicting many of the accusations thus brought against his grandfather and uncle.'

Lord Ilchester gives a full account of the history of the manuscripts in order to explain their elimination 'from their proper place in Walpole's narrative' and also emphasizes the fact that his judgements of his contemporaries were 'unreliable' and at times 'biased' by 'private animosities'. In this case Lord Ilchester shows that Walpole's 'savage attack' on Fox was unjustified. His whole essay is of outstanding interest to all readers of Walpole's letters.

The First Draft of Percy's 'Reliques' by Albert B. Friedman (*PMLA*), the name given by him to a hitherto overlooked foolscap sheet preserved at Harvard, is here printed in full. The writer's intention is to show that 'the lists reproduced and annotated . . . must hereafter be the starting-point for any detailed study of the compilation of the greatest of ballad books'.

Erich König attempts, in his study of Young's earlier writings,[8] to determine how far these show progressive thought-development and lead up to *Night Thoughts*, a poem which has

[8] *Edward Young, Versuch einer gedanklichen Interpretation auf Grund der Frühwerke*, by Erich König. Bern: Francke Verlag. Swiss Studies in English. No. 37. pp. 130. Sw. Fr. 8.50.

been diversely interpreted in its literary and religious aspects as well as in its bearing on the poet's personal development. König confines himself as far as possible to an examination of Young's personality as revealed in his early work and to the search for a 'gedankliche Struktur' which may serve to explain and reconcile discrepancies in his *chef d'œuvre*. He concludes that Young's 'unlogische, komplexe, gedankliche Struktur erhält sich mit erstaunlicher Konstanz durch fast fünfzig Jahre hindurch' and that no important change in it is to be discovered.

There has been no volume dealing specifically with *The Rural Muse*[9] since the excellent edition of Southey's *Lives and Works of the Uneducated Poets* by J. S. Childers in 1925 (*YW* vi. 273–4) so that the time was ripe for a more modern survey of the field. Rayner Unwin covers rather different ground from Southey and interprets the word 'peasant' freely according to his own inclination. For in fact, as he says, 'The final judgment on who shall qualify as a peasant-poet must rest with the individual reader' since the word 'peasant' is itself archaic in England and refers to no generally accepted social class. If therefore he chooses to include Thomson and Crabbe among his eighteenth-century poets of the country-side, that can be justified by their influence on descriptive poetry by virtue of their knowledge of nature and their first-hand acquaintance with the everyday life of the village and of the agricultural labourer. If he confines himself to English writers and excludes Burns and Hogg or the Welsh bards, that again is a matter for his personal decision. 'The gallery of eighteenth-century poetasters . . . are random portraits: there are many others that could equally well be substituted. The purpose . . . is to represent untrained poetic endeavour at that time, and . . . to be selective must inevitably be invidious.'

Unwin has of course not confined himself to one century but, apart from John Taylor, he does not deal with earlier writers except in passing, and Barnes, Clare, Kirke White, Alfred Williams, and Woodhouse do not belong to this section of *YW*. The main parts of *The Rural Muse* deal with eighteenth-century versifiers and what he has to say about Duck, Falconer, Ann Yearsley, Bloomfield, and the rest is of lively interest while the copious quotations from their writings enable the reader to form his own opinion of their work.

TLS, 2 July, contains an article entitled *Crabbe in Aldeburgh* which describes the exhibition held there as part of the bi-centenary celebration of the poet's birth on 24 December 1754. The exhibition was intended as a guide to his work and contained enough material to show his versatility and interest in natural history as well as in life and literature. Special praise is given to the Catalogue of the exhibition as a 'model of its kind' and of 'lasting value to collectors' as a bibliographical reference work at the 'modest cost' of 2*s*.

Burns into English,[10] by William Kean Seymour, is an attempt by the writer to obviate the use of a glossary by those who use the standard or other dialect of the language. Burns uses 'upwards of twelve hundred dialect words which are either peculiar to the Scottish Lowlands or have meanings distinct from similar English word-forms. In addition, he employed an

[9] *The Rural Muse. Studies in the Peasant Poetry of England*, by Rayner Unwin. Allen & Unwin. pp. 202. 15*s*.

[10] *Burns into English, Renderings of Selected Dialect Poems of Robert Burns*, by William Kean Seymour. Allan Wingate. pp. 160. 13*s*. 6*d*.

extensive compromise vocabulary of near-English words. . . . The direct result for modern readers, as for readers of his first collection, *Poems Chiefly in the Scottish Dialect* (Kilmarnock, 1786), is that every edition of Burns' [*sic*] Poems must include a Glossary.' The present writer would much prefer to do so, particularly when the necessary explanations are at the side or foot of each page, rather than to run the risk of a total distortion of the poet's meaning as, for example, in *The Jolly Beggars* where 'I held awa' to the school' is rendered 'I kept away from the school' or in *The Twa Dogs* where

> For thae frank, rantin', ramblin' billies
> Fient haet o' them's ill-hearted fellows

becomes

> For these wild, noisy, rambling sparks,
> The devil take their crazy larks!

Admittedly Seymour's versions are generally dexterous and often very happy, but poetry must always lose by translation and this is as true of Lallans Scotch as of a foreign tongue. The originals are preferable to the best renderings and can be understood by anyone who is ready to take a little trouble in order to obtain great enjoyment.

Maurice Lindsay's life of *Robert Burns*[11] claims to be the first modern full-length biography written in Great Britain which sets out to dissociate the man from the legends that have obscured his personality by various types of falsification. Lindsay pays due tribute to Snyder (*YW* xvii. 227–8) and De Lancey Ferguson (*YW* xx. 141–2), whose works are obtainable only in American editions, and to more recent studies of various aspects of the poet's life or works, but he concludes that no reliable account has been available for the general reader of 'a human tale that is of absorbing interest'. This he sets out to tell, including the revaluation made possible by the detailed investigations of his predecessors. Lindsay presents a readable and in the main a well-balanced picture of the poet and his background with copious quotations that illustrate the points made. If the author occasionally makes slips in his statements (e.g. when he says that *Holy Willie's Prayer* was first published in 1796 instead of 1789) and is sometimes rather aggressively Scottish in his attitude, he has nevertheless succeeded on the whole in the task which he set himself.

The title-page of David Erdman's book[12] indicates its limitation. Blake was not primarily concerned with the history of his own times. His main interest, especially in later life, lay in the spiritual and it is in that sphere that he reached his highest stature. He was perhaps the greatest religious genius who has ever written in English and his visions and prophecies for the most part deal with man's relation to eternity not to time. Consequently it is misleading to concentrate on the less important and vital aspect of his work to the exclusion of what he held to be fundamental.

That said, it is right to acknowledge Erdman's great contribution to our knowledge of what Blake derived from the impact of contemporary events and personages, particularly in such early works as *The French Revolution* and the *Island on the Moon*. For Erdman is not content with general statements about the relation of Blake's work to the Enlightenment, the French Revolution, or the Industrial Revolution, but avowedly bases his investigation on the poet's own dictum that 'General Knowledge is Remote Know-

[11] *Robert Burns*, by Maurice Lindsay. MacGibbon & Kee. pp. viii+292. 18*s*.

[12] *Blake: Prophet against Empire. A Poet's Interpretation of the History of his Own Times*, by David V. Erdman. Princeton and O.U.P. pp. xx+504. 60*s*.

ledge'. Erdman, therefore, does his best to view contemporary life through the newspapers, political speeches, prints and paintings of the day, and to discover the sources of Blake's allusions, symbols, prophecies, and visions. The results are often both surprising and convincing and the historical approach is shown to be abundantly worth while. Erdman is to be congratulated on the results of his detailed and laborious task for he has succeeded in discovering much that has been overlooked by those who have been bent only on the interpretation of Blake's symbolism and myths or on his literary and philosophical sources. The influence on his work of the political and historical happenings of his own time can never again be ignored by anyone who wishes to obtain a fair conception of the sources upon which Blake drew. The claim is justified that 'this is the first attempt to define Blake's particular way of assimilating eighteenth-century political and artistic traditions and to follow his particular reading of the events and views of his age as they appeared before him with daily shock and appeal'. Erdman has achieved what he set out to do and his aim was worth the labour expended in its attainment.

In *PMLA* George Mills Harper discusses *The Neo-Platonic Concept of Time in Blake's Prophetic Books* and shows that 'in the terms and symbols with which he expresses [his] doctrine . . . the source of his knowledge is the translations of Thomas Taylor'.

Bronowski's *William Blake, A Man without a Mask*[13] is a revised version of the book which was noticed in *YW* xxiv. 176, 177, and there is little to add to what was then said except appreciation of the excellence of the cheap Pelican reproduction. This includes sixteen illustrations whereas the earlier edition contained only six. The other additions are to the Preface and to the notes. The changes in the text serve to bring the book up to date and are of a minor nature.

In *RES* H. M. Margoliouth describes *Blake's Drawings for Young's 'Night Thoughts'* which occupied the painter for some eighteen months between 1795 and 1797 but have not previously been examined in detail. There are 537 of these water-colours, but 457 of them are unavailable to those who have not seen the originals, now in the British Museum in the single copy of the book which is known to survive. Margoliouth shows the importance of the water-colours in the study of Blake's development as well as for their intrinsic value.

The Apparition of Mrs. Veal: A Neglected Account by Rodney M. Baine (*PMLA*) describes a 'longer and more detailed' report of the same affair as that dealt with by Defoe. This is by the Rev. Thomas Payne, who 'adds considerable information concerning the apparition' and makes possible the identification of almost all the dramatis personae in the story. Baine reprints Payne's version in full and compares it in detail with that of Defoe to which he owed a great debt though it is clear that he also had other sources. There are no fewer than five accounts of the apparition now known, but these are the two chief. All of them claim to rest on Mrs. Bargrave's testimony and on the fact 'that the story was communicated while Mrs. Veal was supposed to be living'.

The same author (in *PQ*) in an article entitled *Defoe and Mrs. Bargrave's Story* asks whether Defoe was actually the writer of *A True Relation of the Apparition of One Mrs. Veal.* After reviewing the evidence for and against, he concludes that 'it can now be definitely asserted' that Defoe first published the story, but that the whole

[13] *William Blake*, by J. Bronowski. A Pelican Book. pp. 218. 2*s*. 6*d*.

of it, even the details, derived from the 'feverish imagination' of Mrs. Bargrave, though Defoe dramatized and made it famous.

The object of a study of Daniel Defoe[14] 'is to establish character and motive in him; to relate the works to the man, and both to the times in which he lived' for the author sees in him 'the ancestor of the English novel' and 'the first full-time English journalist'. Fitzgerald does not pretend to add to the facts known about Defoe but to reinterpret them. The Bibliography which is included in his book shows that he is well acquainted with the details of Defoe's life and with previous criticisms of his work as well as with historical accounts of the period in which he lived. What Fitzgerald adds is his own view of Defoe's life as a study in conflict within the man himself and with the revolutionary political and economic conditions of his day which were finally to establish the new social order in which capitalism and the middle class replaced the aristocratic feudal system.

It is to be hoped that no cuts in grants to the British Council will curtail the admirable series of essays on *Writers and their Work* than which no better introductions to the chief British men of letters can well be imagined, judged by the three specimens sent for notice in this section of *YW*.

James Sutherland's *Defoe*[15] in some twenty-five pages manages to compress an account of the man's life, character, and writings which compels understanding and sympathy. The Puritan moralist, adventurer, 'tradesman by choice and a writer almost by force of circumstances' is shown also as a man of genius and a dreamer who knows, and can make us know and love, everyday men and women whether in ordinary or extraordinary surroundings.

Defoe's Hand in 'A Journal of the Earl of Marr's Proceedings' (1716) is the subject of a paper by J. R. Moore in *HLQ*. In this he shows that the Introduction to the *Journal* 'must have been written by Daniel Defoe' and 'that the *Journal* itself was a forgery', 'first put together by several different hands for the Earl of Marr himself'. Moore reveals the original intention of the tract and how Defoe subsequently used it for the entirely different purpose of propaganda on behalf of the Hanoverians and against Marr and the Jacobites.

Anyone who reads Landa's account of *Swift and the Church of Ireland*[16] must share his admiration for Swift's continuous attention to the daily duties of his position as Dean and a clergyman of the Anglican Church that 'gained for the Establishment respect, regard and appreciation', and the affection of ordinary men and women in a city in which the majority of the inhabitants were not of his faith. It is not the least of Landa's merits to lay stress on this aspect of Swift's achievement for the Church as well as on his more spectacular championship in such affairs as the First Fruits and the 'clipping and circumcising the Church's Property' whenever and wherever opportunity presented itself. Landa is not concerned with Swift's religious convictions nor with the motives which led him to take Orders except in so far as they resulted in his career as a clergyman. But he studies that career in detail and relates it to the better-known aspects of Swift's life and character, presenting more fully than has hitherto been possible, his literary genius and his

[14] *Daniel Defoe: A Study in Conflict*, by Brian Fitzgerald. Secker & Warburg. pp. 248. 18*s*.

[15] *Defoe*, by James Sutherland. Longmans, for the British Council and National Book League. pp. 36. 2*s*.

[16] *Swift and the Church of Ireland*, by Louis A. Landa. O.U.P. pp. xvi+206. 21*s*.

political activities against the background of ecclesiastical and economic conditions in his day. Landa's well-directed research has resulted in a reliable book that will be of service to all who are interested either in Swift or in the condition of the Irish church in the eighteenth century.

W. B. Ewald contributes a useful examination of his satirical methods in *The Masks of Jonathan Swift.*[17] A *persona* or mask is defined as 'a clear fictitious character who is represented as the author of a work (or the spokesman of a monologue)' and Ewald is at pains to distinguish between Swift's own views and those he attributes to his *personae* by a careful analysis of the individual works chronologically considered. Swift adopted a variety of devices in order to preserve his anonymity and conceal his personal opinions which have too often been deduced from those expressed by his characters or speakers.

Unfortunately Ewald gives no adequate summary of what he has discovered in particular works though the final pages of the book contain a brief note entitled 'Behind the Mask'. Nor is there an index to assist the reader to come to his own conclusions. This is an obvious fault in the construction of his book, but it is equally clear that his careful study of separate works is of great assistance in the interpretation of Swift's satire.

In an article entitled *'Animal Rationis Capax': A Study of Certain Aspects of Swift's Imagery* (*ELH*) Kathleen M. Williams explains his frequent references to unpleasant physical qualities in allegorical and satiric imagery which she claims, 'cannot be dismissed as examples of a merely pathological insistence on physical functions'. 'To come to terms with the facts of physical existence is essential if we are to live a sensible life in touch with reality, and Swift is continually trying to bring us back to earth. His stress on the physical is part of that attempt.' Miss Williams supports her theory by detailed examination of certain of Swift's poems as well as of *Gulliver's Travels.* Her argument is convincing.

Swift on the Mind: the Myth of Asepsis, by Walter J. Ong (*MLQ*), is an examination of 'Swift's conceptualizations' and 'his ways of conceiving psychological operations beyond those of reason and common sense'.

In *Swift and Dr. Eachard* (*PMLA*) Robert C. Elliott draws attention to 'stylistic affinities' between the two writers and cites passages that seem to him 'strikingly parallel'.

Reason in Madness: A Tale of a Tub, by Harold D. Kelling (*PMLA*), maintains in a suggestive examination, that 'the Tale is an oration against rhetoric and at the same time an example of good rhetoric', 'a work of general or rhetorical criticism, using as material the learned and religious literature of the seventeenth century'.

In *PQ* James Brown attempts to reconcile *Swift as Moralist*, satirist and Christian. He succeeds in making a good case for his opinion that Swift the satirist is not incompatible with the sincere priest, and that there is no ground to assume a split personality in order to account for his use of satire, which is 'a literary device for expressing a moral position'.

J. R. Moore answers his question *Was Jonathan Swift a Moderate?* (*The South Atlantic Quarterly*) by saying that though Swift claimed to be one 'it would not be easy to justify this from his writings' or from the opinions of his contemporaries.

In *MLR* in a note entitled *Swift's First Poem*, Irvin Ehrenpreis gives fresh and convincing evidence of the correctness of Harold Williams's con-

[17] *The Masks of Jonathan Swift*, by W. B. Ewald, Jr. Blackwell. pp. viii+204. 22*s.* 6*d.*

tention that Nichols was mistaken in attributing to Swift the *Ode to King William on his Success in Ireland* which originally appeared in the *Gentleman's Journal. The Ode to the King, On his Irish Expedition*, 146 lines in seven stanzas, is as certainly the poem to which Swift alluded as 'an Humble Chaplet for the King', 'the Ode I writ to the King in Ireland'.

Until Peter Smithers undertook the task, no one had attempted to write a full-length *Life of Joseph Addison*[18] and, as we study the bulky volume, we understand why. For it is clear that though Smithers has acquired affection as well as admiration for his protagonist, Addison was not an attractive personality. He had many virtues and great talents; he was a master of English prose and he was an honest and hard-working politician in a period not distinguished by straight dealing among party men. But with all his good qualities he did not possess the charm exercised by many lesser men who were not equally consistent in their ambitions or their merits. Addison attained great place and won great respect, but he had not the power to inspire love nor was he himself ever carried away by any overpowering passion. Though an upholder of the Whig Junto he held that 'A man must be excessively stupid, as well as uncharitable, who believes that there is no virtue but on his side' and, in an age which saw the foundation of party rule and was torn by political violence, he lamented the 'dreadful spirit of division' which 'rends a government into two distinct people, and makes them . . . more averse to one another than if they were actually two different nations'. For his own part, he 'preferred cheerfulness to mirth' and believed that 'the utmost that we can hope for in this world is contentment'. Such sentiments are entirely sensible and reasonable, but complete self-command is not necessarily endearing to more fallible mortals especially when combined with self-satisfaction at their possession. Addison preached and practised restraint and good manners with the result that he was an admired but not an attractive character. He was too much the 'spectator' of, too little the participator in, human weaknesses and passions. Smithers is perhaps a little too much inclined to gloss over Addison's weaknesses and to overstress his good points, but there is no question of the success with which the historical importance of his achievement as a politician in and out of the House of Commons is unfolded. The writer has devoted over fourteen years to the collection of material for his study of Addison and his book tells us as much as can be discovered about the man and his place in the 'polite' society of his day.

M. J. C. Hodgart (*RES*) examines the authorship of *The Eighth Volume of the 'Spectator'*, concluding that Addison 'left the day-to-day running of the paper' to Tickell who had to find enough copy to make the volume uniform in size with the first seven which had been published in 1712 and 1713. Only twenty-four essays were ascribed to Addison by the editor, but Hodgart shows that 'it is clear' from the Tickell MSS. that he had a hand in many of the other papers which had been spoiled by the collaboration of Budgell or Tickell and in which he therefore did not wish to claim a part.

F. A. Brown, in a paper entitled *Addison's Imagination and the 'Gesellschaft der Mahlern'* (*MLQ*), examines in detail the indebtedness of Bodmer and Breitinger to the essays in the *Spectator* and the differences between their conception of imagination and that of the English writer.

[18] *The Life of Joseph Addison*, by Peter Smithers. O.U.P. pp. xii+492. 35*s*.

The Augustan Reprint Society continues its invaluable services to impecunious scholars and sends this year four numbers (43, 45, 47, and 48) for notice. Dr. Baillie,[19] like many of his contemporaries, 'found the origin of the sublime in man's imaginative response to the grandeur of nature', which was for him 'very much what it was for Longinus, Burnet and Addison'. 'Baillie's sublime', according to his editor, 'is comfortably at home, as was Addison's, within the Augustan canons of taste'. The interest of this facsimile of the pamphlet is enhanced by the reproduction at the end of a list of Books printed for R. Dodsley. Scott's *Dissertation on the Progress of the Fine Arts*,[20] originally published in 1800 and dedicated to Benjamin West, is shown by Roy H. Pearce to be representative of eighteenth-century criticism in that it holds that great art, which is necessarily a product of nature, cannot flourish to the same degree in a highly civilized as in a primitive society. Yet Scott hoped that somehow the 'liberal public encouragement' of the arts which obtained in Greece might come again and give to his own country equal supremacy. His belief in this possibility distinguishes his criticism from that of his predecessors and contemporaries.

Richmond P. Bond deals with no such theoretical matters. His task was to select and reprint twenty-four examples of contemporary imitations[21] of the *Tatler* and *Spectator* and to give some account of the vogue for this kind of periodical. The texts reproduced suffice to show the immense superiority of the ventures of Steele and Addison.

Sheridan Baker reprints for the first time since Richardson's day, his complete *Introduction*,[22] and Preface, together with letters to the editor, comments and textual revisions to *Pamela* in one publication. He considers that 'to see the text and follow Richardson's changes is to get an unusually intimate view of his attitude toward his book, of his concessions and tenacities'. Baker also identifies the writers of the letters, none of which was by the author himself, though he made 'stylistic' changes in them and also alterations to his Introduction in order to meet objections by various critics.

Bonamy Dobrée reprints for the first time since its publication in 1732, Bernard Mandeville's *A Letter to Dion*,[23] 'seeing that [it] contains a good deal of fresh and characteristic writing' although the author was already over seventy. Dobrée prints the text 'without alteration' or comment, but his Introduction explains its position in the controversy between eighteenth-century 'optimists' and 'pessimists' and summarizes the real points at issue. He shows that *The Fable of the Bees* was unfairly attacked and misrepresented and that, in spite of its raciness, in reality it formed one of the usually more sober inquiries, common among contemporary thinkers, into the motives that actuate human action. The new edition should be of value to students of literature and of philosophy as well as to all those more generally interested in eighteenth-century life.

The *Catalogue of Manuscripts*,

[19] *An Essay on the Sublime (1747)*, by John Baillie, ed. Samuel Holt Monk (1953). pp. vi+45.

[20] *Dissertation on the Progress of the Fine Arts*, by John Robert Scott, ed. Roy H. Pearce. pp. vi+54.

[21] *Contemporaries of 'The Tatler' and 'Spectator'*, ed. Richmond P. Bond. pp. x+52.

[22] Samuel Richardson's *Introduction to 'Pamela'*, ed. Sheridan W. Baker, Jr. pp. xxiv+38. Augustan Reprint Society, Nos. 43, 45, 47, 48. Los Angeles: Univ. of California. Subscription $3 or 15*s*. a year.

[23] *A Letter to Dion*, by Bernard Mandeville, ed. Bonamy Dobrée. Liverpool U.P. pp. x+70. 6*s*.

Books and Berkeleiana exhibited in the Library of Trinity College, Dublin on the Occasion of the Commemoration of the Bicentenary of the Death of George Berkeley, held on 7–12 July 1953 is a record of a 'worthy tribute, testifying to the author's lifelong industry, the range of his interests, his reputation with his contemporaries, and to his influence on them and on the subsequent course of thought'. It also testifies to the achievement of the Berkeley Bicentenary Committee and to the scholarship displayed by them and their Chairman, A. A. Luce.

New Letters of David Hume[24] have been collected by Raymond Klibansky and Ernest Mossner and are published as a supplement to Greig's edition (*YW* xiii. 254–6). The new volume is worthy of its predecessor and the result of immense industry combined with enthusiasm and competent scholarship. The editors were prompted to plan their work by the discovery of additional letters 'in Oxford, London, Edinburgh and Los Angeles' and the systematic search since undertaken has produced 127 letters, of which '98 are not in Greig's edition and 27 are there only in part'. 'Not a few letters whose existence can be inferred still remain untraced. . . . It is hoped that gradually they will come to light.' Those now presented are of great value in their illumination of Hume's personality and character as well as of his 'stature as diplomat and statesman' in which capacity he was evidently much more influential than has hitherto been supposed. His post as Under-Secretary of State was one of real importance in international affairs, and the account given of his work as chargé d'affaires in 1765 and the correspondence with the Secretary of State, which describes what he is doing, reveal Hume in an aspect that could not be adequately estimated before their publication.

Of the other letters the most interesting are perhaps those to Lord Kames (between 1737 and 1747) and those which cast fresh light on the unfortunate dispute with Rousseau (1766–7). This Hume himself described as 'the most critical Affair which during the Course of my whole Life, I have been engaged in'. It is made increasingly clear that the estrangement was caused by Rousseau's suspicious nature and not by any lack of 'genuine solicitude' for his welfare on the part of Hume.

The whole volume provides ample proof of Hume's wide interests and of his humanity, his love of fun, of good company, and of the other good things in life. As the editors justly say: 'Many sides of his character are reflected in this collection, but no aspect is brought out more clearly than his adherence to his own precept: "Be a philosopher; but amidst all your philosophy, be still a man."' The letters, like those in Greig's edition, have little to say of philosophical speculation: their value lies in their revelation of the man and in the fact that he was one of the great letter-writers of the century.

E. C. Mossner, probably the best qualified living commentator on Hume's thought, confesses that the *Life*[25] has been 'on the stocks—more or less—since 1936'. The reader's reaction is to acknowledge that the labour has been expended to good purpose: this is likely to remain the authoritative biography, and the more so that the writer decided that while 'the man predominates' his 'ideas' must be sufficiently interpreted to 'provide the rationale of his actions'. Mossner succeeds in making it clear

[24] *New Letters of David Hume*, ed. Raymond Klibansky and Ernest C. Mossner. O.U.P. pp. xxxiv+254. 30*s*.

[25] *The Life of David Hume*, by Ernest Campbell Mossner. Nelson. pp. xx+684. 42*s*.

that Hume lived in accordance with his own injunction: 'Be a philosopher; but amidst all your philosophy, be still a man.' He was no mere recluse or man of letters but an active diplomat and political administrator, interested in all human experience and a good friend to a large number of individuals as various as John Wilkes, Boswell, and Adam Smith. A chance acquaintance when he was Embassy Secretary at Paris is quoted as describing him as 'a good, honest, droll sort of figure' at Lord Hertford's table, who 'really puts you in mind of the mastiff-Dog at the fire-side'—an unexpected picture of the philosopher whose scepticism aroused so much adverse criticism and whose *History* was charged with irreligion.

Mossner's balanced portrait puts the man and his opinions in the right perspective and enables us to see him not only as a great thinker but also as the lovable person, the 'bon David' and 'honest David', renowned for conviviality and wit, his passion for literature and his consistent avoidance of malignant controversy. Hume acted on his belief that 'All Raillery ought to be avoided in philosophical Argument; both because it is unphilosophical, and because it cannot but be offensive, let it be ever so gentle.' This attitude differed greatly from that common to most controversialists of the day and substantiates the claim made at the end of his brief autobiography that he was 'a man of mild Disposition, of Command of Temper, of an open, social and cheerful Humour, capable of Attachment, but little susceptible of Enmity, and of great Moderation in all my Passions. Even my Love of literary Fame, my ruling Passion, never soured my Humour, notwithstanding my frequent Disappointments.'

Mossner's detailed *Life*, well-documented and indexed, provides full evidence for the merits of his protagonist from whatever aspect he be considered.

'In this portrait of Lady Mary Wortley Montagu,[26] presented in narrative form, I have endeavoured implicitly to follow the main events of her life. All letters and verses quoted are authentic; no character is fictitious . . . wherever possible, I have used her own words in the dialogue.' Doris Leslie's claim in her Foreword is substantially justified in the story told, which is enlivened by the author's humour and imaginative reconstruction of past times. Lady Mary is made to live again in this well-written, novelized biography.

'The aim of The Rogues Gallery is . . . to show . . . the conduct of a given period through typical . . . people who contributed to the richness and colour of their time.' No better man could have been chosen to begin the series than the notorious son of Lady Mary, Edward Wortley Montagu,[27] who disgraced and was finally abandoned by his parents after an infamous career, starting in childhood and who proudly and truly boasted that he had 'never committed a *small* folly'. He might have claimed with equal justice that from the age of 13 onwards he never ceased committing large ones. As he himself said, he 'acted successively all the parts that Fielding has described in his *Julian*'. 'He knew many languages and many women. He was Protestant, Roman Catholic, Mohammedan, "universal believer".' He was a consummate liar, a gambler, always in debt, an adventurer; he spent many years masquerading as a Turk in Constantinople and in Egypt, and it is indeed impossible briefly to summarize his life-history or his misdemeanours.

[26] *A Toast to Lady Mary*, by Doris Leslie. Hutchinson. pp. 320. 12*s*. 6*d*.

[27] *Edward Wortley Montagu. 1713–1776. The Man in the Iron Wig*, by Jonathan Curling. The Rogue's Gallery, No. 1. Melrose. pp. 252. 21*s*.

Jonathan Curling's biography has been compiled from original sources, hitherto unpublished, as well as from printed material. It is the first full-dress account of Montagu and is written with gusto as well as with knowledge of the subject. It makes lively reading.

To *JEGP* Alan D. McKillop contributes a description of *Richardson's Early Writings—Another Pamphlet.* This he believes to be *A Seasonable Examination of the Pleas and Pretensions of the Proprietors of and Subscribers to Play Houses, Erected in Defiance of the Royal Licence. With Some Brief Observations on the Printed Case of the Players belonging to Drury Lane and Covent Garden Theatres* which appeared in May 1735.

The Penguin 'complete' and 'unabridged' edition of *Joseph Andrews*[28] is as well printed and cheap as the other volumes in the series and can be equally recommended to readers new and old. The Preface adequately summarizes Fielding's qualities as a writer.

'Amelia' and the State of Matrimony (*RES*), by A. R. Towers, illustrates Fielding's attitude towards married life not only in *Amelia* but also in his other writings. He is shown 'to base his ideal upon the best and most approved [contemporary] authorities on marital conduct'.

English Miscellany, vol. 5, ed. Mario Praz, contains an article by Franz Stanzer entitled *'Tom Jones' and 'Tristram Shandy'* which attempts an examination of the structure of the novel in order to show that Sterne conforms to a strict plan, though this differs fundamentally from that of Fielding or of Richardson.

Similarly in *Mod Phil*, Robert M. Adams writes about *A Russian Critic and 'Tristram Shandy'*, describing how to Shklovsky 'Sterne's abiding interest in formal problems is self-evident' and his 'consistent practice of revealing his formal devices to the reader'.

Archibald B. Shepperson (*Mod Phil*) makes *Additions and Corrections to Facts about Fielding* in relation to accounts of his work as a magistrate and the light cast by these on the dates of the completion of *Tom Jones* and of the publication of five of his later works.

Henry K. Miller has a note in *PQ* on *Benjamin Stillingfleet's 'Essay on Conversation', 1737, and Henry Fielding.*

A. Le Roy Greason gives further reasons for Fielding's authorship of *An Address to the Electors of Great Britain* in *PQ.*

Encouraged by the publishers' blurb, the student expects to find John Traugott's examination[29] of Sterne's rhetoric to be the 'invigorating reading' he is promised, but his hopes are doomed to disappointment for the author's own language defeats understanding and does not help him to fathom the meaning of *Tristram Shandy.* Traugott's sentences are so involved, his repetitions and lack of simplicity so frequent, that it is difficult, and sometimes impossible, to grasp what he is trying to say. Part I of the book deals with 'Sterne's Use of the Materials of *Locke's "Essay Concerning Human Understanding"*' and considers his indebtedness to it and also how 'by burlesquing and subverting the philosophical assumptions of Locke, who believed wit to be a positive evil, Sterne protests the moral value of wit'. As both Locke and Sterne are difficult writers, the first requirement of a critic who wishes to

[28] *Joseph Andrews*, by Henry Fielding, ed. P. N. Furbank. Penguin Book. pp. 352. 2*s.* 6*d.*

[29] *Tristram Shandy's World: Sterne's Philosophical Rhetoric*, by John Traugott. Univ. of California and C.U.P. pp. xvi+166. 22*s.* 6*d.*

explain their ideas is that he shall write clearly, but this is what Traugott does not do. Part II examines 'Sterne's Rhetoric as a Means of Communication' and his use of language. It does not succeed in making it easier to follow 'the particular structures of Sterne's wit, his dialectical techniques, his private rhetoric'. In short, Sterne is less obscure than Traugott's attempts at elucidation of a master of English prose.

In *MLN* Bernard L. Greenberg shows in *Laurence Sterne and Chambers' 'Cyclopaedia'* that 'much of the erudition displayed in *Tristram Shandy* was obtained in pre-digested form'.

For the first time Benjamin Hoover undertakes a detailed study of Johnson's early work as a contributor to Cave's *Gentleman's Magazine* during the years 1741–3, combining this with an account of the beginnings of parliamentary reporting[30] and the difficulties which it encountered. His book consists of an Introduction and four chapters entitled 'Historical Backgrounds', 'The Debates during Two Centuries', 'The Debates as Fact', and 'The Debates as Art', together with fourteen pages of notes, a bibliography, appendixes which comprise specimens of the text and a list of the debates generally accepted as by Johnson. There is also an index. It may be said at once that the author succeeds in his endeavour 'to persuade the reader that the work has high importance, historical and literary, as an original work'. There can be no question that Hoover supersedes Hill's brief study of the *Debates* and that he shows that 'they provide an essential key to our understanding of Johnson's development'. Hoover agrees with Hill that the idea of the Lilliputian device probably issued from 'Johnson's fertile mind' and that he was responsible for the introductory description. An examination of the style of the debates he wrote also proves it to be 'strongly marked by distinctively Johnsonian features' both in manner and matter. 'He attempts to give timelessness to what might have been nothing more than hack work . . . by relating the proceedings, in appropriate language, to great, general truths.'

In *MLQ* John R. Moore writes on *'Rasselas' and the Early Travellers to Abyssinia*, showing that when he described the Happy Valley, Johnson was drawing on the accounts not only or chiefly of Lobo but also of various other available narratives of Jesuit explorers.

Richard B. Hovey deals with 'Johnson as a suffering neurotic' in his paper on *Dr. Samuel Johnson, Psychiatrist* (*MLQ*), a further examination of *Rasselas* as an autobiographical revelation in the account there given of the astronomer (Chaps. 40–47).

Paul Fussell contributes *A Note on Samuel Johnson and the Rise of Accentual Prosodic Theory* to *PQ*.

Similarly W. R. Keast considers *Johnson's Plan of a Dictionary: A Textual Crux*, and Arthur Sherbo writes on *Dr. Johnson's Dictionary and Warburton's Shakespeare* (*PQ*).

Yeats's Byzantium and Johnson's Lichfield, by D. J. Greene, points out 'how essentially poetic is Johnson's prose' (*PQ*).

In *MLQ* Martin Kallich discusses *The Argument against the Association of Ideas in Eighteenth-Century Æsthetics* and the objections raised to the 'associationist psychology' among others by Burke who does not believe in 'the association of ideas as the source of taste and beauty'.

[30] *Samuel Johnson's Parliamentary Reporting: Study of Johnson's Debates in the Senate of Lilliput*, by Benjamin Beard Hoover. Univ. of California and C.U.P. pp. xii+228. 21*s*.

In *MLN* an article on *The Association of Ideas in Samuel Johnson's Criticism* by the same writer shows that while Johnson is not influenced by 'associationist psychology' in the philosophical sense of the term, and 'ignores the foundations of esthetics' in his mainly 'pragmatic criticism', he nevertheless uses the 'association of ideas' in the more popular eighteenth-century meaning of 'connexion of ideas'. 'Johnson adopts Locke's interpretation . . . and in his literary criticism he applies it best . . . to the non-classical concept of decorum, especially the propriety of diction and subject-matter.'

Also in *MLN* Charles G. Osgood traces to Macrobius a remark by Imlac at the beginning of his life-story in Chap. 8 of *Rasselas*. Since that chapter is 'essentially autobiographical', the reference to these views on the 'business of a scholar' is particularly revealing.

Benjamin Bryce examines *Samuel Johnson's Criticism of Pope in the 'Life of Pope'* (*RES*) 'paragraph by paragraph' and compares what he says with the verdicts of earlier critics, Addison, Dennis, Warburton, and others. He comes to the conclusion that Johnson was neither so original nor so superior as is generally supposed and that 'he was . . . regularly dependent' upon them for 'direction in his commentary'. Boyce gives chapter and verse for the surprising results of his investigation.

The Everyman edition of Johnson's *Lives of the Poets*[31] was noticed in *YW* vi when it first appeared. It is now reprinted in the new form. It is a pity that the Introduction has not been revised as it is more inadequate today than when it was then criticized. Modern scholarship would not accept the editor's estimate of Johnson's criticism nor feel that her quotations from Professor Hales or from Macaulay do justice either to his standpoint or to his achievement. The life and thought of the eighteenth century are better understood today than they were in the Victorian Age and recent study of the history of criticism and of Johnson has greatly modified earlier opinion on those subjects.

It would have seemed impossible for S. C. Roberts to produce an entirely fresh introduction to the study of Johnson as a man of letters[32] had this contribution to *Writers and their Work* not been sent for notice. Suffice to say that even those who have known Johnson's writings intimately for many years and are also well acquainted with Boswell's *Life* will find new matter for thought in this pamphlet, which also forms an excellent introduction to the beginner. A special word of praise must be given to the bibliography which includes some of the most recent works on Johnson as well as older books such as that by John Bailey. But the whole booklet is completely satisfying. The same writer contributes a description of *More Boswell Letters* to *TLS*, 1 January.

Moray McLaren's *Highland Jaunt*[33] is a tribute to Boswell and Johnson by an ardent admirer and a Scot who knows and loves the Highlands as well as any man now living. McLaren undertook on foot and horseback a journey covering the same ground as Boswell and Johnson in 1773 and he succeeds in revivifying their experiences in a way not achieved even by their own immortal accounts of their

[31] *Lives of the Poets*, by Samuel Johnson, ed. L. Archer Hind. 2 vols. Dent: Everyman's Library, Nos. 770 and 771. pp. xvi+396, vi+392. 6*s*. each.

[32] *Samuel Johnson*, by S. C. Roberts. Longmans, for the British Council and National Book League. pp. 44. 2*s*.

[33] *The Highland Jaunt, A Study of James Boswell and Samuel Johnson upon their Highland and Hebridean Tour of 1773*, by Moray McLaren. Jarrolds. pp. 272. 16*s*.

travels. For while they described chiefly the people and customs they encountered, he fills in the background of scenery and of the changes which have depopulated the Highlands since the eighteenth century, while at the same time making Boswell and Johnson themselves appear almost as the live companions of his wanderings. The result of his jaunt is a masterpiece which almost challenges comparison with their own accounts so that present-day tourists will find his book a valuable guide to what is best worth seeing and remembering in the Highlands. McLaren observes accurately and sensitively and sets down what he has to say in prose which makes his book delightful reading as well as a work of historical value.

The British Museum Quarterly, vol. xix, no. 4, notes the acquisition by the Department of Manuscripts of material from Dr. Burney's original, unfinished Memoirs (now numbered Add. MS. 48345), which escaped Fanny's destruction after she had published what she considered of interest to the public. 'These fragments', says P. J. Willetts, 'afford a tantalizing glimpse of what has been lost', and also prove that 'Fanny's editing went so far as deliberate alteration of the original'.

John Wilkes and Charles Churchill were jointly responsible for the production of the *North Briton* and were friends as well as colleagues. But their correspondence[34] though accessible in the British Museum and Guildhall Libraries, had not been printed in full until the publication of Edward H. Weatherly's carefully edited volume with an excellent Introduction and footnotes to the text. These give all necessary information about the state of politics and personal relations during the years 1762–4, the date of the correspondence, and explain any difficulties in the letters without superfluous padding. For the most part Wilkes and Churchill write hurriedly and, as a rule, briefly, but no one can read their correspondence without obtaining fresh insight into the history of the time and especially into the controversy about No. 45 of the *North Briton*, and the characters of the two men who edited and produced it. Weatherly's scholarly little volume is a welcome addition to knowledge of the contemporary scene.

John Wesley's Prayers[35] are taken from his first prayer-book of 1733, composed for the use of his Oxford pupils, and also from later collections which he published. F. C. Gill says in his Introduction that he has followed the example set by Wesley himself in that he has 'made no bones' over wholesale revision by abridgement, adaptation, and alteration when this was considered necessary for modern use. Yet the little book forms, as he claims, 'a rich devotional anthology' and reveals at the same time the author's character and personality, as well as 'the devotional spirit which prompted and nourished the Methodist Revival'.

The third reissue of *John Wesley*[36] by C. E. Vulliamy is a lithographical reprint of the original, noticed in *YW* xii. 253. Some additions to the bibliography are printed on the last page of the jacket.

William Wakinshaw's brief life of *John Wesley*[37] was first published in 1928, but not then noticed in *YW*. This new edition seems to show that it met the need for a short, popular account for ordinary Methodists of

[34] *The Correspondence of John Wilkes and Charles Churchill*, ed. Edward H. Weatherly. Columbia and O.U.P. pp. xxx+114. 22*s*.

[35] *John Wesley's Prayers*, ed. Frederick C. Gill. Epworth Press. pp. 102. 5*s*.

[36] *John Wesley*, by C. E. Vulliamy. Epworth Press. pp. x+370. 18*s*.

[37] *John Wesley*, by William Wakinshaw. Epworth Press. pp. 76. 2*s*.

the founder of their sect, 'the most eminent of English Protestants', as he is considered by the author.

In her *Tale of Two Brothers*,[38] Mabel Richmond Brailsford gives a full account of the partnership and of the differences between John and Charles Wesley. Her historical accuracy is displayed throughout and there can be doubt neither of her scholarship nor of her enthusiasm. But these are tempered by a lightness of style and a humorous approach and method of statement that make her book delightful reading even for an unbeliever. Miss Brailsford devotes herself more particularly to the subject of the younger brother and to the interference with John's courtship and private life which led to the breach between them. But she tells the whole story of the work accomplished by both men, of its greatness and of their failures in a way which revivifies their background as well as their achievement. Hers is the best and most satisfying story of the rise of Methodism and of the men who were its founders that has been published, nor is it likely to be superseded in spite of occasional slips (e.g. about the Non-Jurors) and perhaps too much reliance on commonplace psychological explanations of character, especially in the explanation of John's unsuccess as a suitor.

The Hymns of Wesley and Watts[39] is a sixth reprint of the book first noticed in *YW* xxiii. 177–8 and requires no further description than is there given.

The Decline and Fall of the Roman Empire[40] in Everyman's Library first appeared in 1910 and this is a reprint of that edition in the new larger format. The volumes contain an Introduction by Christopher Dawson, Notes by Oliphant Smeaton, a bibliography, and a full index to all six volumes.

The *Selections* from the *Torrington Diaries*[41] now published in one volume will doubtless make the author better known to those who were intimidated by the extent and prolixity of the complete edition (*YW* xix. 203). It is certainly true, as Arthur Bryant writes in his brief Introduction, that 'he left us a picture of England as it was when he lived which is among the great treasures of our social history'. Grateful as readers must be to the original discoverer of the diaries and to the editors, they still have reason to complain of errors in the text which could easily have been avoided and of notes, sometimes superfluous and at others by no means illuminating. The actual abridgement and choice of the journals to be included are, however, satisfactory and this single volume presents a picture of the writer's travels and a portrait of the author which make it a most readable and desirable possession. Byng takes his rightful place among the foremost English diarists, and no social historian can afford to neglect his accounts of his experiences, his comments and grumbles, his detailed descriptions of country seats, provincial customs, village inns, the dire effects of turnpike roads and mail coaches on rural life and the hundred and one other subjects of interest that

[38] *A Tale of Two Brothers, John and Charles Wesley*, by Mabel Richmond Brailsford. Rupert Hart-Davis. pp. 302. 16*s*.

[39] *The Hymns of Wesley and Watts, Five Informal Papers*, by Bernard Lord Manning. Epworth Press. pp. 144. 6*s*.

[40] *The Decline and Fall of the Roman Empire*, by Edward Gibbon, ed. Christopher Dawson. Dent: Everyman's Library, Nos. 434, 435, 436, 474, 475, 476. pp. xx+500, vi+524, vi+462, vi+534, vi+590, viii+600. Six vols. each 7*s*.

[41] *The Torrington Diaries. A Selection from the Tours of the Hon. John Byng (later Fifth Viscount Torrington) between the years 1781 and 1794*, ed. C. Bruyn Andrews and abridged into one volume by Fanny Andrews. Eyre & Spottiswoode. pp. viii+528. 30*s*.

he notes as he rides on his way. Besides the man himself, a genuine 'character', cannot fail to inspire affectionate respect. We do not like him less for being enabled to share his threefold enjoyment of his tours, 'by anticipation, by the present enjoyment, and by a record of the past'. As he says, 'diaries form an history of life and those who write them intend much to be conveyed, "more is meant than meets the ear"'.

Beckford's *Sketches of Spain and Portugal*, first published in 1834, has long been recognized as the masterpiece of the eccentric 'author of *Vathek*' and as being a very great work of art. What has not been so generally known is the fact that it is the re-edition and rewriting of the diary,[42] first composed thirty-four years earlier when Beckford was living as an exile from English society in Lisbon or Madrid. Boyd Alexander has now printed the contents of his daily journal of his residence in the Peninsula so that it is possible to estimate Beckford's conscious literary skill as well as the immense influence exerted on him more particularly by his admiration and love for Portugal and the Portuguese. Alexander describes the *Sketches* as a 'carefully edited series of extracts from the original Journal and miscellaneous jottings cast into letter form and excluding almost everything personal and the leading themes and plots; it also contains fresh material'. What Alexander has done is to make full use of the notes on miscellaneous sheets of paper, backs of letters, &c., and of the green pocket-book which Beckford carried about with him in all his wanderings between 1778 and 1795, so as to reproduce as far as possible the first impressions made at the times on the writer. Alexander's work has been carried out with immense skill and patience and his readers must be grateful to him for the opportunity of properly appraising not only Beckford's importance as a writer but also what is perhaps the best existing description of Portugal before Napoleonic upheavals had resulted in a ruinous civil war.

In *MLN*, in a note on *The Canon and Chronology of William Godwin's Early Works*, Jack W. Marken gives a full list and chronology of Godwin's early writings exclusive of his contributions to periodicals. Among these he has discovered that Godwin wrote three novels in 1783 and 1784, none of which has been known to his biographers.

A reprint in the new format of the Everyman edition of *Eighteenth Century Plays*[43] noticed in *YW* x. 291–2 requires no further comment than is there given.

The 'Refinement' of 'Othello' in the Eighteenth Century British Theatre by Marvin Rosenberg (*S in Ph*) gives an account of the stage versions of the play and the cuts made in the names of decency and propriety.

R. M. Lockley has written a useful little book about *Gilbert White*[44] whom he brings to life as a man and not only as the author of the well-known *Natural History*. Lockley evidently knows and loves his subject and is also well acquainted with Selborne and its history. His style is too chatty to attract everybody and there are lapses in grammar and construction which ought not to occur. There is also a terrible misquotation in the chapter heading of Chapter XIV, which makes nonsense of Landor's well-known verse. These things detract

[42] *The Journal of William Beckford in Portugal and Spain, 1787–1788*, ed. Boyd Alexander. Hart-Davis. pp. 340. 30*s*.

[43] *Eighteenth Century Plays*, ed. John Hampden. Dent: Everyman's Library, No. 818. pp. xxiii+408. 7*s*.

[44] *Gilbert White*, by R. M. Lockley. Great Naturalists Series. Witherby. pp. 128. 9*s*. 6*d*.

from the value of an otherwise readable volume.

Since 1941 Percy A. Scholes has been engaged in 'the long and prolonged research' which has resulted in this interesting and recondite account of *God Save the Queen!*[45] which is embellished 'with many historical caricatures and other illustrations', including a reproduction of Arne's manuscript copy of the 'Score for the First Recorded Performance' in 1745. This took place during the threatened invasion by the Young Pretender when, at Covent Garden, the audience 'in an outburst of patriotism encored with repeated Huzzahs' the singing of the anthem. But the words had been altered from an earlier version 'written and sung for King James', and the Jacobites continued to use it to express loyalty to the Stuarts. The words have never been of much literary value, but the tune has not only been popular in this country but wherever it has been heard or adopted overseas. Scholes pursues his research into every possible aspect of the subject, origins, parodies, translations, performances, and uses of the tune by other composers; he also provides a bibliography, while the illustrations enliven a learned volume which should appeal to every type of reader, whatever his special interest.

The letters of the Williamsons,[46] preserved in the family archives, are several hundred in number and date from the mid-eighteenth to the early nineteenth century. They are for the most part addressed to Edmond, rector of Millbrook, to his second wife Mary, and to their son Edmond, rector of Campton and Shefford. Those now published by the Bedfordshire Historical Record Society are mainly addressed to the first-named and 182 are printed from a group of some 300 written between 1748 and 1765, 'nearly half of them in full, the remainder shortened to a lesser or greater degree'. The object of the editor has been to include a representative selection of all the topics treated in the correspondence. These cover improvements to the house, food, dress, marriage, books, children's upbringing, estate management, enclosures, and park-making by a neighbouring duke, travel, poverty, war and other news, 'and the principles by which . . . a Christian gentleman lived'. F. J. Manning provides a brief Introduction, a genealogical chart, an index of persons and places and another of subjects. The volume is full of interest and, as presented, the letters are well worth publication. They give a good picture of the daily life of those well-to-do country landowners of the period who took their duties seriously and did their best for their poorer neighbours. Though the clerical tradition in the family was strong, the letters deal little either with religious matters or with literature.

The well-written and produced account of the life and work of *Joseph Priestley*[47] is a welcome addition to the unusually cheap 'They Served Mankind' series. It should prove a popular introduction to the writings and achievements of the discoverer of oxygen.

The first instalment of *The Unpublished Letters of Evan Lloyd* is published by Cecil Price in *The National Library of Wales Journal* (vol. viii, no. 3) with full notes by the editor.

[45] *God Save the Queen! The History and Romance of the World's First National Anthem*, by Percy A. Scholes. O.U.P. pp. xviii+328. 30*s*.

[46] *The Williamson Letters, 1748–1765*, ed. F. J. Manning. Bedfordshire Historical Record Society, vol. xxxiv. Streatley, nr. Luton, Beds. pp. viii+148. Non-members, 25*s*., Members, 21*s*.

[47] *Joseph Priestley. The Man of Science*, by Boswell Taylor. Macmillan. They Served Mankind series. pp. 56. 1*s*. 9*d*.

The correspondence begins in 1751 when Lloyd went up to Jesus College, Oxford, and concludes just before his death at the age of 42 in January 1776. The letters now published end in 1768 and are mostly addressed to his father. They are of great interest in their revelation of the writer's character, his conception of his clerical duties and the way he fulfilled them, and, while he lived in London, his intercourse with his friends who included Sterne, Garrick, and, above all, John Wilkes. The offprint repays perusal by all who are interested in eighteenth-century life and letters.

Paul Hazard's *European Thought in the Eighteenth Century*,[48] now made available in an excellent translation, is the continuation of the work noticed in *YW* xvi. 279/80, and all that was there said of the importance of the earlier volume can be reiterated about the treatment of the later period. It is obviously impossible in this chapter to deal with a survey of thought that is concerned with the whole of Europe from 1715 until the French Revolution. Part I of the book is entitled 'Christianity on Trial' and deals with the growth of unbelief in revealed religion. Part II, 'The City of Men', discusses natural religion, the development of the natural sciences, the state of law, morals, government, education, the encyclopaedia, the world of letters and ideas and manners, leading on to Part III, 'Disaggregation', an examination, subdivided into three books, of the philosophic ideas which led to the various forms of deism as exemplified in Bolingbroke and Pope, in Voltaire, and in Lessing. Finally, the 'Conclusion' illustrates in a brilliant conspectus how Europe 'indeterminate in regard to its eastern borders and uncertain in its divisions forms, despite the diversity of its elements, a marvellous whole', supreme in its 'unwearying curiosity' and 'perpetual effort to improve things', whether material or intellectual. To begin with in this period 'Europe's effort to realize spiritual unity' centred upon France, but her supremacy was gradually challenged as 'the genius of each nation tend[ed] to assert itself, at the expense of its neighbours'.

Nationalistic ideas 'brewing in the eighteenth century', were destined to assert themselves in the nineteenth so that the common European culture became disrupted. As Hazard sees it, the ideal of a 'true Europe united in one harmonious whole' can yet be achieved by 'her endless and insatiable longing for goodness and truth', which will overcome the 'chaos of warring interests' and enable her to endure.

For *ELH* the late Raymond D. Havens wrote his last article, *Solitude and the Neoclassicists*. In this he shows that while they preferred social to solitary life they liked to praise the virtues of solitude. But by this they did not mean complete isolation or absence of company; on the contrary, they agreed with Hume that 'A perfect solitude is perhaps the greatest punishment we can suffer'. To the neoclassicists solitude implied what we should call retirement, 'a quiet life in the country with a few friends and books', and for most of them even this was something of which to read the praises, not to endure. Yet 'while retirement was a literary fashion it was also a fact' and there are many instances of withdrawal to a quiet rural existence, though for the most part by those who feared 'the tempests' and temptations of social life.

Bosker's painstaking study of *Literary Criticism in the Age of Johnson*[49]

[48] *European Thought in the Eighteenth Century*, by Paul Hazard, translated by J. Lewis May. Hollis & Carter. pp. xx+478. 35*s*.

[49] *Literary Criticism in the Age of Johnson*, by A. Bosker. Groningen: J. B.

is a revised version of the essay first published in 1930 and not then sent for notice in the *YW*. The book is divided into two parts, 'one dealing with general critical tendencies . . . the other discussing the various critics of the time separately', and the new edition pays considerably more attention than before 'to writers on aesthetic theory like Burke, Hume, Hutcheson, Gerard' and also includes a 'full discussion of Edward Young as a critic' in a 'new chapter on imitation, genius and learning'. The whole work describes the conflict between the upholders of 'unimpassioned reason on the one side, emotion and imagination on the other', but the author is at pains to emphasize that 'the struggle [is] between two schools of criticism which have always existed and will always exist'. Nevertheless he shows that 'the rationalistic method of criticism dominated the age of Johnson' though 'a new conception of poetry based on the supremacy of the imagination' was gradually coming into being. His conclusions are not new but they are reached after a detailed examination of critical opinion and of individual writers great and small, which have not previously been combined in a single volume. Bosker's investigation therefore casts fresh light on his subject and provides valuable material for the understanding of the period. The book contains an extensive bibliography of texts and of historical and critical studies as well as a full index. The Dutch publishers contribute to the reader's comfort by the excellent type and general production.

In his discussion[50] of life and letters in eighteenth-century England, somewhat loosely labelled the Augustan period since he deals with the whole century, A. R. Humphreys endeavours to 'explore outwards from literature into society and then return from society to literature again', in order to discover 'how the writer might feel in his world'. With this object in view his six sections deal with 'Social Life', 'The World of Business', 'Public Affairs', 'Religious Life', 'Philosophy, Moral and Natural', and 'The Visual Arts', each chapter containing first an account of its main theme and concluding with an examination of its influence on literature. The summary and popular treatment of such topics necessarily lead the author to generalizations which cannot always be accepted and, sometimes, to mistakes in fact and to misleading statements. But there is no doubt of his wide reading and intimate knowledge of his period; his book should arouse corresponding interest in those who seek a broad survey of eighteenth-century conditions before they embark on a detailed study of its literature.

TLS (17 Dec.) contains a letter from A. R. Humphreys in answer to the review of his book (3 Dec.) together with the critic's reply to his comments.

In *The Old Cause*[51] John Carswell seeks by a study of Wharton, Dodington, and Charles Fox to trace through the medium of their biographies the development of the idea of a constitutional opposition and to explain what the word 'whig' meant in relation to the careers of these three men. For he believes that it is only 'by extension in time, that the subtle changes in temper and the significance of the same old words, the gradual accretion and alteration of habit, can be discerned'. The references in the Index to Pope's friendship with Wharton, dislike of

Wolters. pp. xii+346. (Cambridge: Heffer, sole distributors.)

[50] *The Augustan World: Life and Letters in Eighteenth Century England*, by A. R. Humphreys. Methuen. pp. x+284. 16*s*.

[51] *The Old Cause, Three Bibliographical Studies in Whiggism*, by John Carswell. Cresset Press. pp. xxiv+402. 30*s*.

Dodington and lines on Addison, or to Johnson's opinion of Fox suffice to recall the close ties between statesmen and men of letters in the eighteenth century, while the careers of Swift, Burke, Addison, and Steele prove that there was no dividing line between literature and politics. Carswell's well-documented account of the three men he has chosen as prototypes of Whiggism forms a real contribution to the history of the growth of the peculiarly British type of government with its conception of a recognized, official opposition.

In a brief Introduction Roland Stromberg summarizes the subject-matter of his book[52] by saying that Chapters I–III 'deal with preparations and backgrounds for the emergence of a rational approach to religion and a period of bold speculation, Chapters IV–VI take up the radical challenge to orthodoxy—unitarianism and deism', Chapters VII and VIII discuss 'the crises within the camp of Christian orthodoxy' while the next three chapters endeavour 'to indicate the social and political implications of this religious controversy'. 'In the concluding chapter there are some remarks on the final significance of the eighteenth century's religious controversies.' While this account fairly indicates the scope of his work, it cannot hint at the scholarship, care, and understanding which the writer has devoted to the exposition of his theme. He succeeds in showing how rational inquiry and emotional appeal both contributed to the survival of religious faith during the century and to new developments in the Romantic period. Thus he fittingly concludes with 'a comment of Dr. Barrow's, quoted by the deist Bolingbroke: "If we seriously weigh the case, we shall find that to require faith without reason is to demand an impossibility, and that God therefore neither doth nor can enjoin us faith without reason."' The footnotes and bibliography testify to the wide reading that formed the basis of Stromberg's argument.

Dane Farnworth Smith in a detailed examination of *The Critics in the Audience of the London Theatres*[53] shows the grounds for his belief that 'the best sources for a study of the effect of classical artistic theory on the ordinary social life of the time are the numerous farces and dramatic satires about the theatre which, published and unpublished, are scattered about in the great libraries of England and America' and of 'certain prologues and epilogues of the more successful plays of the age'. We are now given chapter and verse for the often-noted discrepancy between critical faith in the Rules and their non-observance in the successful plays of the eighteenth century and Farnworth Smith has done good service by his untiring labour in a hitherto unexplored field of research. He has succeeded in showing that 'the total effect' of 'audience participation' in the theatre was salutary and even constructive, and that plays which failed, deserved to fail while the actors could depend on 'the good nature and the good judgment of the spectators' in the pit and the gallery.

An important study of the domestic life[54] of all ranks of Scottish society was published in 1952 but has only now reached the *YW* for notice. The book is fully documented and the

[52] *Religious Liberalism in Eighteenth Century England*, by Roland N. Stromberg. O.U.P. pp. xii+192. 21*s*.

[53] *The Critics in the Audience of the London Theatres from Buckingham to Sheridan. Study of Neo-Classicism in the Playhouse 1671–1779*, by Dane Farnworth Smith. Albuquerque: Univ. of New Mexico Press (1953). pp. 192. $1.50.

[54] *The Domestic Life of Scotland in the Eighteenth Century*, by Marjorie Plant. Nelson for Edinburgh U.P. 1952. pp. xii+320. 25*s*.

sources of information given in the References to the twelve chapters run to some forty pages. The author supplies detailed descriptions of family life, education, entertainment, cooking, clothes, health, and sanitation, &c., and, though clearly she has undertaken considerable research, writes in such a way as to attract the general reader as well as the social historian, or student of the background of eighteenth-century writers.

Over fifty pages of a readable book[55] deal with the life of the countrywoman in the eighteenth century. The authors present a complete picture of the doings of the lady of the manor, the farmer's wife, and the woman and children of the field labourers at home, in the kitchen, in the garden, the stillroom, the dairy, and the school. 'The internal aspect of rural life' is fully shown and much learning, while visible throughout, does not hinder the writers from producing another fascinating account of that part of social history in which they are chiefly interested. Illustrations add to the attraction of an engrossing chronicle of former days. Mrs. Barbauld's name is consistently misspelt on pp. 138–9, apparently not by the fault of the printer.

[55] *The English Countrywoman: A Farmhouse Social History, A.D. 1500–1900,* by G. E. and K. R. Fussell. Melrose. pp. xvi+222. 30*s.*

XIII. THE NINETEENTH CENTURY

(*a*) Books

By GEOFFREY BULLOUGH

1. *Poetry and Poets*

THE year brought from Oxford two considerable studies of Wordsworth by F. W. Bateson[1] and John Jones.[2] Bateson's book is intended as 'an introductory critical report on Wordsworth as a poet and a man' in the light of all the rich material now available. Wordsworth 'is in truth the extreme instance of Romanticism', whose greatness lies 'in the heroic and agonised efforts that he made to break out of his own subjectivity'. Asserting that we must try to understand the two voices of Wordsworth, both the 'spiritualizing' pieces composed in the soul, and those marked by what Coleridge called a 'daring humbleness of language and versification, and a strict adherence to matter of fact, even to prolixity', he notes a difference between the poems written before and after July 1798 which can be appreciated only by exploring 'the personal tragedies, the anguished decisions, the half-conscious, half-animal terrors and ecstasies' that really determined his career. Bateson traces the growth of the Child who was 'father of the Man', the emergence of emotional (even neurotic) and picturesque attitudes to nature, and he puts more stress than traditional Wordsworthians on the poet's friendships, and his loves for 'Mary of Esthwaite', Annette Vallon, and his sister Dorothy. 'The crisis with which Wordsworth found himself confronted in 1798 was the discovery that he and Dorothy were falling in love with each other.' The Lucy poems were probably an attempt to solve 'the dangerous relationship with Dorothy . . . by killing her off symbolically'. To please Dorothy he still would write many poems about flowers and birds, but her place was taken by the 'egotistical sublime', by 'eliminating every other human being except himself from his emotional life'. This view of Wordsworth shocked most critics [cf. *TLS* 722, 739, 759. *MLR* (1955), 333]. Fortunately Bateson's book does not entirely depend upon his theory about Dorothy or his insistence on 'the highly charged, almost hysterical atmosphere within the original circle of the Wordsworths, the Coleridges and the Hutchinsons'. He is illuminating about the shorter poems before 1802 (e.g. *Salisbury Plain*, *The Ruined Cottage*), the conflicting social and religious pressures on the poet; and he concludes that 'so far from surrendering to the neurotic elements in his personality, as so many Romantic poets have done, Wordsworth's early life was one long struggle against them. And . . . the general direction of the poetry is undoubtedly towards sanity, sincerity, sympathy, gaiety—in a word —the humane virtues.'

John Jones's book approaches the poems without any dubious psychological theories. Admitting the literalness of Wordsworth's imagination he insists on 'a partnership between the mind and the external world', and sees the loss of sensibility as due to a gradual dulling of his mind brought to a climax by the sudden loss of his brother in 1805. His thesis is that 'solitude and attachment, the huge abstractions

[1] *Wordsworth: A Re-interpretation*, by F. W. Bateson. Longmans. pp. ix+227. 21*s*.

[2] *The Egotistical Sublime. A History of Wordsworth's Imagination*, by John Jones. Chatto & Windus. pp. x+212. 16*s*.

moving through Wordsworth's life and poetry, are in time joined by his Christianity, which makes its presence felt in opposition to them', and the book is organized so as to show three aspects, 'the poetry of solitude and relationship', 'the poetry of indecision', and 'the offering of a baptised imagination'. The first part of the scheme is worked out with delicate perception of Wordsworth's 'thought in sense'. The second aspect reflects the dissociation of the poet's intellect and his vision, related to doubts about the nature of man and the self which result often in a 'sacrifice of the universal and the particular for the merely general'. Jones discusses how Wordsworth was forced into Christianity with both good and bad effects on the later poetry, which has been denigrated because of 'his changed attitude to the conventional in diction and imagery, which at his best he makes the controlled means of serving new ends', for 'style in ceremony takes him furthest in his Christian poetry'. [Reviewed *TLS* 145.]

In a long study of *The Prelude*, Abbie F. Potts[3] traces in fourteen chapters the growth of the poem and of the poet's mind in relation to 'the poems that Wordsworth studied in school and in college'. Some main parallels are summarized thus in the first chapter: '*The Prelude* is very like many markedly different English poems. In its lyric and idyllic it is like Beattie's *Minstrel*, Thomson's *Castle of Indolence*, and Gray's *Bard*. More and more, while Wordsworth reshapes it into a nature ritual, it grows to be like Thomson's *Seasons*. When it reaches its apocalyptic episodes, it is akin to Young's *Night Thoughts*. And when its author works out its action, he has help from the *Pilgrim's Progress* of John Bunyan. . . . In his Books I and II [he] takes over an aesthetic task from the unfinished Book IV of the *Pleasures of the Imagination* of Dr. Mark Akenside. . . . Book III of *The Prelude* is like Pope's *Dunciad*, Book IV; and Book VI refers in its itinerary to Goldsmith's *Traveller*', &c., &c.

Because Potts usually perceives the different aims of earlier poets, the analysis is more than an enthusiastic source-hunt. If some of the verbal parallels are remote, others prove the retentiveness of Wordsworth's memory, or its transmuting power. The book gives materials for a reassessment of Wordsworth's place in the history of descriptive and didactic verse, with particular reference to eighteenth-century poets like Beattie, Young, and Akenside. [Reviewed *TLS* 376.]

In a striking series of essays G. H. Hartmann[4] links Wordsworth with Hopkins, Rilke, and Valéry as examples of a peculiarly modern way of looking at life and art. His aim is to find a method of 'criticism without approach', of complete interpretation. His success is doubtful, but he writes cogently about the way in which Wordsworth's imagination strove towards 'a cognition not only organic but also immediate and transcendent, one to which both mind and external world are necessary'. Accordingly the poetry is deeply influenced by 'the continuous ebb and flow of the sustaining power', in its imagery of waters, rivers, the quickening soul in things, a sense of continuous revelation. After the grievous loss described in the *Immortality Ode* he regains strength when he hears 'the cataracts blow their trumpets from the steep',

[3] *Wordsworth's 'Prelude': A Study of its Literary Form*, by A. F. Potts. Cornell U.P. and O.U.P. (1953). pp. xii+392. 48*s*.

[4] *The Unmediated Vision, An Interpretation of Wordsworth, Hopkins, Rilke, and Valéry*, by Geoffrey H. Hartmann. Yale U.P. and O.U.P. pp. xii+206. $5. 40*s*.

and in *The Prelude*, Book XIV, the climax of the poem occurs with the vision of the moon over the roaring waters, emblem of a mind which can still feed upon infinity. In a final chapter, 'The New Perseus', Hartmann sees the problem of the modern poet as that of 'understanding experience in its immediacy', which Wordsworth does through the symbolism of humble life and his sensitivity to 'atmospheric media', and the optical phenomenon of dilation. [Reviewed *TLS* (1955), 414.]

An admirable selection of Wordsworth's letters from the four chief modern printed collections has been made by Philip Wayne,[5] who gives many of the poet's utterances about books, authors, and his own work. We see him in his relations with his literary friends; in the bosom of his family discussing domestic and pecuniary affairs; and though the editor refers readers to de Sélincourt's volumes 'if they want to trace . . . Wordsworth's politics, or his love of gardening, or his concern . . . over some personal misunderstanding', he gives us ample material to follow the major events in his life and to realize his sincerity, modesty, sense of the ridiculous, his physical toughness, and essential nobility of mind.

A new edition of Coleridge's poems[6] made by Morchard Bishop begins 'with an exact reprinting of all the poems that appeared in the 1834 Pickering collected edition, which was the last that the poet himself saw through the press'. The poems not there included are added in the chronological order of their publication, for Coleridge's stature is enhanced 'by the disentangling of these posthumous additions from the body of the work which he chose to represent him'. Included are fragments from manuscript sources, and early versions of *The Ancient Mariner, Dejection*, &c., a selection of notes, a brief chronology of the poet's life, and eight illustrations. [Reviewed *TLS* (1955), 63.]

Coleridge criticism proceeds apace. Maurice Carpenter's list of acknowledgements is a roll-call of modern Coleridge scholars. His biography[7] is written in a breathless snip-snap. It covers the ground at a great pace, with abundant detail, becoming at times a tissue of quotations from letters adroitly woven with narrative. The whole is informative, alive, on the surface, for the author declares, 'The life of Coleridge can never be seen as a tragedy. In fact it could be interpreted as a roaring farce. . . . This would be exaggeration; but exaggeration is the nature of comedy.' There has been exaggeration of other kinds in previous Lives of Coleridge, but there is too little of the Inferno and Purgatory through which Coleridge passed to make Mr. Carpenter's a Divine Comedy. [Reviewed *TLS* 427.]

Elizabeth Schneider[8] is less lighthearted in her detailed clinical study of Coleridge's addiction to opium and its bearing on *Kubla Khan*. 'I have never shared the view that *Kubla Khan* is one of the supreme English poems, though I think it is a good one', she confesses; 'I have also never shared the belief that it is a product of the unconscious mind.' This second belief she hunts down ruthlessly with a wealth of medical and other evidence, testing the statements of De Quincey and Coleridge about the effects of the

[5] *Letters of William Wordsworth*, selected . . . by Philip Wayne. (World's Classics.) O.U.P. pp. xxv+295. 5*s*.

[6] *The Poems of Samuel Taylor Coleridge*, with an Introduction by Morchard Bishop. Macdonald. pp. xlvii+650. 10*s*. 6*d*.

[7] *The Indifferent Horseman. The Divine Comedy of Samuel Taylor Coleridge*, by Maurice Carpenter. Elek Books. pp. iv+368. 25*s*.

[8] *Coleridge, Opium and 'Kubla Khan'*, by Elizabeth Schneider. Chicago U.P. and C.U.P. (1953). pp. xi+377. 37*s*. 6*d*.

drug with reference to experiments in Kentucky and elsewhere (presumably not made on imaginative men of genius?). Opium does not commonly produce dreams; sensations of floating, of vast extensions in time and space (cf. De Q.) often occur without drugging. The book contains interesting information about eighteenth-century attitudes to drugs and dreams. Coleridge did not write *Kubla Khan* in a true dream but maybe in 'a sort of rêverie'; it is best regarded as a conscious attempt at the 'technique of the day-dream'. Miss Schneider attacks Lowes's Hartleyan account of the genesis of the poem, and argues that Coleridge drew on Landor's *Gebir*, Southey's *Thalaba*, and Sotheby's translation of Wieland's *Oberon*. It was probably written between September 1799 and 12 June 1800, which would make these influences possible. In that case Coleridge's love for Sara Hutchinson may explain the abrupt shift from Kubla and his summer palace 'to an irrelevant Abyssinian maid . . . and the poet himself . . . suddenly injected in the first person . . . to tell us that he has had (and lost) a glimpse of Paradise'. The ingenious argument throws light on the poet's mind in crucial years, but does not carry complete conviction. [Reviewed *TLS* 455.]

Hitherto a shadowy projection of Coleridge's misery and yearning, Sara Hutchinson has suddenly become a vital figure in her own right. All her letters to Coleridge have perished, but those to her family survive, and Kathleen Coburn has edited 169 of them, covering her life 'from her early days in Yorkshire to within a few weeks of her death . . . at Rydal Mount'.[9] As the Introduction declares, they provide 'one of the most intimate pictures we have of that great circle'. In addition they rectify the somewhat acid accounts of her given by Hartley and Sara Coleridge; explain why she became so important a member of the Wordsworth family; and reveal that she met Coleridge at least five times after they parted in 1810, and always regarded him shrewdly and with affection. [Reviewed *TLS* 139.]

It was enterprising of E. J. Lovell[10] to collect the 'Conversations' of Lord Byron as described by the 150 acquaintances who left a record of his sayings. Without making an 'omnium-gatherum' the editor gives an impressive corpus of 'Byroniana', arranged chronologically, in which we see the poet adapting himself to his company, now posturing, now leg-pulling, frank, generous, witty, serious. Lovell summarizes in his Introduction the relationships and diverse points of view involved. He has not printed Byron's own accounts of his conversations or the *Conversations* published by Medwin and Lady Blessington; he includes new material, including pages from the Countess Guiccioli's *Vie de Lord Byron en Italie*. [Reviewed *TLS* (1955), 118.]

Four works on Shelley deserve attention. Peter Butter[11] contributes a fresh and perceptive study of what the poet called 'peculiar images which reside in the inner cave of thought' and regarded as characteristic of each individual. He has read Carl Grabo, but his concern is not with sources but the poems, in which Shelley sought 'to master and understand his experience and to relate his own particular feelings to his general ideas. . . . His

[9] *The Letters of Sara Hutchinson from 1800 to 1835*, ed. by Kathleen Coburn. Routledge & Kegan Paul. pp. xxxviii+474. £2. 2*s*.

[10] *His Very Self and Voice: Collected Conversations of Lord Byron*, ed. with an Introduction and Notes by Ernest J. Lovell, Jr. New York and London: Macmillan. pp. xlvi+676. $7.50. 42*s*.

[11] *Shelley's Idols of the Cave*, by Peter Butter. Edinburgh U.P. pp. vii+228. 15*s*.

favourite images constitute a symbolic shorthand language for expressing ideas as well as feelings.' In his love poetry he used characteristic image-clusters such as those connected with the idea of 'the soul within the soul' —which are traced from *Alastor* onwards. 'His carefully constructed landscapes and their inhabitants are one . . . means of symbolising ideas and mental states.' Another method, 'by personifying mental states as spirits, fiends, &c., by giving "a soul and a voice" to desires, hopes, intuitions', is examined. The images of the One and the Many are explored, and Shelley's philosophic and scientific knowledge is shown emerging in poetry. All these factors are united in *Prometheus Unbound*. Butter notes also the increase in clarity and precision in Shelley's last work. He concludes that the poet was a precursor of the Symbolists, and anticipated the moderns in realizing 'the unmeaning distinction of immateriality'. [Reviewed *TLS* 530. *MLR* (1955), 332.]

In *The Deep Truth* C. E. Pulos[12] recognizes the important influence of political radicalism, empiricism, Platonism, and Christianity, but 'attempts a new approach to Shelley's thought through an investigation of his hitherto neglected scepticism'. Pulos finds that he harmonized 'the so-called contradictions' of his thought through the scepticism which he learned from Hume and from the *Academical Questions* (1805) of Sir William Drummond, whom he called 'the most acute metaphysical critic of the age'. The British sceptics supported his own sense of the primacy of subjective feelings in human knowledge. He rejected Malthus, Paley, and Dugald Stewart as revivers of superstition or supporters of mankind's oppressors. Accepting the idea of Necessity he linked it to his belief in perfectibility. Scepticism prepared the way for Shelley's acceptance of Plato, but made inevitable his divergence from him; for while Plato ascends progressively from particular beauties to Beauty the Idea, Shelley (holding a different theory of knowledge) tends to seek the Ideal in its earthly manifestations. In fine Shelley was no 'confused follower of Berkeley' but reconciled 'empiricism and Platonism through the positive issues of scepticism—probability and faith'.

A Study of 'Alastor'[13] takes us from Shelley's abstractions to the tantalizing allegory in which he embodied some of them. After a prefatory note by A. E. Dubois 'On Intuitive Experiences' dividing them into seven possible states of mystical achievement, W. H. Hildebrand discusses the problems raised by *Alastor*. He argues that the veiled maiden is the Poet's '*alter-ego*, his epipsyche', though not a fully Platonic conception; Alastor is not an evil genius as Peacock (and Butter) have asserted, but 'the spirit of Solitude' necessary for poetic self-development; the veiled maiden is its instrument working through physical and metaphysical nature. The hero is not just Shelley, but the idealized Poet, who is contrasted with earthy materialists and with poetic renegades such as Wordsworth and Coleridge. The insistence on death is deepened because Shelley had recently been thought to be dying of tuberculosis. The wanderings by boat and on foot owe something to Southey and allegorize man's journey through life. The final lament over the Waste Land bewails the state of the world when poets are denied or perish. The poem shifts between several levels of meaning; it is consistent to the very end, and although

[12] *The Deep Truth: A Study of Shelley's Scepticism*, by C. E. Pulos. Lincoln: Nebraska U.P. pp. 124; $2.75.

[13] *A Study of 'Alastor'*, by William H. Hildebrand. Kent, Ohio: Kent State Univ. Bulletin, Research Series 11. pp. 70.

'certainly not Shelley's greatest poem, it belongs with his great ones'.

Sylva Norman[14] has written a delightful history of Shelley's reputation which begins with his death and the people he left behind, the chorus of regret and blame, Charles Lamb's regrettable flippancy, the break-up of the Pisan circle, squabbles over relics ('the incredible Battle of the Heart'), the meanness of Byron, Trelawney's generosity, Mary's attempts at getting an allowance out of the poet's father, her life in London, cultivated by Moore and other writers on Byron; till 'Between these parading, coy, and envious egotists, who is to hope for a clear vision of Shelley?' We are shown the fostering of his fame by old friends; Medwin's researches and attempt at blackmailing Mary; her death, and the cult created by young Percy's wife and other 'Shrine-Builders'; Sir Percy himself with his steam yachts, private theatricals, and talk of 'me old father'; the rogues and forgers; then the 'Pre-Raphaelites in Pursuit', and the founding of the Shelley Society by Furnivall, son of the poet's surgeon; and so to the twentieth century with Leslie Hotson's publication of *The Lost Letters to Harriet*, the modern fictitious biographies and partial judgements. It is a remarkable study of the ebb and flow of a reputation which 'outrides exclusive movements, temporal sects, and the kind of interpretation that displays the critic chasing his own tail'. [Reviewed *TLS* (1955), 6.]

There was a lull in Keats scholarship, but Everyman reprinted in its larger format Lord Houghton's *Life and Letters of John Keats*[15] with a new note on the letters by Lewis Gibbs which briefly describes the poet's chief correspondents. An important publication was Robert Gittings's study of the poems written in the great year of his inspiration.[16] Each chapter has to do with the writing of 100 or more lines of Keats's poetry. We learn how the first 157 lines of *Hyperion* are associated with a fleeting obsession with Reynolds's cousin Jane Cox, whose 'rich eastern look', with Egyptian sculpture in the British Museum, inspired the portrait of Thea, 'Goddess of the infant world'. The remainder of Book I and beginning of Book II owe much to the 'modified Miltonic manner' of Wordsworth's *Excursion* and Cary's *Dante*, but also to Milton's *Nativity Ode*. The sonnet, 'Bright star! would I were stedfast as thou art!', first drafted between Books I and II of *Hyperion*, was inspired by Mrs. Isabella Jones, about whom Gittings has discovered a good deal. Keats's feeling for her produced some lyrics, *St. Agnes Eve*, and *The Eve of St. Mark*, which include memories of his visits to Chichester and Stansted. The place of Fanny Brawne (and of Dryden) in eliciting the *Psyche* ode and the sonnets on *Sleep* and *Fame*, is shown. The *Nightingale* and *Grecian Urn* odes are fitted into the complex pattern of Keats's preoccupations in May 1819. From *Lamia* to *The Fall of Hyperion* a growing despair was intertwined with reminiscences of his reading to produce recurrent images of 'the feast and the awakening, the terror'. Yet soon he composed the *Ode to Autumn*, 'the most serene poem in the English language', fruit of his Winchester walks and the reading of Chatterton's *Aella*. 'It is the supreme paradox', writes Gittings, 'that in his own eyes, this year of triumph had

[14] *Flight of the Skylark: The Development of Shelley's Reputation*, by Sylva Norman. London: Reinhardt, and Oklahoma U.P. pp. xiii+304. 25*s*.

[15] *The Life and Letters of John Keats*, by Lord Houghton. Dent. pp. xix+231. 6*s*.

[16] *John Keats: The Living Year, 21 September 1818 to 21 September 1819*, by Robert Gittings. Heinemann. pp. xv+247. 16*s*.

been a year of catastrophe.' An exciting book. [Reviewed *TLS* 232. *MLR* (1955), 72.]

The poems of another unfortunate, John Clare, have been selected by James Reeves[17] from Tibble's two-volume edition (1935). The editor's Introduction gives a judicious biographical and critical summary. 'He was the absolute opposite of an *occasional* poet', for he wrote continuously and unremittingly, at his best with great tenderness of feeling and 'a sense of organic harmony between poet and nature . . . a quiet ecstasy and inward rapture'. [Reviewed *TLS* 311.]

Sir Charles Tennyson aids the reviving reputation of his grandfather in six essays[18] on aspects of Tennyson's poetry. As if to startle the 'Lawn Tennyson' critics, he begins with a genial discussion of the poet as a humorist. Next come essays on Tennyson's politics and religion. The latter refutes T. S. Eliot's assertion that he faced neither the darkness nor the light in his later years. The variety of the versification is shown. Manuscript drafts of the *Idylls of the King* throw light on his methods of composing and arranging those poems. Then follows another confutation of Eliot, who declares that Tennyson 'could not tell a story at all'; and the book ends with a discussion of Tennyson's methods of reading his poetry drawn from the accounts of those who heard him read and from cylindrical phonograph records. [Reviewed *TLS* 358.]

Browning appears in the 'Penguin Poets', edited by W. E. Williams[19] whose breezy Introduction, in rightly emphasizing that the poet 'is not really difficult at all, once the reader has become familiar with his method and idiom', follows the modern fashion of decrying his ideas: 'He was not a deep thinker and he has very little light to throw upon the religious and scientific controversies of Victorian England.' 'He has very little to say about nature, but he is fascinated by human nature, and endowed with a rare poetic insight into its qualities and complexities.'

Betty Miller[20] presents a rich store of letters from Elizabeth Barrett to Miss Mitford revealing the growth of a valuable friendship between two very different literary ladies, both tied to uncomprehending fathers, the one living 'in a state of total dependence', the other 'for many years . . . the sole financial prop of her own household'. 'The years covered by these letters, 1836–46, were amongst the most significant and formative in the life of Elizabeth Barrett', and we watch the growth of her reputation, her illness, her incarceration at Wimpole Street, and the love affair with Browning which marred the friendship, since Miss Mitford disapproved of marriage, and of Robert. The correspondence reveals how full a life the invalid poetess lived in her stuffy room, the keen interest she took in men and affairs, her often sparkling comments on writers. [Reviewed *TLS* 486.]

Edmund G. Gardner's edition (1912) of D. G. Rossetti's Poems and Translations[21] has been reprinted by Dent. It contains his *Poems*, 1870, his Sonnets and Songs, his Sonnets for Pictures, and his translations from the Italian, including the *Vita Nuova*. The

[17] *Selected Poems of John Clare*, ed. with an Introduction by James Reeves. Heinemann. pp. xxix+143. 7*s*. 6*d*.

[18] *Six Tennyson Essays*, by Sir Charles Tennyson. Cassell. pp. ix+197. 15*s*.

[19] *Browning, A Selection*, by W. E. Williams. Penguin Books. pp. 345. 2*s*. 6*d*.

[20] *Elizabeth Barrett to Miss Mitford: The Unpublished Letters of Elizabeth Barrett Browning to Mary Russell Mitford*, ed. and introduced by Betty Miller. Murray. pp. xviii+284. 25*s*.

[21] *Rossetti's Poems and Translations*, Introduction by Edmund G. Gardner. Dent: Everyman's Library, No. 627. pp. xxiv+406. 6*s*.

editor omitted most of Rossetti's prose introductions as out of date, supplying new notes from his own deep Italian scholarship.

Among the valuable results of C. W. Hatfield's long years of labour on the Brontës is his new edition of Emily's poems[22] in which he makes important additions to the work which he prepared with Clement Shorter, published in 1923. While arranging the poems chronologically he shows their grouping in the manuscripts and many variants. Moreover, since the 'Gondal Poems' manuscript shows that 'many of the poems which had been considered to be of a personal character (owing to Gondal references having been deleted or altered before the poems were printed) were apparently . . . part of the Gondal epic which absorbed the minds of Emily and Anne during many years', he gives the Gondal references. Fannie E. Ratchford contributes a note on the Gondal story, and a list of the poems 'arranged as an Epic of Gondal'. This enables us to appreciate the peculiar romantic tone of many pieces, and to contrast it with others written in her own person.

Mary Coleridge, daughter of S.T.C.'s great-nephew, wrote most of her poems before 1900. She lived till 1906, but only a few were published before Newbolt made 'his collection (1907) of 237 pieces out of about 300 available to him in autograph'. Most of the original manuscripts have disappeared but Theresa Whistler[23] has had access to many duplicates, and she has 'sifted a further 31 . . . from about a hundred pieces, probably all the unpublished verses that still exist'. The collection gives 'all of her verses whose interest survives the passing occasion and which bear the stamp of her individuality'. They are arranged chronologically, and the editor provides a charming 60-page essay on the poet's life and personality. The general level is higher than Emily Brontë's, though Mary Coleridge had less power at her best. [Reviewed *TLS* 586.]

[22] *The Complete Poems of Emily Jane Brontë*, ed. from the manuscripts by C. W. Hatfield. Columbia U.P. and O.U.P. pp. xxiii+262. 21*s*.

[23] *The Collected Poems of Mary Coleridge*, ed. with an Introduction by Theresa Whistler. Hart-Davis. pp. 266. 15*s*.

2. *Novels and Novelists*

R. W. Chapman brings to a fitting close the fine Oxford illustrated edition of Jane Austen's novels[24] by bringing together the *Juvenilia* (from *Volume the First* [pub. 1933], *Volume the Second* [pub. 1922], and *Volume the Third* [pub. 1951]); *Lady Susan*; fragments of *The Watsons* and *Sanditon*; the *Plan of a Novel*; opinions of *Mansfield Park* and *Emma*; a few verses, and prayers. There is a useful index of persons, fictitious and real. [Reviewed *TLS* (1955), 263.]

The ordinary reader could not wish for a better introduction to Scott's life than the study by Hesketh Pearson[25] which, if mainly a 'foreground' work, shows the great novelist as he lived among his family and friends, in all his geniality, sympathy, simplicity, and courage in affliction. 'What a life mine has been!' Scott reflected when 54. We lay down his biography echoing the amazement, and adding 'What a man indeed!' Pearson gives a full account of his progress as a writer, landowner, and investor, and makes good use of the letters and the accurate transcript of the Journal. [Reviewed *TLS* (1955), 23.]

The centenary of Scott's son-in-law

[24] *The Works of Jane Austen: Vol. VI. Minor Works*, now first collected and ed. from the MSS. by R. W. Chapman. O.U.P. pp. ix+474. 21*s*.

[25] *Walter Scott: His Life and Personality*, by Hesketh Pearson. Methuen. pp. xi+295. 21*s*.

Lockhart was celebrated by a biography[26] in which Marion Lochhead carried out the task long planned by Alexander Mitchell. Armed with the latter's notes, with letters in the National Library of Scotland, and family help including a list of Lockhart's contributions to the *Quarterly Review*, she explores a personality long misunderstood. Under 'the fierce fever of satire and ridicule that possessed him' in youth lay sympathy and stoicism. Lockhart's relations with *Blackwood* and the *Quarterly* are made clear, and 'the unholy delight' with which the Scorpion 'stung the face of a dying poet' is regretfully admitted. (But Keats was not then 'coughing his lungs into dissolution'.) Later his criticism mellowed, though he was merciless to Hunt's *Lord Byron* and Heine's *Germany*. He regarded the novel as the modern equivalent of the Addisonian essay, but his own four novels lacked vitality, though *Peter's Letters* gave a brilliant picture of Edinburgh society. His love-letters to Sophia Scott are charming and unaffected. His *Life of Scott* Miss Lochhead calls 'one of the great creative works of literature, its author one of the supreme artists'. Exaggerated praise, but it is a noble monument to both author and subject. [Reviewed *TLS* 498.]

Anne Brontë's *The Tenant of Wildfell Hall* has been reprinted with a short Preface by Margaret Lane[27] in which she justly claims that this 'outspoken tale of profligacy, drunkenness, adultery', though 'not a great work of art by any means, . . . still has power and imagination'.

Hitherto George Eliot has been known chiefly through her novels and the Life by her husband who pruned her letters to show the ideal woman. Now, after twenty years of toil, G. S. Haight has published the first three of seven volumes of letters from and to the novelist, with extracts from diaries and journals.[28] In all there are to be 3,106 items, over 2,100 by George Eliot, and the remainder to or about her. The present volumes end when she is preparing *Romola*. There is a great difference between the stilted early letters to her teacher, Maria Lewis, and those to the Brays and the Hennells when she was breaking into 'the cheerfulness of "large moral regions"', getting to know the face and mind of Europe. That her intellect was 'vast and massy', as Haight declares, is not proven by these volumes, though Anna Jameson in 1856 called her 'first rate in point of intellect and science and attainments of every kind, but considered also as very *free* in all her opinions as to morals and religion'. By then she was living with Lewes and had few friends. The letters about their union have a dignified reasonableness showing her growth in stature. She was a fine grave letter writer, intensely interested in everyday life, in personalities, books, and publishing. The third volume has many letters about the Mr. Liggins who claimed to have written *Scenes of Clerical Life* and *Adam Bede*; amusing now, but not to George Eliot, who took herself very seriously. The editor annotates such episodes adroitly; he has done his work well. [Reviewed *TLS* 738.]

A study by Wilfred Stone[29] of George Eliot's admirer 'Mark Rutherford' who excelled even her in depicting Victorian provincial Dissent,

[26] *John Gibson Lockhart*, by Marion Lochhead. Murray. pp. xii+324. 25*s*.

[27] *The Tenant of Wildfell Hall*, by Anne Brontë. Preface by Margaret Lane. Dent: Everyman's Library, no. 685. pp. xi+389. 6*s*.

[28] *The George Eliot Letters*. Vols. I–III (1836–61), ed. by Gordon S. Haight. O.U.P. I, pp. lxxvii+378. II, pp. 513. III, pp. 475. £7. 7*s*.

[29] *Religion and Art of William Hale White ('Mark Rutherford')*, by Wilfred Stone. Stanford U.P. and O.U.P. pp. vii+240. $3. 24*s*.

should revive interest in a neglected author. Hale White, a civil servant, began secretly to write novels at the age of 50 which were 'for all their fictional disguises, obvious self-confessions of a man whose aim was not to achieve literary fame, but to share a burden of spiritual pain'. The biography takes us into the spiritual conflicts accompanying the loss of orthodoxy and a lifelong attempt at finding another Faith, whether in Secularism, Wordsworthian nature-worship, or Spinozism. The six 'novels' are examined in relation to Hale White's personal experience. *The Autobiography* and *Deliverance* were plainly autobiographical; *Clara Hopgood* is 'a series of conversation-pieces' on his favourite topics. *Catharine Furze* is packed with reminiscences of the social and religious life of Bedford. He never wrote about a character 'without having somebody before his mind's eye'; he had little inventive power. In all his books he worked over his own problems with special reference to religious doubt, incompatibility, the frustrations of marriage. In writing he vainly sought deliverance from himself. His style was on the whole level and plain but not lacking in intense penetration and occasional elevation, for it was 'intimately related to his moral impulses'. [Reviewed *TLS* (1955), 332.]

Dickens continues to evoke volumes significant of his perennial popularity. *Barnaby Rudge* came out in the 'New Oxford Illustrated Dickens' with an Introduction by Kathleen Tillotson[30] which discusses the original idea (in 1836) to write a serious historical novel whose subject must challenge comparison with Scott, shows how its topicality increased before publication in 1841, and summarizes the mingling of fact with fiction.

Emlyn Williams[31] has collected the readings with which, like the Master, he gripped audiences in Britain and America. They show considerable skill in adaptation. He did not choose Dickens's own versions because modern audiences do not always know the books well, hence much delicate adjustment, cutting, and bridge-work were necessary. The adaptation of *Bleak House* 'for solo presentation in three acts' is a daring piece containing two major alterations in the story. The shorter excerpts are very varied, and the adapter hopes that his book may help 'to revive the ancient and richly rewarding pastime of "reading aloud" among private circles of friends'. Bernard Darwin gives an account of Dickens's tours.

Michael Harrison[32] used his own wanderings in Strood, Rochester, Gravesend, Camden Town, the Temple to discuss Dickens's life and movements. The result is a rambling, pleasantly garrulous affair in which present and past intermingle, and we are directed (well this side idolatry) to Dickens's methods of work, his family, matrimonial troubles, friendships, with parallels between him and Edgar Allan Poe. The portrait which emerges lacks firm outline, because of the casual method.

In a stimulating article Gwendolyn Needham[33] argues that *David Copperfield* was greatly affected by the theme of the 'impulse of an undisciplined heart': 'it emphasizes and illumines

[30] *Barnaby Rudge: A Tale of the Riots of 'Eighty*, by Charles Dickens, with . . . an Introduction by Kathleen Tillotson. O.U.P. pp. xxv+634. 12*s*. 6*d*.

[31] *Readings from Dickens*, by Emlyn Williams, with an Introduction by Bernard Darwin. Heinemann. pp. xx+164. 10*s*. 6*d*.

[32] *Charles Dickens: A Sentimental Journey in Search of an Unvarnished Portrait*, by Michael Harrison. Cassell (1953). pp. 270. 21*s*.

[33] 'The Undisciplined Heart of David Copperfield', by Gwendolyn B. Needham. *Nineteenth Century Fiction*, IX, no. 2. pp. 81–107. Berkeley: Univ. of California Press.

the character of David . . . ; it works within the novel's frame of introspection to shape the structure; it gives deeper significance to a closer integration of minor episodes with the novel's larger unity; thus it contributes largely to the novel's total effect and pervading tone'.

An original defence of Thackeray's novels, starred with admirable citations, was made by Geoffrey Tillotson[34] who sought to define 'the Thackerayan Oneness'. Thackeray linked his characters by consanguinity, kept mainly to certain places, imposed no set pattern on his stories but let the story make the pattern ('of vastness and never-endingness') with continuity and tone variously achieved. Thackeray's 'intrusion' into his novels was that of the historian in fiction and as such he commented on his figures. He disdained 'the tricks and surprises of the novelist's art', so even his endings led out into the future. If he was 'still virtually living in the eighteenth century', he could satirize well and moralize thoughtfully on certain aspects of contemporary society. His works still 'address themselves squarely to the ordinary man', for Thackeray shares and reveals the common mixture of virtue and weakness in all of us. He is a novelist for the older, experienced reader, and Tillotson explains why. One of the appendixes shows 'how much was owed him by two of the three novelists who, with Jane Austen, form the great tradition according to Dr. Leavis'. These two are George Eliot and Henry James. [Reviewed *TLS* 800.]

Trollope needs no defence just now, and the Oxford Illustrated edition pursues its exhilarating way with the final tale of the 'Palliser series',[35] which lifts the Duke's history out of the doldrums in which it lay at the end of *The Prime Minister*. C. B. Tinker's Preface tells about the unpublished first draft (now at Yale University) which was severely cut before serial publication, and points out some features of the book. A useful 'Who's Who' gives references to other novels in which many characters occur. [Reviewed *TLS* 823.]

A small but valuable work was published at the end of 1953. *The Two Heroines of Plumplington*,[36] of which many devotees of Barsetshire had never heard, since it appeared after Trollope's death, never to be reprinted till now in book form. The story, with its two outraged fathers keeping apart two determined young men from two heroines, is pleasant enough. As John Hampden asserts, 'Only the ghosts of his powers remained when he came to write *The Two Heroines*, but the ghosts are there; the story is as unmistakably Anthony Trollope's, as it is certainly his last farewell to Barsetshire.'

Walter F. Wright's timely study of Meredith's novels[37] (1953) interprets his art as the manifestation of his quest for truth. First we are shown 'his basic concepts of life and the literary theory they evoked'. Meredith's evolutionary view of nature made him regard man as ever veering between 'ascetic rocks and the sensual whirlpools', egocentric in political and private life, and especially in love, tending to 'rose-pink' sentimentality or 'dirty-drab' sordidness. Preaching comic balance,

[34] *Thackeray the Novelist*, by Geoffrey Tillotson. C.U.P. pp. xv+312. 22*s*. 6*d*.

[35] *The Duke's Children*, by Anthony Trollope, with a Preface by Chauncey B. Tinker. Illustrations by Charles Mozley. O.U.P. pp. xix+639. 25*s*.

[36] *The Two Heroines of Plumplington*, by Anthony Trollope. Introduction by John Hampden; illustrated with Lithographs by Lynton Lamb. Deutsch (1953). pp. 112. 12*s*. 6*d*.

[37] *Art and Substance in George Meredith: A Study in Narrative*, by Walter F. Wright. Lincoln: Nebraska U.P. (1953). pp. ix+211. $3.75.

Meredith insisted that in art 'between realism and idealism there is no natural conflict. This completes that.' Most at ease in romance and comedy, 'in tragedy he was least comfortable. . . . It was in tragicomedy that he was most experimental and original, and . . . contributed most to succeeding writers.' Wright's main eight chapters are grouped in pairs, viewing 'the four major perspectives—the comic, the romantic, the tragic and pathetic, and the tragicomic'. Thus the chapter on 'Discipline by the Comic Spirit', which examines several novels, is followed by one more fully analysing *The Egoist*; 'Romance or a Vision of Truth' precedes 'Beauchamp's Quixotic Career'; an account of the tragic experiments is followed by 'Richard Feverel's Tragic Ordeal'; a consideration of tragicomedy precedes *One of our Conquerors*. The author finds in *The Shaving of Shagpat* a pattern of observation and allegory which reappears later as Meredith illustrates the axiom: 'Who seeks the shadow to the substance sinneth.'

George Gissing's reputation should be augmented by Mabel C. Donnelly's[38] revaluation based on unpublished letters, family information, and judicious study of the works. The rebel against provincial morality and drabness found similar shortcomings in the metropolis, and lived in a ferocious irritability. 'The world is for me a collection of phenomena, which are to be studied and reproduced artistically', he boasted in 1883, but as Miss Donnelly shows, he was 'recording like a terror-smitten child the phenomena with which his senses were bombarded'. Always emotionally involved, he worked over again and again his relations with his pathetic, debauched wife, his anger at worldly failure and mean surroundings, his pity and loathing for the 'depressed classes'. Only at the end did he achieve a relatively equable stoicism. As an artist he developed considerably, from shrill polemics to a thoughtful balance, from clumsy construction to easy handling of story and dialogue. The author discusses his relationship to French and Russian realists. A significant figure in his battles with Mrs. Grundy and with the novel-form, he was a 'grave comedian' because he preferred the 'joke in earnest' to the broadly comic or even the tragic. [Reviewed *TLS* 699.]

R. L. Green who has done much to put the cult of 'Lewis Carroll' on a scientific basis made available in 1953 the surviving *Diaries*,[39] which should dissipate the rash speculations of amateur psychologists, though one of the lost volumes may refer to the 'love affair' postulated by some literary detectives. The editor's task in tracking down allusions was immense; on the whole one can commend his practice of inserting his explanations into the text in square brackets. The Diaries throw light on the whole of Dodgson's life. The editor sets the often trivial details into place, and discusses the growth of the comic conceptions. There are also reminiscences of Carroll by his nieces and his last child-friend (Enid Stevens). The Appendixes contain some unpublished writings. [Reviewed *TLS* 136.]

Derek Hudson saw the Diaries and other material before he wrote his biography[40] and even consulted a graphologist about Dodgson's handwriting, and quotes a phrenologist's report. This useful, though not definitive, biography traces the main features of Dodgson's career and interests, show-

[38] *George Gissing, Grave Comedian*, by Mabel Collins Donnelly. Harvard U.P. and O.U.P. pp. 244.

[39] *The Diaries of Lewis Carroll*, ed. by Roger Lancelyn Green. In two volumes. Cassell (1953). pp. xxvi+604. 30*s*. each.

[40] *Lewis Carroll*, by Derek Hudson. Constable. pp. xiii+354. 21*s*.

ing the effects of his stammer, his industry and meticulousness (which made him a nuisance in College), his generosity and humour. There are sensible comments on the suggestion that he fell in love with Ellen Terry. His devotion to a series of Alice Liddells may have been a compensation for his inability to form friendships with grown women. Hudson compares versions of *Alice*, and refuses to identify the characters with figures in University or national politics (cf. A. L. Taylor, *YW* xxxiii. 247). [Reviewed *TLS* 740.]

Students of regional novels will find in Lucien Leclaire's classification[41] and discussion of their history in the past 150 years much to debate. He divides the period into three main phases. First, 1800–30, when interest in the picturesque, the simple man and his background, &c., produced the Irish novels of Edgeworth and Morgan, the Scottish of Scott, Susan Ferrier, &c., England contributing little at this time. Second, the period 1830–70 producing the regional novel *par surcroit*, when the atmosphere of particular places was represented, and the direct experience of the author produced the vision of a past described with fidelity, often with use of dialect. Third, the period 1870–1950, of 'conscious regionalism' in which the author perceives five different attitudes. In a final section Leclaire argues that the regional novel exists as a distinct genre, discusses its characteristics and the conditions under which it has flourished. There is a long bibliography. [Reviewed *TLS* (1955), 276.] (See p. 250.)

The Annual Bulletin of English Studies[42] of Cairo University for 1954 was largely concerned with nineteenth-century work. N. Y. El-Ayouty in an essay on 'George Eliot as a Tragic Writer' shows the action beginning 'with some error of omission or commission related to character in certain social surroundings. . . . The story shows its inevitable consequences as working in an opposite direction to that intended by the character.' An article on 'Prometheus and Epimetheus' by Louis Awad is accompanied by a bibliography of Creative Promethean Literature (classical) and another of modern (mainly nineteenth century) uses of the Prometheus story. There is an essay on 'The Literary Interpretation of Egypt (1835–1850)' by Rashad Rushdy; and another on 'Woman's Debt to John Stuart Mill' by Bothaina A. Mohamed.

3. *Other Prose*

Too late for consideration in *YW* xxxiv came John E. Jordan's analysis of De Quincey's critical method.[43] The book reconciles conflicting opinions about De Quincey, by showing that in him 'the preceptist and the romantic' merge. Jordan thinks him primarily 'a psychological critic, interested in the mind of the author and the reader'. He begins with the latter, 'more especially with his own reactions'. His method, briefly, 'is to feel an effect, analyse its cause, attempt to make it concrete or to recreate it, and then to trace it back to some precept, or reconstruct the age or the individual which produced it'. Jordan considers De Quincey's views on the nature of literature as 'the science of human passions', 'fine thinking and passionate conceptions'. His love of mystery made him seek the symbolic and sublime in art; yet the superstructure of

[41] *Le Roman Régionaliste dans les Iles Britanniques 1800–1950*, by Lucien Leclaire. Paris: 'Les Belles Lettres'. pp. 300.

[42] *Annual Bulletin of English Studies*, prepared by the Department of English, Cairo University. General Editor: Magdi Wahba. Cairo, 1954. pp. 168.

[43] *Thomas De Quincey, Literary Critic: His Method and Achievement*, by John E. Jordan. Univ. of California Press and C.U.P. (dated 1952). pp. ix+301. $3.75. 28*s*.

his criticism is logical analysis. His acute analysis of imaginative effects, his biographical and historical approaches, and his theory of rhetoric are examined to explain the narrowness but also the penetrating originality of his pronouncements.

From America too comes a detailed check-list of Carlyle's early reading.[44] There are over 300 items, chronologically arranged according to his access to them, beginning with his singing the ballad of *Blind Harry* in 1803, and ending with his arrival in sight of London humming the ballad of *Johnnie Cock*. (Did he get them from books or oral tradition?) We are told when he read or bought or quoted from each book; his opinion of it is summarized, with references given. The printing is by multilith process. [Reviewed *MLN* 439.]

M. St. John Packe's *Life of John Stuart Mill*,[45] besides being the first satisfactory biography of that great writer, is important for students of literature because, as F. A. Hayek writes in a short Preface: 'Though the emphasis of the book is on John Stuart Mill the man, rather than on the philosopher and economist, the nature of his influence upon the intellectual life of his time stands out all the more clearly against the background of his whole life.' The true story of Harriet Taylor is at last told. Packe keeps excellent balance between Mill's many activities and interests. There are portraits of Carlyle, Sterling, Harriet Martineau, Herbert Spencer; and the current of contemporary ideas is deftly traced. [Reviewed *TLS* (1955), 276.] (See p. 250.)

In a shorter volume (1953) Karl Britton[46] sketches Mill's life and teaching, showing how he modified his father's Utilitarianism in ethics, politics, logic, and scientific method. His discovery that feeling should be 'at least as valuable as thought, and Poetry not only on a par with, but the necessary condition of, any true and comprehensive Philosophy' was not peculiar to him but explains much in the social and literary criticism of the Victorian period.

Another masterly biography is Ruskin's by Joan Evans,[47] who, more than her predecessors, sees him as the *artiste manqué* pursuing 'that mystery which, in our total ignorance of its nature, we call "beauty"' through a life complicated by his home-environment, his own vanity and neuroses. It is a study in self-education and self-destruction. We follow his adventures among masterpieces, and watch him set up 'his own word picture in competition with the painted landscape of a master'. The author does not perhaps make enough of this 'creative criticism', but she notes his descriptive powers, and traces the growth and decay of his mind in his works. 'In many ways *The Seven Lamps* . . is Ruskin's best book. It has a highly organised plan, and follows it constantly; it is self-contained, and does what it sets out to do.' To read the five volumes of *Modern Painters* is to 'end with a melancholy sense of the author's intellectual decline'—which shows itself in the weakening of style, and an inability to find 'in pure Beauty a sufficient light for his path'. In general she is a good guide to what is best in Ruskin's literary handling of his material, whether artistic or moral; and she treats his marriage and later loves with tact and forbearance.

[44] *Carlyle's Early Reading to 1834, with an Introductory Essay on his Intellectual Development*, by Hill Shine. Lexington: Univ. of Kentucky Libraries: Margaret I. King Library (1953). pp. 353.

[45] *The Life of John Stuart Mill*, by Michael St. John Packe. Secker & Warburg. pp. xvi+567. 42*s*.

[46] *John Stuart Mill*, by Karl Britton. Penguin Books (1953). pp. 224. 2*s*. 6*d*.

[47] *John Ruskin*, by Joan Evans. Cape. pp. 447. 25*s*.

A (very expensive) reprint of Matthew Arnold's pamphlet[48] *England and the Italian Question* (1859) was well worth making, for, as its editor M. M. Bevington asserts, it marked 'his initiation into national controversy', since Fitzjames Stephens's reply in the *Saturday Review* (also given here) began a long duel of wits between Arnold and the weekly. The pamphlet shows Arnold's interest in the state of Europe after Napoleon III's fiasco of a war to liberate Italy from Austrian rule, his understanding of French motives, his hope that under Palmerston England's programme for Italy would be 'Italy for the Italians, and the removal of all foreign interference between the Italians and their governments'. Above all, however, was his anxiety about the moral position of England herself, and his desire that the aristocracy, whose virtues and faults he analysed for the first time, should 'command the respect and even the enthusiasm of their countrymen'. [Reviewed *MLN* 528.]

Matthew Arnold was the true son of his father; Dr. Arnold's influence is traced by Frances J. Woodward[49] in the lives of four pupils: Dean Stanley, Broad Churchman and defender of *Essays and Reviews* and Bishop Colenso; John Philip Gell, who founded a college in Tasmania on some of Arnold's ideas; A. H. Clough, the impressionable poet who passed into 'a vortex of philosophy and discussion' at Oxford which cost him his faith and gave his poetry its peculiar cast; William Delafield Arnold, the Doctor's fourth son, who helped to codify the rules of Rugby Football in 1845, and applied his father's ideals about education in the Punjab.

Charles Augustus Howell was a man of mystery; Rossetti's niece, Mrs. Angeli,[50] defends him against detractors in a book untidy in method but valuable for its family intimacies and Howell's letters, which 'are not lacking in character or a certain charm'. He still appears as a born liar, slippery in business, inefficient, but well-meaning. Everything he did became complicated and devious, and Watts-Dunton wrote justly of his 'sublime quackery and supreme blarney'. [Reviewed *TLS* 344.]

There were 'quackery and blarney' in Oscar Wilde's make-up, but he was also one of the near-great writers of his time. Lewis Broad's centenary biography[51] considers him less as the writer than as a tragic hero who 'splendidly contrived his own catastrophe'. The style is over-emphatic but the sad tale is clearly told, with feeling for fact as well as for drama. Particularly valuable are the portraits of Wilde's friends; and the story of their rivalries is continued till the death of Lord Alfred Douglas.

Jeanie Adams-Acton (née Hering) was a minor writer, and her biographer[52] says little about her work, but her life and memories touched many spheres, political, literary, artistic (her husband was a famous sculptor). The book gives a charming picture of cultured Victorian family life. [Reviewed *TLS* (1955), 131.]

Two books throw light on the theatre at home and overseas. Letters in the Turnbull Library, Wellington, N.Z.,

[48] *Matthew Arnold's England and the Italian Question*, with an Introduction and Notes by Merle M. Bevington. Duke U.P. and C.U.P. pp. xxviii+74. 21*s*.

[49] *The Doctor's Disciples: A Study of Four Pupils of Arnold of Rugby*, by Frances J. Woodward. O.U.P. pp. 239. 21*s*.

[50] *Pre-Raphaelite Twilight: The Story of Charles Augustus Howell*, by Helen Rossetti Angeli. Richards Press. pp. xiii+256. 21*s*.

[51] *The Friendships and Follies of Oscar Wilde*, by Lewis Broad. Hutchinson. pp. 264. 15*s*.

[52] *Victorian Sidelights, from the Papers of the late Mrs. Adams-Acton*, by A. M. W. Stirling. Benn. pp. 288. 21*s*.

describing a theatrical tour of Australia by Charles Kean and his wife Ellen Tree in 1863–4 have been edited by J. M. D. Hardwick,[53] with a useful biography. If Kean lacked his father Edmund's genius, he was a competent actor, and produced Shakespeare with remarkable attention to historical accuracy. The letters portray vividly the ageing pair's struggle in Australia, and then in America on the way home, against ill health, bad conditions, crude audiences, and trouble in their company. The illustrations are excellent. [Reviewed *TLS* 832.]

The life of one of America's first great actresses, Anna Cora Mowatt, links both sides of the Atlantic, for she was a great success in London, after stooping from the 'Knickerbocracy' to give readings, write novels and a play (*Fashion*), then to perform in *The Lady of Lyons*. She wrote an autobiography, but Eric Barnes[54] tells the story better, with much additional information, to compose an important piece of stage history. [Reviewed *TLS* 796.]

4. *Other Significant Biographies*

Four important works relate to the political and historical background. The second Lord Liverpool was a mediocrity, yet he was a successful Prime Minister for fifteen years at a crucial period (1812–26). The story of his time by Sir Charles Petrie[55] makes a framework of Wordsworth's political poetry, Shelley's *Mask of Anarchy*, and Hazlitt's *Spirit of the Age*. [Reviewed *TLS* 851.]

Lord Melbourne's fascinating character, his paradoxical utterances springing from a realistic and cynical appraisal of mankind, make the second volume of Lord David Cecil's study[56] as interesting for literary students as his first, though the second Caroline (Mrs. Norton) is not so vivid a figure as Lady Caroline Lamb. Melbourne's later career (1827–48) covers the early prime of Disraeli, Tennyson, and Carlyle. He might have been a great aphorist had he troubled 'to acquire that sustained art . . . needed to turn good conversation into good literature'. As it is, we are given some memorable *obiter dicta*. There are piquant portraits of his contemporaries. [Reviewed *TLS* 640.]

To read Sir Philip Magnus's life of Gladstone[57] after Morley's is like being present at a resurrection. Here we see not only the whole sweep of the Victorian age, its religious, political, and social conflicts, its material progress, but also the daily activities and vicissitudes of a politic yet high-principled leader. Gladstone wrote verses, and was friendly with Wordsworth and Tennyson, on whose death he refused to admit Swinburne's claims to the Laureateship: 'Wordsworth and Tennyson have made the place great. They have also made it extremely clean.' This book is essential for all students of the century. [Reviewed *TLS* 617.]

Equally impressive is the portrait of Florence Nightingale drawn by Cecil Woodham-Smith[58] which was again reprinted in 1954. Material from family papers adds much to what was previously known about her religious

[53] *Emigrant in Motley: The Unpublished Letters of Charles and Ellen Kean*, ed. by J. M. D. Hardwick. Rockliff. pp. xx+260. 21*s*.

[54] *Anna Cora: The Life and Theatre of Anna Cora Mowatt*, by Eric Barnes. Secker & Warburg. pp. 376. 25*s*.

[55] *Lord Liverpool and his Times*, by Sir Charles Petrie, Bt. Barrie. pp. lx+286. 25*s*.

[56] *Lord M. or The Later Life of Lord Melbourne*, by David Cecil. Constable. pp. xiii+348. 21*s*.

[57] *Gladstone: A Biography*, by Philip Magnus. Murray. pp. xiv+482. 28*s*.

[58] *Florence Nightingale, 1820–1910*, by Cecil Woodham-Smith. Constable. pp. vii+615. 21*s*.

vocation, long and desperate self-training, relations with women friends and men such as Sidney Herbert and Arthur Clough, and her later life.

5. Background Books

Asa Briggs[59] has investigated the social history of 1851–67 as revealed in the work of significant figures, e.g. Roebuck and the Crimean War; Trollope, Bagehot, and the English Constitution; Samuel Smiles and the Gospel of Work; Thomas Hughes and the Public Schools. He gives lucid accounts of the diverse political attitudes of John Bright, Robert Lowe, and Disraeli. [Reviewed *TLS* 818.]

James Laver,[60] on the other hand, throws light on Victorian manners by collecting short extracts which he arranges, with running commentary, under suitable heads, e.g. 'The Family Circle', 'Holidays at Home', 'The Soldiers of the Queen', 'Religion and Science'—sixteen chapters in all. 'In this method it is the trifles that count' (he declares) 'an extract from a Letter-Writer or a book of etiquette, a menu of 1850, a music-hall song, a valentine.' The result is much more than a scrapbook. [Reviewed *TLS* 757.]

Late Victorian and Edwardian family life is reconstructed in W. Macqueen-Pope's reminiscences[61] of his own people, their personalities and behaviour in the home and outside it, their gaiety, sense of duty, respectability. We learn what it was like to live in a Victorian house, to go to day-school. This book is a rich store of information about a civilization and a code now vanished. It is the world of Gissing, Kipling, the early Wells, seen humorously and nostalgically.

Henry James's flimsy essay on Daumier,[62] reprinted from the *Century Magazine* of January 1890, compares English and French caricature. 'The very essence of the art of Cruickshank and Gavarni, of Daumier and Leech, is to be historical', he writes, but 'the pages of *Punch* do not reek with pessimism, and Leech is almost positively optimistic', whereas Daumier sees human weaknesses as 'hugely ugly and grotesque'.

The Faust theme was so popular in nineteenth-century England that mention may fitly be made of Barker Fairley's six essays on Goethe's work[63] which contain pertinent remarks about the effects on drama of a lyrical inspiration. Fairley finds 'in its quality of sophisticated retrospection, whether in the form of parody, leitmotif, or literary allusion, that *Faust* comes nearest to the poetic writing of today'. In conception and practice it stands midway between the dramatic tradition proper, and *Ulysses* and *The Waste Land*. But it is much more optimistic than these latter works. [Reviewed *MLR* 387.]

(*b*) Periodicals

By P. M. YARKER

1. Poets

WORDSWORTH's eyes were very weak, but those who met him were struck by the strange light that seemed to dwell in them; a light, according to De Quincey, 'which seems to come from some unfathomed depths . . . radiating from some far spiritual world'. In *Wordsworth et les Images Eidétiques*

[59] *Victorian People: Some Reassessments of People, Institutions, Ideas, and Events* (1851–67), by Asa Briggs. Odhams. pp. 317. 18*s*.

[60] *Victorian Vista*, by James Laver. Hulton Press. pp. 256. 25*s*.

[61] *Back Numbers*, by W. Macqueen-Pope. With 84 Illustrations. Hutchinson. pp. 352. 21*s*.

[62] *Daumier, Caricaturist*, by Henry James. Rodale Press. pp. 36. 5*s*.

[63] *Goethe's Faust: Six Essays*, by Barker Fairley. O.U.P. (1953). pp. vii+132. 10*s*. 6*d*.

(*Revue des Langues Vivants*, Brussels) Roger Asselineau suggests that he was subject to that strange condition in which the impressions of the senses are indistinguishable from hallucination. He was thus led, according to this theory, to an instinctive idealism, so that even in boyhood what he saw appeared (as he put it) 'A prospect in my mind', and took on 'The glory and the freshness of a dream'. Conversely, the images in 'that inward eye' were to him, perhaps, equally intense as those in the outward one.

His poem *Address to Silence*, in *The Weekly Entertainer* for 6 March 1797, has already been the subject of inquiry, and in *An Early Poem and Letter by Wordsworth* (*RES*), J. R. MacGillivray draws attention to two more of Wordsworth's contributions to the Dorset paper. On 7 November 1796 was published *Address to the Ocean*, signed 'W. W.' of which draft passages are to be found in a notebook at Dove Cottage. The poem begins with an acknowledged quotation from Coleridge's Ossianic poem *Ninathoma*, but is itself in a realistic style which contrasts with the 'Celtic Twilight' of Ossian. The writer suggests that this contrast supplies an early illustration of the opposing tendencies of the two poets. The Letter, dated 13 October 1796, concerns Wordsworth's connexion with the family of Fletcher Christian, the mutineer.

Two articles draw attention to the need to approach Wordsworth from the direction of his immediate predecessors. In *Wordsworth and John Langhorne's 'The Country Justice'* (*NQ*), Roger Sharrock points out Wordsworth's sympathy with certain minor poets of the eighteenth century 'often on the strength of their north-country origin or associations'. Langhorne was a poet of Westmorland, and also held a living at Blagdon in Somerset. His poem *The Country Justice* (1774–7) was praised by Wordsworth, who thought it possibly 'the first poem . . . that fairly brought the muse into common life'. An echo from it in *An Evening Walk* has already been noted by de Selincourt, and a close parallel is now found with *Guilt and Sorrow*, although whereas Langhorne 'looks on social abuses with the practical eye of a humane magistrate, Wordsworth's indictment gains a doctrinaire passion from his adherence to Godwin's theories'. The second article comes from Robert Mayo, who stresses *The Contemporaneity of the 'Lyrical Ballads'* (*PMLA*). The closing years of the eighteenth century were a period of 'poetic inflation', when the five leading magazines published some 500 poems a year. Most of these were indeed marked by 'gaudiness and inane phraseology' as Wordsworth claimed, but there were others of a different quality, concerned with new subjects and written in a new style. Although 'responsible Wordsworthians tend to view Wordsworth and Coleridge as reacting with a kind of totality against contemporary fashions', the poems of the first edition of *Lyrical Ballads*, with the exception of *The Ancient Mariner*, compare closely with this minority of magazine poems in both form and content. Numerous examples show that many of Wordsworth's figures were already familiar as members of 'the long procession of mendicants who infested the poetry departments of the popular miscellanies', so that it is not surprising that certain contemporary critics found the poems 'supremely normal'.

'That "uncertain heaven received Into the bosom of the steady lake" I should have recognized anywhere:' wrote Coleridge, 'and had I met these lines running wild in the deserts of Arabia, I should instantly have screamed out "Wordsworth".' The unmistakable feature was, of course,

the opposition of 'uncertain heaven' and 'steady lake', and in *The Contrarieties: Wordsworth's Dualistic Imagery* (*PMLA*) Charles J. Smith suggests that the hundreds of examples throughout his poetry of such images depending on pairs of opposing ideas give evidence of a very strong habit of Wordsworth's thinking, and so provide a clue to his intention in many poems.

The connexion between imagination and the natural world is the subject of several studies of Wordsworth's later poetry. *The Themes of Immortality and Natural Piety in Wordsworth's 'Immortality Ode'*, by Thomas M. Raysor (*PMLA*), after resisting Bradley's definition of Wordsworth's sense of immortality as 'a consciousness that he is potentially infinite' in favour of a view that the soul is not itself infinite but is 'a partaker of the infinity from which it comes', goes on to deal with the poet's return to natural piety at the end of the *Ode*. This does not provide a parallel to the return to nature in *Tintern Abbey*, for there is now no disparagement of 'the coarser pleasures of my boyish days' but a reassertion of the early love of nature, 'lacking the glory and the gleam to be sure, but acquiring in their place rich human associations for every natural object'. These 'rich human associations' were perhaps the key to Wordsworth's later symbolic poetry, in which 'objects derive their influence . . . from such (properties) as are bestowed on them by the minds of those who are conversant with or affected by those objects'. Stewart C. Wilcox, who quotes this statement by Wordsworth about *The White Doe*, traces the relation of the course of the river in *Wordsworth's 'River Duddon Sonnets'* (*PMLA*) to 'man's spirit as it emerges from the unknown, runs its earthly course and merges again with the eternal'. The symbolic aspect of the Doe herself has been so stressed that her 'natural properties—the Doe as mere doe—have generally been neglected', says Martin Price in *Imagination in the 'White Doe of Rylstone'* (*PQ*). Yet Wordsworth insisted that the poem is about imagination, and 'it is typically in the natural experience that the mind finds occasion for its imaginative exertion'. Consequently, although in the first canto the Doe is very mysterious, the fact that the qualities that made her so are given a natural explanation in the ensuing narrative endows her with far greater wonder than the 'fancies wild' which she first excited.

Some adjustments to the Coleridge canon are suggested by Earl L. Griggs in *Notes concerning certain Poems of Samuel Taylor Coleridge* (*MLN*). An examination of the files of the *Morning Chronicle* reveals that *To Fortune* must yield place as his first published work to *Irregular Sonnet*, a juvenile poem published in the paper, with the signature 'C', on 15 July 1793. Two sonnets previously attributed to Coleridge are probably not his: *The Faded Flower* was probably by Southey, and the evidence by which *To Lord Stanhope* was credited to Coleridge is very doubtful. A manuscript letter from Coleridge to George Dyer is also published by Griggs (date and present location not given) which suggests that three epigrams appearing in *The Monthly Magazine* for April and June 1804 were Coleridge's. Another Coleridge–Southey confusion is noted by Cecil C. Seronsy in *Marginalia by Coleridge in Three Copies of his published Works* (*S in Ph*). The first of these is the Harvard copy of *Conciones ad Populum*, in which Coleridge has cancelled certain paragraphs referring to men of Jacobin sympathies, including the poem *To the Exiled Patriots*. At the end of the deleted portion he has noted 'Written by

Southey. I never saw these men. S. T. Coleridge.' The other volumes are the Harvard copies of *The Friend* and *Aids to Reflection*, both of which were presentation copies from the author, and both generously annotated by him. In most cases the notes were for enlargements of the text in subsequent editions, and they present typical examples of 'the way he could frequently illuminate an abstract idea and give it embodiment'. A close examination of his letters between his return from Germany in 1799 and the middle of 1803 enables Charlotte Woods Glickfield to identify some of *Coleridge's Prose Contributions to 'The Morning Post'* (*PMLA*).

The remaining articles on Coleridge deal with his criticism, but it will be more convenient to consider them here than later. Howard H. Creed examines *Coleridge's Metacriticism* (a term supplied by Muirhead) in three stages (*PMLA*). Part 1 deals with Coleridge in relation to the history of criticism which 'could be written in terms of the oscillation from one to the other of the critical poles of Plato and Aristotle'. Coleridge attempted to reconcile the two by showing that 'it is the nature of poetry to be an Aristotelian imitation; it is the function of poetry to teach a Platonic truth'. But although he thus incorporated Aristotle's definition of 'imitation' in his idea of organic unity, he required 'a sanction for (the term) that goes beyond the mere empirical definition that was Aristotle's sanction'. He found this in his conception of the creative process, and the second part of the article deals with his psychological theories and his view of the imagination. Illustrations of this from the Shakespearian analyses form the third part, and the article concludes with a consideration of whether his metaphysical approach 'leads him all too often to a discussion of principles rather than poems', a charge of which the writer of the article would acquit him. Reference to Coleridge in the title draws *Symbol and Implication: Notes apropos a Dictum of Coleridge's* by John Peter (*Ess Crit*) into the present section, although it is really concerned to distinguish between true and false uses of the terms in current reference by way of a number of examples drawn chiefly from Wordsworth, Tennyson, and modern novels. The dictum is from *On Poesy or Art*: 'to make the external internal, the internal external'. Commenting on *The Text of 'Biographia Literaria'* (*NQ*), George Watson points out that although Coleridge himself said that the first edition of 1817 had been 'wildly printed' and was in need of emendation, the alterations and suppressions made by H. N. and Sara Coleridge in the edition of 1847 were so extensive as to make the first edition still the more acceptable text.

Southey owned two manuscripts of Celia Fiennes's accounts of her journeys, and made use of them as the source of his descriptions of seventeenth-century England in a number of articles which first appeared in the *Athenaeum* between January 1807 and June 1809, as well as in *Letters from England: by Don Manuel Alvarez. Translated from the Spanish.* This is noted by Nat Lewis Kaderly in *Southey's Borrowings from Celia Fiennes* (*MLN*).

The excellence of the *Dialogue in Byron's Dramas* has been insufficiently recognized, says Arthur M. Z. Norman (*NQ*), but it 'is of such fine mettle as to place him among the foremost of verse dramatists in this particular ability'. Examples illustrate its buoyancy and dramatic quality, and contrast with the 'monotone' of H. H. Milman's *Fazio*, a stage success of the time. In *Byron as Parodist* (*MLN*) C. V. Wicker notes a number of his

occasional pieces that are also parodies. A letter from G. Wilson Knight draws attention to the *'Don Leon' Poems* (*TLS*), which, purporting to be by Byron, first appeared in 1866. They are not, as they stand, by Byron, 'but the knowledge of his life and personality shown in them demand respect'. Knight suggests George Colman as the author.

Some light on Shelley's activities in the winter of 1812–13 is thrown by H. M. Dowling in *Shelley's Enemy at Tremadoc* (*NQ*). The 'enemy', mentioned but not named in the biographies, is identified as the Hon. Robert Leeson, and the cause of the quarrel as Shelley's intervention in a scheme for repairing the sea wall, in which Leeson had formerly taken the leading part. Further articles by the same writer (also *NQ*), *The Alleged Attempt to assassinate Percy Bysshe Shelley* and *New Letters about Shelley*, explore the subject further. The new letters are in the Ynstowyn collection of the papers of W. A. Madocks, who was Leeson's landlord.

The question of the relation of the imagination to experience, already mentioned in connexion with Wordsworth, is the subject of *'Alastor', or the Spirit of Solipsism*, by Albert Gerard (*PQ*). The need to replace a rational or mechanistic view by an imaginative one was central to the Romantic movement, but whereas most English poets managed to retain sufficient empiricism to 'see heaven in a wild flower', Shelley felt the attraction of idealism much more strongly. Nevertheless, 'we should look twice before wholly identifying Shelley with his Poet', for he was sufficiently English to resist the temptation to abandon himself to idealism completely, although his Poet did not resist it. The poem is thus 'an allegory in which Shelley tried to weigh up the conflicting claims of dream and reality' by an ambivalent attitude to natural beauty. So although Shelley himself depicts this beauty magnificently, his Poet remains oblivious of it, preferring to fall in love with the ideal arising in his own mind. Finally, Shelley neither condemns nor condones his hero, but, by showing that the Poet allowed himself to be awakened to 'too exquisite a perception' of the Supreme Power, and so cut himself off from the proper nourishment of the human soul, he makes an implicit repudiation of idealism.

A number of notes and articles suggest Shelley's source material, either for whole poems, or for a single line or image. The first edition version of Coleridge's *Lines on an Autumn Evening* quotes as a footnote four lines from Michael Bruce's poem *Lochleven*. Finding certain images reminiscent of these lines in the *Ode to the West Wind*, Charles S. Bouslog, in *Coleridge, Bruce and the 'Ode to the West Wind'* (*NQ*), suggests that Shelley may have approached Bruce's poem by way of Coleridge's note. *Another Source of 'The Revolt of Islam'* is suggested by Ben W. Griffith (*NQ*) in *La Araucana* by Alonso de Ercilla y Zuñiga, which is mentioned in a note on Shelley's manuscript in his hand. Some notes on the composition of *Shelley's 'Ginevra'* are contributed by Neville Rogers (*TLS*). The story of Ginevra degli Amieri may be found in Boccaccio, and also in the *L'Osservatore Fiorentino* of Lastri, which Shelley read in April 1821. The two stories offer a choice of endings, for whereas in Boccaccio she is restored to her husband, in Lastri her marriage is invalidated by her 'death', and she is permitted to remain with her lover. Shelley, however, left the poem unfinished because, suggests the writer, of its closeness to the actual case of Emilia Viviani, at that time awaiting in a convent the husband of her parents' choice. Shelley was turning

to abstract conceptions, away from the mood of *Epipsychidion*, when the news of Keats's death hastened the process. The article ends by noting that Leigh Hunt, untroubled by abstract problems, took up the story with great popular success in his play *A Legend of Florence* (1840). Earl R. Wasserman shows that the image of the sword consumed by lightning before the sheath, in *Shelley's 'Adonais' 177–179* (*MLN*) was derived from a traditional belief mentioned by Seneca and the elder Pliny, and still surviving in the nineteenth century.

Resistance to the claims of Robert Gittings in *John Keats, The Living Year* is offered by Miriam Allott in *'The Feast and the Lady': a Recurrent Pattern in Keats's Poetry* (*NQ*). Gittings suggested that the sequence of a sumptuous banquet with music, and subsequently 'some sort of shock or revelation concerning a woman' recurs in the poetry only after Keats's supposed experience with Isabella Jones. Allott suggests that the pattern, as described by Gittings, is incomplete, and that 'the state of sleep, or trance or enchantment' is a necessary item of the complete sequence, and that, moreover, this can be found several times in *Endymion*, written long before the Isabella Jones episode. Replying (*NQ*) Gittings states his reasons for rejecting the element of sleep, and for denying the existence of the significant pattern in *Endymion*. It is insufficient, he claims, merely for the idea of sleep to be present; it would be necessary for the principal character to sleep, and this happens in only two of the recurrent instances, and in others, such as that in *St. Agnes Eve*, the chief character necessarily remains awake. He rejected the passages from *Endymion*, he says, because of the absence of horror in the 'shock or revelation' which ends the sequence.

On the analogy of the threefold composition that he found in Constable's *The Hay Wain*, D. S. Bland discovers that the *'Logical Structure' in the 'Ode to Autumn'* (*PQ*) exists on at least four levels. C. W. Gillam notes a number of parallels between *Keats, Mary Tighe and others* (*NQ*) which have hitherto escaped attention.

A letter from Alan Walbrook (*TLS*) draws attention to parallels between Emily Brontë's poem *The Visionary* and *The Eve of St. Agnes*.

Tennyson, according to his son, claimed that *Ulysses* 'gave my feelings about the need for going forward and braving the struggle of life perhaps more simply than anything in *In Memoriam*'. This statement, says E. J. Chiasson in *Tennyson's 'Ulysses'—a Re-interpretation* (*UTQ*), may mean that the poem is one of 'the many expressions of Tennyson's conviction that religious faith is mandatory for the multitudinous needs of life'. Hallam Tennyson's statement that the 'evolution' passages in *In Memoriam* were not derived from Chambers's *Vestiges of Creation* has not been accepted as evidence that Tennyson was not influenced by the book. In *Tennyson's 'Princess' and 'Vestiges'* (*PMLA*) Milton Millhauser, noting that Tennyson read the book early in 1845, examines its possible effects on *The Princess*, on which he was at that time engaged. There are several parallels, but they suggest 'merely that he recognizes Chambers's thesis as topical and challenging, not that he actually accepts it'. This may have been a pattern of the relation of the book to other poems, in which case the 'evolution' passages in *In Memoriam* are a commentary on, and indeed an answer to it, rather than a derivation from it.

A note by 'V. R.' on *Virgil and Tennyson* (*NQ*) suggests 'prensantemque uncis manibus capita aspera montis' from *Aeneid* vi as the original

of 'He clasps the crag with crooked hands'.

When *Lucretius* was first published in *Macmillan's Magazine* for May 1868, the passage describing the Oread was omitted, and the general supposition has been that this was in deference to public opinion. In a note on *Tennyson's 'Lucretius' Bowdlerized* (*RES*), however, William E. Buckler prints a letter dated 27 March 1868 from David Masson, then editor of the magazine, to its publisher, in which he raised objections to the passage on aesthetic grounds. He thought 'budded bosom-peaks' 'too hackneyed and too physically harsh an indelicacy to come from Tennyson'.

The poem has more to tell us of Browning himself than any other individual work, says Charles Du Bos in *'Pauline' de Browning* (*Étud ang*). The lines beginning 'I cannot chain my soul' throw light on what was always to be the inner depth of the poet; 'being bound to trust/all feelings equally, to hear all sides'. Earl Hilton in *Browning's 'Sordello' as a Study of the Will* (*PMLA*) reminds us that the Victorian Age 'was less concerned than ours with private neuroses', and he interprets the poem in the light of the mid-century belief in action, and as a warning of the social ills that follow tragic indecision. Sordello, preferring dreams to action, had no 'single path' to follow, and so wasted the energies that might have unified Italy. After winning the song-contest he was perplexed and dispirited to discover that he could not always match his aspirations with achievement, and fell victim to an 'inner strife' from which he sought retreat. He found a new ideal in the service of the people, but, after initial success, he was deflected from his purpose to free his country by temptations of personal advancement. Here ensued a conflict between his love of country and his love of self, and, although he finally chose aright, and rejected the proffered honours, he did so at the cost of his life. But although he achieved personal salvation, we are not allowed to forget 'that the work that Sordello might have done remains undone'. The theme is illustrated in different ways by the other persons of the poem who (in Carlylean phrase) 'found their work'. Sordello did not, and 'Italy and the world suffer yet' in consequence. A footnote draws attention to evidence that Browning identified himself with Sordello.

'Browning's skill in combining into a consistent and unified whole materials from widely different sources is splendidly exemplified by his brief poem *Ben Karshook's Wisdom*', says Curtis Dahl in *A Note on Browning's 'Ben Karshook's Wisdom'* (*MLN*), in which he suggests that the second section of the poem, which has no parallel in the Hebrew lore with which the poem deals, was taken from an anecdote about Fuseli with which Browning was probably familiar.

Matthew Arnold once described water as the 'mediator between the inanimate and man', and the use of the sea symbol in his poetry is further considered by Wendell Stacy Johnson in *Arnold's Lonely Islands* (*NQ*. See *YW* xxxiii). William E. Buckler draws attention to *An American Edition of Matthew Arnold's Poems* (*PMLA*) which has hitherto passed unnoticed. It was published by Macmillan & Co. of New York in 1878, and letters from Arnold to the publisher, here printed for the first time, and now in the possession of Macmillan & Co., London, show that Arnold carefully revised his work for it. *The Church of Brou* was here first reinstated among his 'Early Poems', for example, and various emendations were made with instructions that they were to be retained in subsequent editions.

Some notable *New Verses by Arthur Hugh Clough* are published by Geoffrey Tillotson (*TLS*). They are taken from a contribution by Clough to volume iv of *The Classical Museum, a journal of Philology and of Ancient History and Literature*, which was published between 1843 and 1850. Clough's article is called *Illustrations of Latin Lyrical Metres*. Interesting for the light it throws on Clough's attitude to the naturalization of classical metres in English verse, its chief value is in the 400 lines or so of translation it embodies, and Tillotson has been concerned solely to 'rescue the best of these lost poems of Clough'. He chooses three translations from Horace's Odes, and three short passages of what Clough called 'quasi-nonsense'—non-translated verse designed to illustrate certain metrical characteristics.

William Morris's early Arthurian poems 'have been described as emotionally effective but formless tapestries of chance reminiscence from Morris's reading of Malory', says Curtis Dahl in *Morris's 'Chapel in Lyonesse'; An Interpretation* (*S in Ph*). There is in this poem, however, a recognizable structure discernible in the symbolism and allusion drawn not only from accounts of the unsuccessful knight, Sir Orzana le Cure Hardy, with whom the poem is chiefly concerned, but also from those of Sir Galahad and Sir Perceval and the Graal Legend. The effect of these is to reveal the long trance of Sir Orzana as 'a necessary penance, a waste land through which he has to pass to reach the springs of salvation'. In this way the poem may be seen to have 'a dramatic and intellectual consistency (which) seems too great to be merely accidental'; and in this it is typical of the whole group.

Ruth Marie Faurot indicates in a note headed *Swinburne's Poem 'Love' a Translation from Victor Hugo* (*NQ*) that the poem in question, published posthumously in *Two Knights* (1918) was a translation of the song in Hugo's *Ruy Blas*.

This section may conveniently close with a reference to *Communication and the Victorian Poet* (*Ess Crit*) in which Kingsley Amis suggests a relation between the degree of permanent appeal in a poet's work, and his dependence on an audience among a circle of his own contemporaries. 'Except in the short run only those who write for an audience will reach one', he says. A number of poets are considered from this point of view. Rossetti was most indefatigable in trying out his verses on his friends, and so achieved precision. Hopkins depended on Bridges, but knew that an audience was necessary to increase his power of communication. Thomson wrote for himself alone, thus ensuring, among other things, 'ineptitude of expression'; Meredith also despised consultation, and so remains obscure. Morris and Swinburne both insisted on an audience, but accepted no criticism, hence the lack of finish of one and the prolixity of the other. The only poet who defies category in this scheme is Christina Rossetti, who consulted no one, but retains an undisputed reputation.

2. *Novelists*

C. S. Lewis in *A Note on Jane Austen* (*Ess Crit*) shows by quotation that awakening from self-deception is an important element common to the heroines of *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, and *Emma*. *Mansfield Park* and *Persuasion* are exceptional not only because they do not share this pattern, but also because they are the novels of the solitary heroines, who 'stand almost outside, certainly a little apart from, the world which the action

depicts' and in which self-deception occurs, so that they are witnesses to it instead of victims of it.

An article by John Sparrow on *Jane Austen and Sydney Smith* (*TLS*) attempted to identify the Reverend Henry Tilney in *Northanger Abbey* with Smith, whom Jane is conjectured to have met at Bath during her visit in 1797. A correspondence ensued during which enthusiasm took the place of scholarship until a touch of irony by J. D. K. Lloyd restrained it. Cecil Price consulted the lists of visitors to Bath in November and December 1797, and discovered Sydney Smith's name among them, together with an extraordinary number of the surnames used by Jane in the novels—but not her own. In contrast to all this conjecture, a letter from Kathleen Tillotson on *Jane Austen* (*TLS*) brings to light some indisputable biographical material of great interest, in the form of a vivid portrait of Jane by Fulwar William Fowle, who was the 'William' of her letters, and had known her from childhood. Fowle's account is given in a letter from Harriet Mozley (Newman's sister), dated 2 November 1838, and now in the possession of Mr. J. H. Mozley, in which she describes a visit paid to Fowle the day before.

Frank W. Bradbrook suggests in *Jane Austen and Choderlos de Laclos* (*NQ*) that *Les Liaisons Dangereuses* may have influenced the character of Mary Crawford, who 'has the same polish, cynicism and ruthlessness as la Marquise de Merteuil in Laclos's novel, while Henry Crawford possesses a similar combination of intelligence and heartlessness to Valmont'. Joseph M. Duffy, analysing *Structure and Idea in Jane Austen's 'Persuasion'* (*NCF*), sees them as three concentric circles, representing time, social change, and 'personal force, the inner smallest circle . . . in which Anne develops with immaculate splendour', and which concentrates the effects of the other two.

Some new Scott material comes to light. In *An Uncollected Preface by Sir Walter Scott* (*NQ*) William Ruff gives his reasons for attributing to Scott the preface to the 1802 edition of Robert Dodsley's *The Economy of Human Life*; and Norton Downs prints *Two Unpublished Letters of Sir Walter Scott* (*MLN*) in his possession, one dated 25 April 1802, and the other marked only 'Sunday evening', apparently 25 July 1813. The former, to Codell and Davies, the publishers, concerns the copyright of *Minstrelsy of the Scottish Border*, and the latter, to Ramsay the printer, conveys certain instructions for the production of his edition of Swift.

R. H. Bowers prints *Some Marryat Letters* (*NQ*), three in number, now in the Pierpont Morgan Library in New York. Kenneth W. Scott, writing about *Monsieur Violet* (*TLS*), points out that Marryat's book was not based solely, as his biographers have claimed, on the travels of a young Frenchman called Laselle, but was largely plagiarized, in exact transcription, from several American tales and travel books, the details of which are given.

Philip Henderson draws attention, in a letter on *Charlotte Brontë and Hathersage* (*TLS*), to a number of parallels tending to confirm the traditional connexion between North Lees Hall Farm, Hathersage, Derbyshire, and Mr. Rochester's house, Thornfield Hall.

Arnold P. Drew, in *Emily Brontë and 'Hamlet'* (*NQ*), finds a correspondence between the mad scenes of Ophelia and Cathy Earnshaw, with feathers substituted for flowers.

The actual model for Mr. Rigby in *Coningsby* is known to be John Wilson Croker. In *The Literary Original of Disraeli's 'Mr. Rigby'* (*NQ*) A. Griffiths points out that there is also

a Mr. Rigby in T. H. Lister's fashionable novel *Granby*, who occupies much the same position as his namesake. *Granby* was published in 1826, at the same time and by the same house as *Vivian Grey*. All writers are surely pleased to receive letters of appreciation, even from total strangers, but perhaps not many preserve them. Disraeli, however, was an exception, and some sixty such letters may be found, among other papers, at Hughenden Manor. In *Disraeli's Fan Mail: A Curiosity Item* (*NCF*), Bernard R. Jerman quotes some of them from well-known persons in various walks of life, and suggests that their importance lies in the effect that the knowledge of a large and appreciative public must have had on him—particularly as one of the letters was 'from a Working man who never was at a School'.

In *The Undisciplined Heart of David Copperfield* (*NCF*) Gwendolen B. Needham suggests that the Strong episode, in which we hear of 'the first mistaken impulses of an undisciplined heart' illustrates the theme of the whole novel, 'and that for maximum effect Dickens planned the episode's development to coincide at the right moment with the emotional development of his hero'. *The Poor Labyrinth*, by John H. Hagan (*NCF*)), examines *Great Expectations* as a statement of 'injustice working upon and through the elders of Pip and Estella, and continuing its reign in the children themselves' so that Pip 'must atone for the evils of the society that has corrupted him'.

K. J. Fielding seeks to correct a biographical misconception, and to check 'the growth of a new Dickens "legend" which is as false as the old uncritical adoration' in *Charles Dickens and 'The Ruffian'* (*English*). Recent writers have made use of the essay on 'The Ruffian' in *The Uncommercial Traveller*, with its insistence on harsh measures for the suppression of crime in the London streets, as evidence of a mood of bitterness that overtook Dickens in his last years. Fielding shows that the incident described in the essay must have taken place some thirty years before, when Dickens was a man of 33, and scarcely liable to the 'sex fears and frustrations' of which one writer has seen it as evidence. More biographical material concerns *Dickens and the Royal Literary Fund* on which an article appears from A Correspondent (*TLS*). It contains a close account of the leading part played by Dickens in the attempt of 1855 to wrest control of the Literary Fund from those who patronized Literature, and vest it in those who lived by it. Two speeches by Dickens are reported, of which the first, although it 'has never been reprinted or even noticed by any of his biographers, represents almost his only success as a controversialist'. The success was only tactical, however, and the move, in which C. W. Dilke, John Forster, Bulwer Lytton, and others played important parts, was finally defeated. Further information on the subject comes in *Carlyle, Charles Dickens and William Maccall* (*NQ*), in which K. J. Fielding explains why Carlyle did not associate himself with the attempt. He was interested in William Maccall at the time, and had written to Dickens to ask how he should set about obtaining a grant for him from the Fund. Later he approached the secretary of the Fund direct, and the Committee immediately made a grant, using the occasion to ensure that Carlyle did not join the rebels.

Accounts of the bad feeling between Dickens and Thackeray over the expulsion of Edmund Yates from the Garrick Club in 1858 have been based on Yates's own version of the affair in

Recollections and Experiences (1884). Yates harboured a lifelong grudge against Thackeray, whose reputation has accordingly suffered. In *Dickens versus Thackeray: The Garrick Club Affair* (*PMLA*), Gordon N. Ray seeks to correct the bias by an account of the incident 'based on all pertinent contemporary data presently available'. The resulting account not only clears Thackeray of all charges other than 'excessive sensibility and fallible judgment', but shows that the whole incident was magnified by Dickens's 'fearful compulsion to maintain his self-respect, whatever the cost to others might be'.

Two aspects of *Thackeray's Narrative Technique* are presented by John A. Lester (*PMLA*). The first is his Olympian attitude to time, by which he viewed the pattern of his narrative as a whole, moving back and forth in it at will. This practice gave him many technical advantages, enabling him to begin easily *in medias res*, and also to sustain the interest at a dramatic level throughout—invaluable for serial publication. He had, however, other motives for the practice, which are described as psychological. He was predisposed, for example, to interest himself more in his characters' reactions to events than in the events themselves, and his timelessness enabled him to 'view his characters now in the press of present action, now in the mature and deliberate retrospect of after life'. The other point concerns his attitude to the dramatic presentation of his material. He had a reluctance to present a direct scene, and his normal method of narrative was that of a personal account. Between these two extremes, however, he 'invents a full spectrum of semi-scenes, each recording the spoken voice of his characters, but each distinctly removed from "actuality"'. Contemplating these two characteristics, the writer concludes that 'it is the lasting truth of human nature, rather than the random truth of diverse individuals, that lies closest to the heart of Thackeray's creation'.

Two items on Lewis Carroll come from Roger Lancelyn Green. *Tenniel's Models for 'Alice'* (*TLS*) rejects the view that Tenniel intended his illustrations to refer to actual people, although Lewis Carroll portrayed persons known to the Liddell children. The other item is a list of one hundred of *Lewis Carroll's Periodical Publications* (*NQ*).

R. D. Blackmore departed from his normal practice of avoiding contention in a passage from *Cradock Nowell* quoted by William J. White in *Social Propaganda in R. D. Blackmore* (*NQ*).

In a letter to Sara Hennell George Eliot wrote 'Alas for the fate of poor mortals which condemns them to wake up some fine morning and find all the poetry in which their world was bathed only the evening before utterly gone!' Barbara Hardy shows that *The Moment of Disenchantment in George Eliot's novels* (*RES*), represented by the day-lit room, was one of the most important of her recurring symbols. *The Interpretation of 'Adam Bede'* in Utilitarian terms is undertaken by Albert J. Fyle (*NCF*). When she began the novel in November 1857, George Eliot had been discussing with Charles Bray his *The Philosophy of Necessity*, in which the Utilitarian doctrine of consequences, which is central to the novel, is stressed. 'Benevolence', another of Bray's specialities, and equated in this article with Comte's 'altruism', is also prominent. Another study of symbolism, *River Imagery in 'Daniel Deronda'* by Jerome Thale (*NCF*), shows that the river is the symbol of' George Eliot's warning against 'drift', or moral degeneration.

One of the 'glimpses of Kossuth'

and the revolutionary fervour of 1848, which the biography of Meredith gives us, is caught in *An Early Meredith Letter*, now in the National Museum of Budapest, and published by B. G. Ivanyi (*TLS*). It is to F. Pulszky, representative of the Hungarian revolutionaries in London, and is dated 30 June 1849. *Meredith's 'Autobiography' and the 'Adventures of Harry Richmond'* by R. B. Hudson (*NCF*) reviews the evidence for believing that these two works are identical, and provides a summary of part of *The Adventures of Richmond Roy and his friend Contrivance Jack: Being the History of Two Rising Men*, Meredith's first draft of the book, now in the Frank Altschul Collection at Yale.

In a note on *The Author of Tom Brown's Schooldays* (*NQ*) an anonymous writer prints a letter in his possession from Hughes, describing his method and his motives for writing the book.

The Confessional Fiction of Mark Rutherford (*UTQ*) was not confined, says Wilfred H. Stone, to the first two novels. Not only his action in isolating himself from the faith of his childhood, but also the emotional tension caused by his first marriage compelled Hale White to confess, 'and lacking a psychiatrist or priest, he substituted the public'.

G. Miallon examines *La Critique Stevensonienne du Centenaire* (*Étud ang*) in the light of the letters to Mrs. Sitwell (Lady Colvin) made available in the National Library of Scotland in 1949.

It has been suggested that Hardy's pessimism on the one hand and his 'meliorism' on the other made it impossible for him to write tragedy. In *Thomas Hardy's Tragic Hero* (*NCF*) Ted R. Spivey claims that 'the ill-fortune that befalls a tragic hero is the result not only of forces working against him from without, but of forces within him that hasten his downfall'. This is the case with Hardy's heroes, although the nature of the inner forces is usually left undefined. Yet they win sympathy, for they are themselves 'far nobler than the forces that destroy them'.

3. *Criticism, &c.*

G. H. Vallins examines the work of a redoubtable predecessor in his own field in *Cobbett's Grammar* (*English*), but the article may justly be included here since it is only 'among other things' that Cobbett was concerned with grammar. As he himself put it, the supreme motive for acquiring a knowledge of grammar should be 'the desire . . . to be able to assert with effect the rights and liberties of his country', and the *Grammar* was, in fact, 'a piece of political propaganda aimed at the Borough-mongers'.

The Critical Attack upon the Epic in the English Romantic Movement, examined by Donald M. Foerster (*PMLA*), was a complex matter. The term 'epic' itself became synonymous with narrative poetry; Brydges, for example, said 'Lord Byron is almost always *epic*; for he is almost always narrative'. Iconoclasm extended to the classical epics. Virgil, who had already been indicted for plagiarism, was now accused of imperfectly understanding the art of poetry, as well as of a fundamental insincerity and lack of knowledge of human nature. 'Deep browed Homer' still found respect in many quarters, but the textual criticisms of Heyne and Wolf already had the effect of destroying confidence in the structure of the poems. It was further argued that he spoke 'primarily to the primitive peoples of ancient Greece rather than to modern man'. An evolutionary view of poetry developed, in short, and the epic was

no longer regarded as an 'inviolable pattern first discovered in antiquity', but as having been 'as protean as society itself'. Opposed to these views was the development of a genuine historical approach to ancient poetry, of which Keble's criticism of Virgil was an outstanding example.

A note in the Huntington Library about *Charles Lamb and Emma Isola* is published by Wallace Nethery (*HLQ*). Written by William Ayrton and dated 1848, it states that relations between these two were 'more than friendly'. The edition of the Lamb letters by E. V. Lucas is very unreliable. George L. Barnett remedies this, so far as the 200-odd letters in the Huntington Library are concerned, with great thoroughness in *Corrections in the Text of Lamb's Letters* (*HLQ*).

Two articles by Sylvan Barnett concern Lamb's theatrical criticism. Writing of *Charles Lamb's Contribution to the Theory of Dramatic Illusion* (*PMLA*), he says that although Lamb followed Farquhar and Dr. Johnson in rejecting the idea of complete illusion, he pursued the question to more subtle distinctions by claiming that the degree of illusion must differ between tragedy and comedy. It is important that comedy should be recognized as something other than real life, for if the emotions are engaged it will begin to develop tragic propensities. Tragedy, on the other hand, involves the spectator, but should nevertheless preserve a certain distance from complete illusion, or the action will become painful and the tragic element be lost. An illustration is provided by the second article, on *Charles Lamb and the Tragic Malvolio* (*PQ*), which shows that, although the account of Robert Bensley's Malvolio in 'On some of the Old Actors' was very influential in later interpretations, evidence suggests that Lamb was singular in his view among his contemporaries, and that it was, in fact, a purely personal conception. When the essay was published, twenty-six years had elapsed since he could have seen Bensley act, and others found his Malvolio anything but tragic. The idea, moreover, is at variance with Lamb's own views on comedy, and must have been evoked by the mood of reminiscence.

That the opinion of the Romantic critics that Shakespeare is unsuited to stage production did not pass unchallenged by the Profession is shown by Carol Jones Carlisle in a third essay on *The Nineteenth Century Actors versus the Closet Critics of Shakespeare* (*S in Ph*). This essay is in two parts. The first, under the heading 'The Actor as Interpreter and Critic', shows actors, from Charles Dibdin to Henry Irving, insisting on 'actability' as the supreme test of criticism. The only dissentient voice was that of Fanny Kemble, who distinguished between 'dramatic' and 'theatrical' values. Under the second heading we have a series of testimonies, taken from the writing of nineteenth-century actors, to the 'Suitability of Shakespeare's Plays to Stage Production'.

Alan Lang Strout prints excerpts from *Some Miscellaneous Letters concerning Blackwood's Magazine* (*NQ*), from the Blackwood Papers in the National Library of Scotland, giving interesting sidelights on Blackwood himself and on some of his illustrious contributors and associates.

'Most readers regard De Quincey's opium visions as only meaningless aberrations . . . De Quincey knew better' says Brooks Wright in *The Cave of Trophonius: Myth and Reality in De Quincey* (*NCF*), showing that the *Confessions* and other works 'are pieces of introspective analysis that in some ways anticipate modern psychology by almost a century'.

Keith Rinehart, assessing *The Victorian Approach to Autobiography*

(*Mod Phil*), suggests that 'the early Victorian emphasis was upon autobiography as a moral influence; the later, upon autobiography as art' and illustrates the point by examining a number of essays on the subject, beginning with John Foster in 1805, who thought that a man's memoirs should be an aid to self-knowledge. Carlyle saw autobiography as 'poetic' as well as 'scientific', and of value because it dealt in 'fact'. A writer in *The North British Review* in 1870 saw it in Comtist terms. The aesthetic attitude was introduced by William Bell Scott in 1877, who suggested that the writer of memoirs approaches his subject like a painter before his model, endeavouring to present 'realities, not mere appearances'. Leslie Stephen extended this view in 1881, seeing it as 'the man's own shadow cast upon the coloured and distorted mists of memory'.

Two articles deal with Carlyle's early days. In *Illudo Chartis: an Initial Study in Carlyle's Mode of Composition* (*MLR*), Marjorie King publishes for the first time a fragment of 'the initial sketch of *Sartor Resartus* in a Scottish setting', headed *Illudo Chartis*, and catalogued at Cheyne Walk simply as 'a manuscript of Carlyle'. After the fragment, which consists of six and a half pages of letter-paper, she analyses its style and content, commenting in detail on the references, and relating the piece to two subsequent works, *Wotton Reinfried* and *Sartor* itself. *Carlyle and 'Irving's London Circle'; Some Unpublished Letters by Thomas Carlyle and Mrs. Edward Strachey*, by Grace J. Calder (*PMLA*), deals with his first arrival in London. Mrs. Strachey, a great devotee of Irving, was aunt to Charles Buller, to whom Carlyle was tutor.

An author's revisions often tell us a lot, but they may sometimes provide a problem themselves. In *Newman on Rousseau: Revisions in the 'Essay on Poetry'* (*NQ*) Stephen Maxwell Parrish deals with the apparent inconsistency between the favourable comment on Rousseau in the 1829 version of Newman's 'Essay' in the *London Review*, and the reversal of this opinion in his revision of 1871. To the later edition Newman appended the remark that several sentences had, on its first publication, been changed 'by virtue of an editor's just prerogative', and that these had now been restored. The editor was Blanco White, and it is probable that the favourable view of Rousseau was his, not Newman's. Whether Newman published his correspondence with Kingsley as a vindication, or, as Ward suggested, as a provocation is discussed by Thomas L. Robertson in *The Kingsley–Newman Controversy and the Apologia* (*MLN*).

An intimate account of Ruskin in decline is given by Robin Skelton in *John Ruskin: the Final Years. A Survey of the Ruskin Correspondence in the John Rylands Library* (*BJRL*). The letters, recently acquired, are to Mrs. Fanny Talbot and her son, and to Miss Blanche Atkinson. Those to the latter are to be edited later, and are not dealt with in the present article. The importance of the others, which date from December 1874 until the time of Ruskin's death, 'lies in the total picture they create, rather than the details they give'. A few additional papers deal with the Guild of St. George.

The *Spectator* for 20 and 27 August 1864 carried a public invitation to Matthew Arnold to write a criticism of Tennyson, suggesting that this should provide a contrast between the school that preferred rather 'to stunt itself on some sides than to admit irregular or one-sided growths on any' and the Laureate who 'in better consonance with the English tone of imaginative literature of every age, tends

to luxuriance and redundance'. Commenting on this in a letter to J. D. Campbell, Arnold suggested that he might, if he complied, 'say something so totally different from what the writer in the *Spectator* supposes'. 'Can it be', says J. D. Jump in *Matthew Arnold and 'Enoch Arden'* (*NQ*) 'that we do not correctly understand Arnold's attitude to Tennyson in 1864', since the writer's suppositions seem plausible enough?

Some ambiguities and inaccuracies in E. K. Brown's *Studies in the Text of Matthew Arnold's Prose Works* are pointed out by Frances G. Townsend in *A Neglected Edition of Arnold's 'St. Paul and Protestantism'* (*RES*). Brown refers to the first edition as 'the edition of 1870', but there were two editions in 1870, and a letter from Arnold to his mother on 15 November 1870 shows that the second of these contained notable revisions, some of which are here indicated.

Arnold's 1853 Preface is only the best-known example of a conscious and widespread 'minority tradition' of anti-romanticism in nineteenth-century criticism. The principal organ of this opinion was the *Quarterly Review*, in which a series of articles during the 1870s attacked 'the encroachment of the imagination on the domain of experience'. One such article, on 'Wordsworth and Gray', forms the basis of *Pater and the Victorian Anti-Romantics* by R. V. Johnson (*Ess Crit*) in which Pater, who regarded 'the problem of communication as involving merely the accommodation of objective form to inner conception' is seen as typical of the object of these attacks.

XIV. THE TWENTIETH CENTURY

By MARJORIE THOMPSON

IT is with a reassuring sense of continuity, of belonging after all to a past, that the section may be opened with new editions of two novelists whose dates fall in the twentieth century, but whose spirits linger in the nineteenth. A. C. Ward in his Introduction to *Joseph Vance*[1] quotes William de Morgan's confession that he had 'blundered into the wrong generation', and points out that, though his work was obscured by the innovations of the new generation of novelists, its 'roots were deep in the soil of the English literary tradition'. He notes de Morgan's 'unparalleled achievement' in not beginning to write novels till he was in his sixties, and then producing nine, of prodigious length, and of such quality as to stand comparison with Dickens. Indeed he finds him at times superior to Dickens, particularly in his power to handle sentiment, and in his portrayal of women. The Introduction includes a pleasant biographical section.

G. M. Young introduces John Meade Falkner's two novels,[2] constructing an attractive portrait of the writer as one of that extinct species, the 'Victorian businessman-scholar', with the added faculty for weaving romantic stories coloured by his personal artistic and antiquarian interests—stories with plots so 'skilfully conducted' that their many technical faults were 'dissolved in the atmosphere' the author created. Edmund Craster's Personal Note recalls a writer as fascinating as his stories. The remark that 'everything about him was big and upon a lavish scale' might well apply to the work of both these novelists, whose minds and imaginations had the Victorian quality of amplitude, now proving so rare and refreshing to the generation into which they had 'blundered'.

R. L. Stevenson is sumptuously served in an edition of the *Picturesque Notes* with a Preface by Janet Adam Smith,[3] in which she points out that the remarkable photographs which accompany the text have attempted to see Edinburgh through Stevenson's eyes, to follow his method of selection of detail, to 'make the same comment'; and it would appear that the photographer has translated into his own medium some of Stevenson's 'intellectual passion'.

Aatos Ojala[4] makes a thorough and unified study of Wilde's aestheticism, showing how it underlies his 'personality, penetrates his philosophy, determines his art and gives his style colour and cadence'. Though faulty in presentation the thesis is useful in its careful assembly of data, in its relation of aestheticism to romanticism on the one hand and to decadence on the other, and in its clear indication of

[1] *Joseph Vance, An Ill-Written Autobiography*, by William de Morgan, with an Introduction by A. C. Ward. O.U.P. (World's Classics Series). pp. xxvii+595. 8*s*. 6*d*.

[2] *The Nebuly Coat* and *The Lost Stradivarius*, by John Meade Falkner, with an Introduction by G. M. Young and a Personal Note by Sir Edmund Craster. O.U.P. (World's Classics Series). pp. xiv+564. 8*s*. 6*d*.

[3] *Edinburgh: Picturesque Notes*, by Robert Louis Stevenson, with 23 photographs by Alvin Langdon Coburn and a Preface by Janet Adam Smith. Hart-Davis. pp. 107. 30*s*.

[4] *Aestheticism and Oscar Wilde, Part I, Life and Letters*, by Aatos Ojala. Hensinki: Academia Scientiarum Fennica. pp. 231. F. mk. 800.

the inevitable challenge it offered to the Victorian ethical code—'aesthetics are higher than ethics'. A further volume is contemplated, to deal with Wilde's literary style.

Carl Benson in *Conrad's Two Stories of Initiation* (*PMLA*) examines Conrad's purpose in writing two stories on the theme of initiation into maturity, i.e. *The Secret Sharer* and *The Shadow Line*, leading to the conclusion that the second is a 'critical judgment' of the first; that *The Secret Sharer* shows its hero 'conquering the feeling of personal insufficiency', 'striking out for a new destiny', whereas *The Shadow Line* demonstrates that no man can be self-sustaining, that his destiny is always involved in that of others, and that in learning this a man reaches maturity. Moreover the first story is pure fiction, written very quickly, whereas the more mature work is an 'authentic spiritual autobiography'.

Thomas Hardy has once more inspired distinguished scholarship. Douglas Brown,[5] after a brief biographical sketch, firmly stresses the importance of the agricultural as against the philosophical background in Hardy's work. He claims that Hardy cannot be understood without some conception of the 'agricultural tragedy' of 1870–1902, gives a clear account of rural conditions at this time and quotes an important but little-known article which Hardy contributed to *Longman's Magazine* in 1883 on 'The Dorsetshire Labourer', lamenting the alarming depopulation of the countryside. *Tess* is defined as an 'agricultural tragedy'; indeed all the novels are described as the 'weaving of a ballad tale with agricultural environment', the failure of *Jude* being attributed to its 'despair'—'a despair unalleviated by any confidence that the country still holds restorative power'. While the uniqueness of Hardy's art is seen to lie in the relevance of his stories to the agricultural theme, the nostalgic tendency involved in it constitutes his weakness. As a rustic poet Hardy is usefully compared with Wordsworth, whose leech-gatherer 'gathers no leeches', whose countryside has 'no social reality', whereas Hardy's characters draw their very lifeblood from their rural crafts and occupations. This is a stimulating book which sets one thinking afresh about Hardy. [Reviewed *TLS* 394.]

Evelyn Hardy's is an admirable study[6] that is likely to prove a standard reference book for facts, but which at the same time sensitively defines the quality of Hardy's work, traces its development and gives a stereoscopically clear portrait of the man himself, without seeking to floodlight his temperamental shadowinesses or probe curiously into his natural reticences. This is a wise and always human handling of material that is rich to the point of embarrassment. Excellent use is made of sources such as Hardy's reading and marginal annotations, and of unpublished writing, particularly of the first draft of *The Dynasts* which is shown to reveal Hardy's individual method of revising, not by the usual pruning and cutting, but by elaborating and enlarging the essentials with which he begins. Her view of the tragedy of Tess differs from Douglas Brown's in that she sees Tess as the victim of her own nature, such widely divergent interpretations being a testimony to the complexity of Hardy's genius, always beyond the reach of final definition. Turning to Hardy's verse, she places him in an exalted position as 'the most signifi-

[5] *Thomas Hardy*, by Douglas Brown. Longmans (Men and Books Series). pp. x+196. 10*s*. 6*d*.

[6] *Thomas Hardy, A Critical Biography*, by Evelyn Hardy. Hogarth Press. pp. x+342 25*s*.

cant poet between Tennyson and Yeats'. This is a sound work of scholarship which has the satisfying quality of thoroughly digested material shaped into an orderly work of art.

In *'Jude the Obscure'. Hardy's Indictment of Christianity* (*NCF*) Norman Holland, Jr., sees the novel as set apart from the others in that it 'treats people and events both realistically and as nonrealistic symbols for ideas'; he claims that Hardy uses symbols from the Christian faith to 'criticize so-called Christian society and the idea of self-sacrifice'. He usefully groups the clusters of images, e.g. the 'pig-imagery' that symbolizes the animality of Arabella, and points out the Biblical significance of the names of the characters. Little Father Time is shown to be a 'Christ-figure', whose martyrdom is a mockery and a failure. Only the animal and the unaspiring characters survive, and the 'message is that the only part of Christianity worth saving is not an ideal of sacrifice, but rather the notion that somehow we can make this life under Fate's rule more bearable by love for our fellow men'. 'As a Christian allegory' the book becomes 'a terrible indictment of Christianity in Victorian society'. This is convincing, but one has the impression that Hardy laid more stress on the 'Victorian society' than is apparent in this interpretation. The 'flaw' which all readers sense and attempt to explain in *Jude* is seen to lie in symbols that operate at 'two entirely different levels'; one group of symbols reinforces reality, the other assumes a meaning dependent on the characters becoming 'ideas, not actualities'.

Carl J. Weber's edition of Hardy's Letters[7] is a handsomely produced volume, almost fastidiously annotated, comprising those letters which are now housed in the Colby College Library. Considering that they are a chance selection which have happened to find the same resting place they are surprisingly representative and they are also typical in that their decorum and restraint reflect the reserved nature of the writer. The editor points out that they include a number of names that have not yet found their way into any biography. In an Epilogue he pays an affectionate tribute to the character of Hardy as revealed in his letters, remarking significantly that as a correspondent he was no 'self-starter', for his letters are all in reply to others, and summing up his qualities in Hardy's own word, 'simple singlemindedness'.

To turn to the opposite of the simple or the singleminded, D. M. Davin introduces Katherine Mansfield's stories,[8] giving a fair and balanced assessment of her achievement. His selection offers the best of her work in chronological order, as far as is possible to ascertain. She is defined as a master of form, characterized by the intensity which the form demands. Born to be the nostalgic exile, she is able to find security only in distance and the past. Perhaps her gift for creating 'atmosphere' is not sufficiently acknowledged, since in this she seems peculiarly successful, in that her atmosphere is not a vague enveloping woolliness, but is directly irradiated from her characters.

Antony Alpers in his biography of her[9] has the advantage of being a New Zealander born almost next door to the Beauchamp family home, and thus is able to assemble at first hand much background detail which fills in gaps

[7] *The Letters of Thomas Hardy*, edited with an Introduction and Notes by Carl J. Weber. Colby College Press. pp. 126. $5.

[8] *Katherine Mansfield: Selected Stories*, chosen and introduced by D. M. Davin. O.U.P. (World's Classics Series). pp. xviii+354. 5*s*.

[9] *Katherine Mansfield*, by Antony Alpers. Jonathan Cape. pp. xvi+376. 21*s*.

and frequently establishes the authenticity of Katherine Mansfield's New Zealand settings, while giving firmness and continuity to the known facts of her troubled existence. Alpers has delved with enthusiasm into early material, such as school magazine contributions and library borrowings, and has also persuaded her first husband, William Orton, and her devoted friend, Ida Baker, to yield personal information and reminiscences hitherto not on record. This industry in establishing biographical accuracy is balanced by a sound critical perception in the assessment of Katherine Mansfield's writing, though at times one is brought so close to the artist that it is difficult to see the art in proper perspective.

Ian A. Gordon[10] gives a concise, clear, and sensitive account of Katherine Mansfield's work, pointing out her 'directive' influence on the short story, which he compares with that of James Joyce on the novel; after these two, he considers, 'neither the novel nor the short story can ever be quite the same again'. He stresses the lyrical quality of the stories, insisting that they should not be read purely as narrative, and pays a tribute to the prose style—'one which could borrow from poetry, but nevertheless remains prose, firmly based on a simple and colloquial movement'.

Middleton Murry is rightly responsible for the definitive edition of Katherine Mansfield's Journal,[11] reprinted from the 1927 edition, but with passages restored that were then suppressed, and with the addition of passages from the Scrapbooks which had not been discovered when the latter were published in 1929; Murry also includes passages from William Orton's novel *The Last Romantic* which are obviously authentic extracts from a 1911 Journal. The biographical note included in the previous edition is now omitted, having been superseded by the work of recent biographers, but the passage relating to the materials of the Journal is reproduced in substance. The originally suppressed passages include fragments from 1904 to 1912 which Katherine Mansfield had intended to destroy, but which had accidentally survived, and 'since they have been used as material by her biographers it seemed necessary to include them in what claims to be a definitive edition of her *Journal*'.

As a postscript to these Katherine Mansfield studies comes Celeste Turner Wright's *Darkness as a Symbol in Katherine Mansfield* (*Mod Phil*) in which, having laid down that symbolism is the core of her narrative, she examines the recurrent symbols of darkness—tunnels, black holes, dark waters—defining their connotations of fear, death, loneliness, eternity. She notes the courageous triumph over these dark fears which Katherine Mansfield achieved before she died.

D. H. Lawrence suitably follows. Robert Liddell in *Lawrence and Dr. Leavis: The Case of St. Maur* (*Ess Crit*) challenges Leavis's high estimation of Lawrence, supports T. S. Eliot's charge of 'uncouthness', corroborating with reference to weaknesses in *St. Maur*—blunders in social titles, parade of learning, and other evidences of vulgarity, which he thinks vitiate Lawrence's achievement. He disagrees that his style is 'fluent and racy speech', defining it as 'fluent and racy journalism'.

Fresh fields of research are explored by Richard E. Haymaker[12] who

[10] *Katherine Mansfield*, by Ian A. Gordon. Longmans (for the British Council and the National Book League. Writers and Their Work Series, No. 49). pp. 36. 2*s*.

[11] *Journal of Katherine Mansfield*, ed. by J. Middleton Murry. Constable. pp. x+ 336. 30*s*.

[12] *From Pampas to Hedgerows and Downs. A Study of W. H. Hudson*, by

reaffirms the significance of W. H. Hudson in modern literature. He wholly succeeds in his aim to 'give a unified picture of Hudson's total experience'. This is a deeply conceived, quietly enthusiastic, and discerningly critical study which sustains the underlying unity in Hudson's unusual career, and stimulates a desire to re-read him. He dwells on the importance of the South American childhood, places Hudson clearly in the tradition of the outdoor essay, and concludes that it is the combination of artist and naturalist which distinguishes him. The writer is skilful in demonstrating what Hudson was *not*—his lack of interest in 'mere landscape' or 'cosmic awe' removed him from the romantics, his weakness in drama and dialogue prevented him from success in the novel. His genre is 'the romance of natural history', which gains impressiveness from his 'baldness of actuality'. Hudson brought anthropology and zoology very close together, indeed almost made them one, especially in theories such as the attribution of an aesthetic sense to animals; indeed one of the reasons for his importance in this generation is his demonstration of the possibility of a liaison between art and science. The book could perhaps have been more compressed, as there is a good deal of repetition, but the charm of presentation carries off all such weaknesses with unselfconscious grace. Hudson's solitary personality pervades the book, and whether he is galloping over the South American plains, watching geese on the Norfolk marshes, rescuing a hesitant nun from the finality of the convent, tending spiders or peering into pond-life, he reasserts the dignity of man, at once in his essential loneliness and in his bond with nature and the animals in a pantheistic creation.

Richard E. Haymaker. New York: Bookman Associates. pp. 398. $5.

Virginia Woolf's aims and preoccupations are explored in two studies by Peter and Margaret Havard-Williams. In *Perceptive Contemplation in the Work of Virginia Woolf* (*Eng Stud*) they examine her incorporation of the theme of artistic perception into the more or less traditional form of the novel (which, it is pointed out, she only abandoned completely in *The Waves*). The bringing together of characters who illustrate the struggle for aesthetic perception reveals an analysis of the novelist's own creative processes, particularly the attempt to define the border between consciousness and unconsciousness, between dream and the blinding recognition of reality. It is claimed that *The Waves* 'marks the climax of her powerful interpretation of the creative mind'. In *Mystical Experience in Virginia Woolf's 'The Waves'* (*Ess Crit*) the same writers again stress Virginia Woolf's efforts to bring into relief the work of the mind, and show that Rhoda and Louis are the core of the book, each hostile to humanity; but whereas Louis resents it because he cannot reduce it to any rational order, Rhoda is frustrated because it comes between her and her vision of beauty. Rhoda is the mystic who can never define or correlate her vision, reflecting Virginia Woolf's own problems, which are surely the prevailing problems of the modern mystic, bereft as he is of faith.

Virginia Woolf is clearly related to her background and intellectual circle in J. K. Johnstone's study[13] which gives a full and lively account, from the literary point of view, of the philosophical and aesthetic principles which inspired and united the 'Bloomsbury group'. It becomes clear that G. E. Moore, the Cambridge humanists, and

[13] *The Bloomsbury Group, A Study of E. M. Forster, Lytton Strachey, Virginia Woolf, and their Circle*, by J. K. Johnstone. Secker & Warburg. pp. x+383. 25*s*.

Roger Fry were the seminal minds operating on this circle, and their influence is traced on each member of it. They are all seen in relation to the Victorian ethical code against which they set up new standards of good taste and aesthetic ideals, taking reason, sensibility, and intuition as their guides, and seeking an integrity deeper than that of morals (with more philosophy in their creed than the aesthetes of an earlier generation). In their adherence to the standards of pure art they are contrasted with the assertive didacticism of Bernard Shaw. A most illuminating passage concerns Fry's theories of the novel—his regret that as an art form it never became 'an organic aesthetic whole'. This seems exactly to define Virginia Woolf's achievement, in making the novel not only a representation of life, but a work of art with the pure aesthetic appeal of form, tone, design, usually associated with painting.

James Joyce as usual proves a mine of opportunity for research into sources and meanings. Francis Russell in an unorthodox, sometimes dramatic, study,[14] in which Joyce is placed alongside Kafka and Gertrude Stein, takes a bold and independent view. He begins quietly, but firmly, indicating how exactly *Ulysses* accorded with the *Zeitgeist*, stressing its inevitability and directive force—it was 'more than a book, it was a movement'. He then draws a close analogy between Joyce's obscurity and that of the Alexandrian poets, a 'wilfully obscure coterie', with whom 'chaos, dissonance and obscurity' prevailed, in a 'parallel cultural period'. Russell is nothing if not downright in his judgements, maintaining that *Ulysses* loses clarity as it advances and becomes a 'web spun by stubborn egotism and woven by unbalanced pedantry'. He goes further; in *Finnegans Wake* he is of the opinion that Joyce is 'simply amusing himself', that 'he has basically nothing to say', that his 'message is that he has none'. He believes that Joyce will not be accepted by the next generation. This is provocative and convincing up to a point, but it could be argued that it is precisely the lack of message which marks out Joyce as the prophet of a mythless, faithless age; that it is because he thinks so much and knows so much, can analyse, break down, accumulate, and juxtapose, but never find a synthesis, that he is an 'inevitable' phenomenon of the twentieth century.

Joseph Prescott contributes some useful notes on Joyce. In *James Joyce's 'Stephen Hero'* (*JEGP*) he demonstrates the difference between the original and the version incorporated into the last 93 pages of *A Portrait of the Artist as a Young Man*. The difference lies in a change in the relation between character and author; external comment has been removed in the later version, the author has become indiscernible (as Joyce maintained that he should be). This change is claimed to symbolize the development of the modern novel in its abandonment of the 'partisan manager'. It is also demonstrated that *Stephen Hero* can be useful in elucidating certain scenes in *Ulysses*. Prescott achieves further elucidations in *Local Allusions in Joyce's 'Ulysses'* (*PMLA*). In *Concerning the Genesis of 'Finnegans Wake'* (*PMLA*) he pursues an intricate course of research to establish that Harriet Weaver did once give Joyce a pamphlet about a giant's grave in the churchyard at Penrith, Cumberland, but that this bears only the very remotest resemblance to the story of Finn McCool in *Finnegans Wake*, and certainly did not directly inspire or influence it, as has been claimed by Eugene Jolas

[14] *Three Studies in Twentieth Century Obscurity*, by Francis Russell. Ashford: Hand and Flower Press. pp. 124. 9*s*. 6*d*.

(*Partisan Review*, VIII, ii, March–April 1941). His fourth contribution is a translation of Georges Borach's *Conversations with James Joyce* (*College English*). Borach was one of Joyce's language students in Zürich, and his conversations record amongst other items, Joyce's view of the Ulysses myth as the 'most human in world literature', and his description of his Sirens chapter as having employed all the technical resources of music.

H. Eichner in *A Note on the Cloud-Girl in 'Finnegans Wake'* (*Eng Stud*) finds a link between Joyce's Nuvoletta and De La Motte Fouqué's Undine, not only in verbal echoes, but in the illustration of Joyce's theory of cycles, where the nymph returning to her native stream symbolizes Joyce's belief that all things return to their original element.

J. S. Atherton in *Spiritualism in 'Finnegans Wake'* (*NQ*) traces the source of the spiritualist séance scene to Conan Doyle's *History of Spiritualism* and points out that Joyce works into his scene the names of several famous mediums.

In *The Theme of the Red Carnation in Joyce's 'Ulysses'* (*Neophil*) P. P. J. Van Caspel is of the opinion that the obscurities of Joyce have been unduly exaggerated, that the clue to his technique is the total indiscernibility of the author, everything being recorded through the characters. The red flower worn by Boylan, Mrs. Bloom's lover, is seen with a different sense of significance on five different occasions by different people, and becomes a symbol of this 'victorious virility'.

Obscurities have no part in K. W. Jonas's anthology[15] which assembles the 'best critical articles and book reviews' calculated to 'present Mr. Maugham in the light of critical opinion', and contribute to a better understanding of him. The extracts differ in value, some being hardly above gossip-writer level and retailing the famous man's daily habits and taste in food. Most critics note the urbanity, the scepticism, the cynicism; Maugham himself reminds his readers that his only aim is to entertain and give pleasure; V. S. Pritchett qualifies the scepticism, noticing 'the virtues of pity, tolerance, humanity, an eye for humbug and a love of the diversity of human nature'. Maugham's adherence to a traditional form and outlook, and his refusal to join modern trends and experiments are confirmed in his uncompromising opinion of symbolism: 'I don't understand symbolism in fiction. It is only a fashion of the day, so far as I can judge, and it will disappear. What is a symbol? You say one thing and you mean another. Why the hell shouldn't you say it right out?' Theodore Spencer gives a neat assessment; referring to Eliot's remark that Hardy's writing 'sometimes reaches sublimity without having passed through the stage of being good', he observes that 'Maugham's prose is frequently good but never reaches sublimity. His stories are limited in time, and, as it were, limited in space —they have no fourth dimension.'

Another adherent to tradition, but with a difference, is examined in Barbara Hardy's *Form in Joyce Cary's Novels* (*Ess Crit*) in which she demonstrates Cary's 'conspicuous pattern-making' in the tradition of the novel of family life, contrasting it with the shapelessness of other family sagas, finding that the musical analogy is the most appropriate to describe it. 'The organic shaping is the thing which gives to the best of his novels the rare enough aesthetic pleasure of assertive form.' This preoccupation with form she finds develops into a danger in Cary's later novels, but the stress is

[15] *The Maugham Enigma*, An Anthology edited by Klaus W. Jonas. Peter Owen. pp. 217. 15*s*.

laid on the organic necessity of the form, which is imposed by the historical process.

Two foreign contributions complete the survey of prose. Vittoria Sanna[16] discusses Bennett's novels of the Five Towns and Magnus Wolfensberger[17] makes a study of the widely varied achievement of Jerome K. Jerome.

Studies in poetry have been for the most part confined to notes and comments, with only one or two full-length works of criticism. John Holloway in *Poetry and Plain Language: The Verse of C. M. Doughty* (*Ess Crit*) defends Doughty against G. M. Hopkins's criticism that his archaic verse was an 'affectation'. It is argued convincingly that the philology was subordinate to the poetry, that Doughty's is not a mere literary language of 'illustrious cliché', but that 'at its best it eludes the ordinary objections to a special language for poetry' because in its own strange way it achieves 'what ordinary language is relied on to achieve', that is, it becomes 'the readiest vehicle for what is really grasped and lived by the writer'. Only in the later work does it become 'fidgety archaism' because Doughty is not then drawing upon vital experience.

Tom Burns Haber in *Housman's Downward Eye* (*JEGP*) seeks to define the experience which lies behind Housman's bitterness and searches the unpublished contents of four notebooks (now in the Library of Congress) in which Housman jotted down verses from 1885 to 1925. These were suppressed by himself and his brother but have now been legally released. The poems are shown to indicate some unhappy love-affair which may have occurred during Housman's Oxford period. Personal relationships are suggested in passages that the poet 'erased, rejected or suppressed'. In another note, *A. E. Housman: Astronomer-Poet* (*Eng Stud*), Haber traces Housman's interest in astronomy to his translation of M. Manilius (whom he did not altogether respect) and then identifies the symbols from astronomy in his poetry, showing how the astronomical ellipsis has become 'the norm of his creative, shaping mind', so that the 'circle, confined and confining, is the symbol of A. E. Housman, the poet'.

C. Hobart Edgren in *A Hardy–Housman Parallel* (*NQ*) draws attention to the likeness between Housman's *Is My Team Plowing?* and Hardy's *Ah, are you digging on my Grave?*, and after remarking that the former was Hardy's favourite among Housman's verses, suggests that it was most probably in his mind when he wrote his own poem.

Hardy's central philosophy and faith are well defined by Richard Church in *Thomas Hardy as revealed in 'The Dynasts'* (*Étud ang*), based on a lecture delivered at the Sorbonne for the Association France–Grande-Bretagne. He stresses the singleness of Hardy's vision in this epic-drama, identifying it with the whole tradition of the English mystique, the expression of a corporate national spirit. He claims that Hardy's originality lies in 'making metaphysical interpretation itself' become 'a corporate part of the dramatic events'. He makes a powerful attack on the definition of Hardy as a pessimist, quoting the poet's belief that the 'Unconscious Will' itself is in process of evolution towards awareness of itself. He claims that Hardy works on the plane of Milton and Dante in that he produces a truly great epic work, 'dateless' because of its 'moral greatness'.

Some notable contributions have

[16] *Arnold Bennet e i Romanzi Delle Cinque Città*, by Vittoria Sanna. Florence: Marzocco. pp. 305. L. 900.

[17] *Jerome Klapka Jerome, Sein literarisches Werk*, by Magnus Wolfensberger. Zürich: Juris-Verlag. pp. 146. Fr. 9.65.

been made to the mass of scholarship steadily accumulating round the work of W. B. Yeats. Richard Ellmann[18] adds to his distinguished research in this field an authoritative and remarkably lucid study which traces Yeats's whole manner of thinking and poetic growth, emphasizing the organic continuity of his maturing process. His final view of Yeats is concentrated and defined in an illuminating comparison with T. S. Eliot; where Eliot 'puts his faith in spiritual perfection, the ultimate conversion of sense to spirit', Yeats 'stands with Michelangelo . . . for the profane perfection of mankind, in which sense and spirit are fully and harmoniously exploited'. The study of the growth of Yeats's system of symbols is admirably clear and unified. Ellmann urges Yeats's assertion that symbols are untranslatable, but also points out his irresistible impulse to make schemes of things. There would appear to be some confusion and discrepancy in Yeats's mind between the 'untranslatableness' and the schematization of his symbols, which accounts for a good deal of his obscurity, and is indeed a fundamental weakness. It is, however, partially explained by Ellmann's isolation of that quality in Yeats which he describes as 'affirmative capability', which arose from his belief that it was the 'poet's duty to invade the province of the intellect as well as of the emotions'. Perhaps the highest achievement of this important book is its clear and satisfying analysis of *A Vision*.

Allan Wade's collection of Yeats's letters,[19] though monumental, does not claim to be complete. Letters have been chosen for their autobiographical content, but some of obvious importance in this connexion are not available, having been lost or destroyed, as for example those to Maud Gonne, George Moore, and J. M. Synge. There are, at her request, none of the letters to Mrs. Yeats. However, the much that remains is of the highest interest. The letters are presented in six chronological sections, with a helpful biographical introduction to each, and when read in entirety support the impression made by the poetry of a man of great spiritual and emotional dignity, for Yeats, much as he needed to communicate and share experience, remains curiously aloof to his most intimate correspondents, never using them as a sort of receptacle for overflowing personal emotions; neither as letter-writer nor as poet did Yeats ever yield to complete abandon. In both these capacities he is an interesting contrast to Keats.

As usual, Yeats's sources have given rise to much scholarly activity. Allan Donaldson in *A Note on W. B. Yeats's 'Sailing to Byzantium'* (*NQ*) discusses the full implication of the 'dying animal' image in the third stanza, relating it to Yeats's theosophical theories about reincarnation, which he considers give the image a literal meaning.

Donald Pearce in *Yeats's 'The Delphic Oracle upon Plotinus'* (*NQ*) quotes the relevant passage from Porphyry's *Life of Plotinus*, in which the pleasures of Elysium are described, and indicates how Yeats adapted this, making it more dramatic by describing Plotinus's struggling to reach the Elysian delights, and not merely enjoying them.

Peter Ure in *Yeats and the Prophecy of Eunapius* (*NQ*) comments on some lines in *The Resurrection*, showing that Yeats drew upon F. Cumont's *Astrology and Religion among the Greeks and Romans*, and that the phrase 'fabulous, formless darkness' derives from Thomas Whitaker's *The*

[18] *The Identity of Yeats*, by Richard Ellmann. Macmillan. pp. ix+343. 25*s*.

[19] *The Letters of W. B. Yeats*, ed. by Allan Wade. Hart-Davis. pp. 938. £3. 3*s*.

Neo-Platonists, where it appears in that form, and not from Gibbon, who gives it in the original Greek.

Leo Spitzer writes *On Yeats's Poem 'Leda and the Swan'* (*Mod Phil*) in opposition to Hoyt Trowbridge's 'Longinian analysis' of the poem (*Mod Phil* li. 118–29), which he considers amounts 'not to a Longinian analysis of Yeats, but to a Yeatsian confirmation of Longinus'. Rather than to examine what is 'cataloguable' he prefers to search for the particular characteristics of the poem, and so analyses the 'rendering of the time-place sequence in the portentous event of the rape of Leda by the swan-god'.

Roland Blenner-Hassett in *Yeats' Use of Chaucer* (*Anglia*) examines the relationship between Yeats's moon symbolism in *A Vision* and Chaucer's use of astrological phenomena. He points out that Yeats was studying Chaucer intensively in the year 1910, and demonstrates that, though he never acknowledged the debt, he took some hints for the theories of the *Annus Mundus* from Chaucer, quoting especially from *The Franklin's Tale* (the passage concerning the 'eighte and twenty mansiouns' of the 'moone') and from *The Parliament of Fowls* (Scipio's dream). He claims that 'at some level of memory' Yeats's reading of Chaucer 'may have operated on his imaginative processes as he composed *A Vision* and such poetry as "The Phases of the Moon"'.

T. S. Eliot's sources and references have also inspired further note and comment. Kenneth Muir in *Kipling and T. S. Eliot* (*NQ*) publishes a suggestion first put forward by the late Wilfred Rowland Childe, for many years a lecturer at the University of Leeds, that *The Journey of the Magi* shows the influence of Kipling's story, *The Man who would be King*.

Robert D. Wagner, in *The Meaning of Eliot's Rose-Garden* (*PMLA*), observes that modern consciousness has exalted the imagination to a supreme position, and that the consequent attribution of mystical experience to a special faculty in man vitiates divine inspiration; which has its effect on the meaning of Eliot's 'moment in the rose-garden'. This symbolic moment is identified with Dante's meeting with Beatrice, when 'the world of spirit descended into the world of sense'; but Eliot, living in an age when the spiritual is not identified with the supernatural, cannot comprehend the moment. Reality can only be approached through the imagination. It lies beyond the mind. And we are distracted from it by our human life. In his exploration of words Eliot is shown to have reached the conclusion that reality is Incarnation, but he further develops the theory that 'In my beginning is my end'. To find that the new reality is 'continuous with the reality we left behind' is to 'escape the disillusion of a world for whom God can be no more than the imagination which creates Him'.

Harold E. Cook, in *A Search for the Ideal: An Interpretation of T. S. Eliot's 'Marina'* (*Bucknell Review*), follows the imagery through the poem to show how it symbolizes the poet's mental and spiritual experiences in the quest of his ideal, which is itself not clearly defined, is even doubted, but offers some permanent reality beyond that of the ship of life in which he voyages.

Cecil Day Lewis[20] has gathered all his poems into one volume covering the years 1929 to the present day (1954), but, as he points out in the Preface, with the omission of the last fourteen pages of *A Time to Dance* and all but two choruses of *Noah and the Waters*. In looking back over his

[20] *The Collected Poems* of C. Day Lewis. Cape. pp. 370. 21*s*.

work of the last twenty-five years he speaks of his surprise at finding so many 'buried selves', but is aware of constant themes which link these selves together, and which are themselves 'the personal tradition of the poet—his one continuity, defining and preserving, through every change of language, every change of heart, what is essential to him'. Reading these poems is to re-live the last twenty-five years, so closely does the poet echo the changing thoughts and values of the period.

Dylan Thomas is naturally stimulating many critics into definition and appraisal. Daniel Jones[21] in his Preface to *Under Milk Wood* gives an interesting account of its growth in the poet's mind, relating it to a broadcast talk on a small Welsh town given ten years ago. He points out that Thomas died before he was able to revise it, and that it was sent off to the B.B.C. with the 'omission of some projected ballads and unfinished material for the closing section'. The edition includes Notes on the Pronunciation (it being made clear that the language is Anglo-Welsh, as Thomas spoke no Welsh), and the Settings of the Songs.

Derek Stanford[22] writes a detailed guide to the understanding of Dylan Thomas's poems. He defines him as 'the least literary of poets', and traces his development from his early 'biological' period to the height of his achievement in *Deaths and Entrances* when he began to look outwards as well as inwards, and then notes that his later poems show his 'medium perfected but no development of inspiration'. *Under Milk Wood* comes as a natural result of the gradual tendency outwards towards drama. Stanford methodically holds up poem by poem for scrutiny and analysis, though wisely retreating from interpretation at times. He admits that the obscurity may at times be a 'leg-pull' but takes it to be more probably due to the imagination outstripping the intellect, and quotes Thomas's description of the way in which he allowed images to 'breed' in his mind. Perhaps this book fails to give a satisfying assessment of Thomas's whole achievement, but it is a useful guide to the grasp of detail.

Elder Olson[23] in a study based on lectures succeeds in indicating the broad essentials of Dylan Thomas's work in an admirably clear and satisfying manner. He finds it remarkable that the poetry has had its effect even before it is understood. Admitting that Thomas is unclassifiable, he nevertheless sees him as dealing with old themes, though in a new manner, and marked by a use of private myth and symbol; he has no social reference, he is unrelated to any tradition. Thomas's treatment of symbol is excellently expounded, and is related to the range of his imagination, which 'enters into areas of experience hitherto unexplored', and is therefore difficult for the reader to follow. Distinctions between metaphor and symbol, between melodrama and tragedy, are defined in a manner useful in any context, but particularly so in assessing Thomas, who is accorded truly tragic stature. He is shown also to possess the ease and disturbing quality of awesomeness. The weaknesses are fairly presented—'I find him often very noisy' —and one of these is the self-centredness of the poems—'Wherever his imagination takes him he sees nothing

[21] *Under Milk Wood, A Play for Voices*, by Dylan Thomas. Preface and Musical Settings by Daniel Jones. Dent. pp. ix+101. 8*s*. 6*d*.

[22] *Dylan Thomas, A Literary Study*, by Derek Stanford. Neville Spearman. pp. 194. 15*s*.

[23] *The Poetry of Dylan Thomas*, by Elder Olson. Univ. of Chicago Press and C.U.P. pp. vii+164. $3.25. 25*s*.

but himself'. However, Olson has persuaded the reader that there are elements of greatness in Thomas, whom he would never label as 'the least intellectual of poets', for his poems always display 'intense intellectual organization'. Aware of the limitations of a contemporary's judgement of a poet, he concludes: 'Whatever the fate of his reputation, this much we who have the first word may say: that he seemed to us one of the great artists of our time, and that, in his struggle from darkness to light, he uncovered darkness in us that we should otherwise not have known, and brought us to a light we should not otherwise have seen.' Prose paraphrases of certain poems are appended, and a bibliography has been compiled by William H. Huff.

R. N. Maud in *Dylan Thomas's Poetry* (*Ess Crit*) is concerned with the craftsmanship, with the rhetoric, and metrical devices—'rhythmical stresses falling where they would be heard in speech'; also with the deliberate distortions of syntax and word-order employed to gain the desired emphases, and with the prevailing attention to form and effects. In discussing the diction, Maud points out that unfamiliar words are seldom used, but that they become 'tantalizingly unfamiliar' when 'pressed by the poet into strange image-combinations'. Again the obscurity is seen to lie in the compressed, short-cut use of symbol and imagery, which carries suggestions beyond the reach of the ordinary imagination.

Roger Asselineau in *Dylan Thomas* (*Étud ang*) achieves by a simplicity and directness of approach a convincing estimate of the poet which forms a valuable introduction to his work. He is contrasted with other poets of the thirties in manner and matter; attention is drawn to the violence of his inspiration, to his apocalyptic vision, his essential qualities of vigour, intensity—and arrogance; to the shock and brutality of his openings. Asselineau finds the poet 'imprisoned at the centre of his own universe', singing of himself, and not only of himself but for himself (as Olson also points out), writing not for a reader, but 'to see more deeply into his own being'. And yet, it is emphasized, he is no surrealist, 'losing himself' in 'dreams and nostalgia'; he brings his dreams to light—even, one feels, shouting them to the world in a kind of protest against their intensity and under the pressure of necessity to define. For all his preoccupation with death and the passing of time, Thomas is seen to have fully accepted life.

Studies in poetry may be brought to a fitting, though not joyful, conclusion by J. W. Saunders's *Poetry in the Managerial Age* (*Ess Crit*). Fortified by impressive arrays of sobering statistics, the writer paints a picture of the present-day economics of poetry which reveals all the philistinism, prejudice, and paradox of this, the 'age of the common man, when everything depends upon the uncommon man'. An initial examination is made of the dwindling audiences for poetry, of the miserable sales it achieves—impressions of books of verse being no bigger now than they were in Elizabethan times, despite the enormous increase in population. This is set against the enormous increase in the reading public as reflected in the records of lending libraries, which public proves, however, to interest itself for the most part in technical works, and not in literature. It is a comment on the age that 'the majority of readers are pursuing some special course of study'. The mass audience for the poet has become a 'mirage'. Books sell well, nevertheless, in national crises; which is again, perhaps, a submerged comment on the deadening effect of the

ennui of everyday life in modern civilization. The poet today has to appeal to a specialized audience. Grasping statistics again, the writer finds that the great majority of poets are 'members of the profession of words'—'never has English poetry been so exclusively the province of University trained professionals of words'; 'poetry is inevitably University poetry'. Members of Parliament, subjected to a questionnaire, confessed to a general ignorance of and resentment towards modern poetry, chiefly because of its specialized style. This style is found to be due to poets 'refusing to dilute their poetry for the masses'. A rather despairing remedy for this lamentable state of affairs is suggested in the form of training in the critical reading of poetry, through such media as Extra-Mural courses; a not wholly inspiring or satisfying project, which smacks something too much of the blackboard. One is tempted to misapply Keats and to comment that 'if poetry comes not as naturally as leaves to a tree it had better not come at all'; and tempted again to resign oneself with Arnold to the fact that these are 'damned times'.

In many ways the drama does not present any more cheerful picture. It rightly engages only a very small proportion of criticism. Barrie has attracted two enthusiasts. Cynthia Asquith,[24] who was Barrie's secretary for twenty years, gives a close, affectionate personal impression of the man in his later years, throwing some light on the composition and reception of his work.

Roger Lancelyn Green[25] gives, whatever may be one's reactions to *Peter Pan*, a fascinating and scholarly study of a theatre tradition, and presents a unique example of continuity in production. He has traced with praiseworthy exactitude the genesis, sources, cuts, revisions, variants and parallels, the painstaking adaptations which Barrie made—always with an eye to stage business—finally to arrive at the definitive version, which is still reproduced in its original details of staging, and which still has applicants queueing up every year for parts which they have played for forty years and more. A glance at the cast lists for the first fifty years, as evidenced in the Appendix, 'will show how strong the sense of continuity has remained'; 'we still go to Dion Boucicault's production'. Green makes a bold stand in defence of Barrie and claims that he can in his own right and different genre be judged alongside, and need not give way to, Bernard Shaw. In this book a former actor has written a scholarly work, and has assembled his material with an academic eye to significances and essentials; he prints much unpublished material, including Barrie's scenario for a proposed silent film of the play. And the whole is warm with the glow of nostalgic affection felt by one who has himself appeared as 'one of the pirates'—an affection which few plays have stirred so continuously in their casts. And yet one cannot resist the comment that love is indeed blind, for in speaking of that other 'children's play', *Androcles and the Lion*, Green describes it as 'one of the weakest and silliest' of Shaw's works, and concludes: 'Only Shaw could have had the effrontery to compare his clowning with the immortal magic of Barrie's greatest play.' The book is sprinkled with attractive photographs, which reveal interesting changes of fashion in Peters and Hooks.

Despite such 'effrontery' Shaw continues to provoke (and to elude) ana-

[24] *Portrait of Barrie*, by Cynthia Asquith. Barrie. pp. viii+230. 15*s*.

[25] *Fifty Years of Peter Pan*, by Roger Lancelyn Green. Peter Davies. pp. xiv+250. 21*s*.

lysis. Arthur Nethercot[26] surveys, analyses, and classifies the characters, attempting to answer the oft-reiterated question as to whether they were anything more than 'mere mouthpieces'. It is claimed that they flourish with a vitality of their own within certain classifications into which Shaw fitted all human beings, those classifications being Philistines, idealists, and realists; with a further three categories for the women—the womanly woman, the pursuing woman, and the motherly woman. As for the Superman, Shaw envisaged, but never succeeded in creating him; perhaps he was baffled by difficulties connected with the soul.

Nethercot explores further ground in *Bernard Shaw, Philosopher* (*PMLA*), challenging Frank Harris's view that Shaw was no philosopher. He admits that Shaw does not evaluate or examine thoroughly all the many philosophers he quotes, but that he adapts philosophy to suit his various roles, which develop from that of artist-philosopher to artist-prophet, and finally to artist-biologist.

It is good to see a reprint of Una Ellis-Fermor's study of the Irish Dramatic Movement[27] which remains a standard work of reference, indispensable to the student of Irish drama, both for its historical data and for its assessment of playwrights. The first edition is substantially reproduced, with the addition of an extension to the last chapter, which covers the work of dramatists writing immediately before the last war. The Movement is seen in this last chapter to have sustained its continuity, and there are signs that 'even this is not the final phase and that a movement away from realism and towards fantasy is setting in again in the Irish drama of the present day'; an encouraging prospect, suitably in accord with the favourite symbol of the backbone and inspiration of the Movement, W. B. Yeats.

The greatest of the Irish dramatists is given perceptive treatment by C. Trividic in *John Millington Synge devant l'Opinion Irlandaise* (*Étud ang*), which examines the queer paradox that while no man had a greater love of his land than Synge, no writer was more vehemently decried by the Irish public. Trividic finds that Synge, being no 'literary absentee', such as many of his compatriots became, gives a true and firsthand portrait of a nation which has suffered centuries of oppression, that it is this psychology of oppression which colours his plays, and that he therefore portrays what is abnormal in his country, such as the perversion of moral values in *The Playboy*. For such a people the law is always the law of the enemy, and therefore unworthy of respect. (Could there be some comparison drawn here with the literature of the French resistance movement?) It is emphasized that Synge, unlike O'Casey, was no satirist, that he had no wish to reform the Irish, but saw their very vices to be a part of the richness of their nature. This honest portrait of themselves as themselves did not please the Irish, who were on the verge of applying their own reforms. They read into *The Playboy* a political bias which Synge did not intend, viewing the Irish as he did, purely as an artist. The conclusion is that 'for full appreciation by the nation Synge will have to wait till Ireland is more sure of herself, for he has made her faults too seductive'. In this, of course, Synge was being unexpectedly traditional, for in the accepted English view the Irishman had long been classified as a charming rogue.

The sole representative of contemporary English drama to receive atten-

[26] *Men and Supermen: The Shavian Portrait Gallery*, by Arthur Nethercot. Harvard U.P. pp. x+321. $5.

[27] *The Irish Dramatic Movement*, by Una Ellis-Fermor. Methuen. pp. xv+241. 18*s*.

tion is Christopher Fry, in Rudolf Stamm's *Christopher Fry and the Revolt against Realism in Modern English Drama* (*Anglia*). He begins with a brief sketch of the dichotomy between poetry and realism, and shows how Fry comes as 'the reaper of Eliot's sowing', bringing remoteness, the open air, ecstasy, and the mystery of God into the theatre. Not unnaturally Fry's use of language claims most attention, particularly his dramatic use of imagery, and his revival of dead metaphor (though Shaw pointed the way to this device many years ago).

Finally, Tom Fleming's Christmas play[28] deserves mention, as a sincere attempt to represent modern civilization faced with the eternal Christian mystery.

[28] *Miracle at Midnight, A Play with Carols for Christmas*, by Tom Fleming. Epworth Press. pp. 72. 6*s*.

XV. AMERICAN LITERATURE

By MARCUS CUNLIFFE

As usual 1954 saw the publication of a formidable quantity of work on American literature, the greater part of it naturally the product of America's own indefatigable scholars.

First, we should mention some items of general interest. Thomas F. Marshall provides a subject- and author-index[1] to the first twenty volumes of *American Literature*, that admirable journal of 'literary history, criticism, and bibliography' published by Duke University in co-operation with the American Literature Group of the Modern Language Association. Lewis Leary's compilation[2] is an extended version of a bibliography published in 1947, which covered the period 1920–45. It is a valuable survey of articles on American literature written in English (plus a slightly random sample of articles in other languages) that appeared in periodicals between 1900 and the close of 1950. Book reviews of the less ephemeral sort are included within the term 'article'. Though three-quarters of the space is devoted to individual authors, there are additional subject-lists under such headings as 'Foreign Influences', 'Regionalism', and 'Theater'. This is an indispensable guide.

An even more impressive monument to scholarship is provided by Jay B. Hubbell's book[3] from the same university, Duke, which has done so much —thanks in considerable measure to Hubbell himself—to establish American literature as a serious academic study. Duke University has in the process striven to defend and rehabilitate Southern writing, which many Southerners feel has been unjustly overlooked by a plethora of literary historians and critics from New England. In his long, compendious survey Hubbell, who discusses writing about the South as well as writing by Southerners, makes no attempt to hide his regional sympathies. He has some sharp things to say, for instance, on the Northern bias of Emerson, J. R. Lowell, and Harriet Beecher Stowe. But though he reveals a certain sectional asperity, there is nothing rabid in his approach. Hubbell readily admits that of all the scores of nineteenth-century Southerners whose lives and works he summarizes only two—Edgar Allan Poe and Mark Twain—can be called great. However, by sheer weight of evidence, learnedly and devotedly marshalled, he shows that the South before 1900 was less of a literary wasteland than we have tended to assume. His book concludes with a valuable critical bibliography.

Some of Hubbell's strictures against New England are echoed by Chard Powers Smith,[4] in his lively and polemical interpretation of New England culture and its effect—traced from the seventeenth century to the present day —upon America as a whole. Yet it is only the 'debased' Puritan spirit of the last hundred years or so that Smith deplores. In the main he is convinced that the best in American civilization

[1] *Analytical Index to 'American Literature', 1929–1949*, comp. by Thomas F. Marshall. Duke U.P. and C.U.P. pp. vii+154. $5. 40*s*.

[2] *Articles on American Literature, 1900–1950*, comp. by Lewis Leary. Duke U.P. and C.U.P. pp. xv+437. $7.50. 56*s*. 6*d*.

[3] *The South in American Literature, 1607–1900*, by Jay B. Hubbell. Duke U.P. and C.U.P. pp. xix+987. $10. 75*s*.

[4] *Yankees and God*, by Chard Powers Smith. New York: Hermitage House. pp. 528. $6.50.

derives from Puritanism. He is accordingly hostile to the South. Another view of New England is provided by a collaborative volume on the Harvard Divinity School[5] from its tentative beginnings in 1811 up to 1953. It is quite properly a work of local piety; but the student of literature will gather from it something of the institutional spirit of Harvard, and glimpse (though all too briefly) such rebels as Emerson and Theodore Parker, from the unfamiliar vantage-point of orthodox Unitarianism. And, finally, we must mention a brave but unsuccessful attempt, by the late Morris R. Cohen,[6] to sum up the whole sweep of American intellectual development. He died before completing the task. Indeed, it could perhaps never have been completed, even by a philosopher as brilliant and omnivorous as Cohen, especially since he sought to give an impression of contemporary thought in addition to its intellectual genealogies. The result, inevitably, is a book of shreds and patches, some splendid (as when Cohen covers philosophy and legal thought), some threadbare (as when he tackles American history and aesthetics). Taken in conjunction with these other general works, it is a reminder of the energy and diligence of American scholarship; and, too, of the ways in which American literary scholarship often concerns itself with what to the European may seem non-literary matters: theology, regional differences and antagonisms, colonialism in culture, the problem of national identity and so on.

By contrast, English contributions of a general nature to American literature seem less considerable, both quantitatively and in degree of 'engagement'. Two should be noted for 1954: the 100-page special number of the *TLS* (17 Sept.), *American Writing Today*, and Marcus Cunliffe's Pelican survey.[7] The *TLS* issue consists of a large number of articles, ranging in quality from excellent to mediocre, and in subject from the New Criticism to the comic strip. Over thirty previous *TLS* reviews of important American books are also reprinted. The total effect is somewhat miscellaneous, and a trifle repetitive. Still, the issue hardly deserves to be dismissed, as it has been by one American critic, as a collection of 'thin journalistic maunderings'.

American colonial literature has one of its finest scholars in Perry Miller. This year has seen the welcome reissue of his book on the intellectual bases of seventeenth-century New England,[8] while 1953 marked the publication of a most impressively erudite companion-volume.[9] In the latter he reviews the struggle of Puritanism, from about 1650 to 1730, to maintain its narrow covenanting ideal in face of the expansive secularism of the New World. With an abundance of illustration, Miller demonstrates how the New England leaders saw their theocracy weaken through very success, and how they attempted to scold their followers into piety by means of such 'jeremiads' as Cotton Mather's *Magnalia Christi*

[5] *The Harvard Divinity School: Its Place in Harvard University and in American Culture*, by Conrad Wright, Sydney E. Ahlstrom, Levering Reynolds, Jr., Ralph Lazzaro, Willard L. Sperry, and George Huntston Williams, ed. by George Huntston Williams. Boston: Beacon Press. pp. xvi+366. $5.

[6] *American Thought: A Critical Sketch*, by Morris R. Cohen, ed. and with a Foreword by Felix S. Cohen. Glencoe, Illinois. The Free Press. pp. 360. $5.

[7] *The Literature of the United States*, by Marcus Cunliffe. Penguin Books. pp. 384. 3*s*. 6*d*.

[8] *The New England Mind: The Seventeenth Century*, by Perry Miller. Harvard U.P. and O.U.P. pp. xi+528. $6.50. 52*s*.

[9] *The New England Mind: From Colony to Province*, by Perry Miller. Harvard U.P. (1953) and O.U.P. (1954). pp. xiv+513. $6.50. 52*s*.

Americana. Miller's book, which has every desirable quality except literary grace, reinforces the impression that Cotton and his father Increase Mather are central figures in early American intellectual history. Cotton Mather is the subject of a well-written, rather ironical vignette by Katherine Anne Porter, *A Bright Particular Faith: A.D. 1700* (in *Perspectives 7*), which describes the conflicting emotions of Mather during the illness of his young wife Abigail. The scene of his wife's deathbed becomes 'a battlefield where Mather fought another of his distinguished engagements with God'.

Turning to the nineteenth century, we find ample evidence of the continued revival of interest in James Fenimore Cooper. There is very handsome evidence in the shape of Allan Nevins's abridgement of the Leatherstocking novels.[10] The edition is beautifully printed, and embellished with fluent drawings by Reginald Marsh. Nevins brings together *The Deerslayer*, *The Last of the Mohicans*, *The Pathfinder*, *The Pioneers*, and *The Prairie*, so as to furnish a more or less continuous narrative, focusing upon Leatherstocking (Natty Bumppo) as the main actor in the drama and omitting whatever parts of the novels seem to him peripheral. This cutting has been sensibly though drastically carried out, and the editor gives a summary of each omission. He provides a useful introductory essay, and a good bibliography (though the biography of Cooper by James Grossman might have been included). In short, an admirable anthology of one side of Cooper's work. Other and more complicated aspects are explored by Marius Bewley in *Fenimore Cooper and the Economic Age* (*American Literature*). Bewley holds that Cooper is one of America's best nineteenth-century novelists, worthy of comparison with Hawthorne and Henry James; and that, as with these others, in 'much of Cooper's writing there is a fundamental . . . tension that grows out of his sense of American society and history'. This article discusses Cooper's three 'European' novels (*The Bravo*, *The Heidenmauer*, and *The Headsman*), in the belief that though not masterpieces they are nevertheless a striking statement of Cooper's democratic principles. A democrat in Europe, a conservative at home: this is Cooper's fate. No less than twelve different views of him are presented in a special commemorative issue of *New York History*. Among these are capable essays by William Thorp on Cooper's reputation outside America; by Robert E. Spiller on Cooper as a social critic; by William Charvat on Cooper as a professional writer; and by James Grossman on Cooper's rather embittered relations with the American press. There are also articles on Cooper as a landowner and as a naval historian, and on his historically inaccurate presentation of American Indians.

No major work on Poe has appeared in 1954. Writing in *Nineteenth-Century Fiction*, on *Poe's Two-edged Satiric Tale*, William Whipple examines *The System of Dr. Tarr and Prof. Fether* (1845). This is a satirical story about a French lunatic asylum, whose inmates lock up their keepers, and convince a gullible traveller that they themselves are the authorities. In part, Whipple points out, Poe is poking fun at the then popular theory of the 'soothing system' in asylum management. But he is also, Whipple convincingly suggests, delivering a veiled attack upon Charles Dickens, who in his *American Notes* wrote a sympa-

[10] *The Leatherstocking Saga*, by James Fenimore Cooper, ed. by Allan Nevins. New York: Pantheon, and London: Collins (1955). pp. x+833. $7.50. 35*s*.

thetic account of a visit to an asylum in Boston where the 'soothing system' was in operation. A subsequent letter in the same periodical, by Ada B. Nisbet, offers further evidence in support of Whipple's suggestion. There is something a little sad in this interesting minor revelation. For the tale in question is not up to much; and if Poe did intend to assail Dickens, then this would seem to suggest that he was altogether too stealthy, if he had to wait over a century for someone to spot the connexion.

The major New England writers have all received respectful scrutiny, and one or two lesser figures have been brought into the limelight. Work on Ralph Waldo Emerson and the Transcendentalists includes a lucid little book by Charles R. Metzger.[11] In linking the aesthetic views of Emerson with those of his sculptor friend Horatio Greenough, Metzger follows up an idea first developed in F. O. Matthiessen's *American Renaissance* (1941). He shows how Emerson arrived at the notion of beauty as an expression of organic function; how he and Greenough agreed that current definitions of beauty were narrow and artificial; how Emerson's arguments suffer from his habit of expanding his terms until they all tend to become vaguely synonymous with God, or Nature; but how he and Greenough, in relation to literature and architecture respectively, outlined theories that have had much relevance for those who came after. Metzger's juxtaposition of the two men and their ideas is a little too neat to be true, and he might with advantage have brought in rather more of Emerson's writings. Still, given the brevity of his book he has performed a useful service. In another small book[12] J. Russell Reaver examines Emersons' creative processes, chiefly in the latter's poetry, in the light of what Freud and Jung have said about the subconscious or unconscious mind. He sets out at a leisurely pace, goes through Emerson at an uncomfortably rapid trot, and winds up with the somewhat breathless conclusion that Emerson's theories are superior as well as antecedent to those of modern psychologists. That may be so; but Reaver has not made his case. Against one's better nature one recalls the saying that ideas are not responsible for those who embrace them.

This year was the centennial of the publication of Henry David Thoreau's *Walden*. Two books have met the occasion. William Condry,[13] an Englishman, offers an agreeable brief biography that can be recommended as an elementary introduction to Thoreau. Since Condry writes as a naturalist, though, and since he states that the 'enduring core' of Thoreau is 'the naturalist in him', it is a pity that we learn nothing new of Thoreau in this direction. The other book[14] is an admirably varied collection of reviews and articles. The first contribution, chronologically, is a contemporary review of Thoreau's *Week on the Concord and Merrimack Rivers* (1849), from the New York *Tribune*. The last is an article (1951) on Thoreau as an ecologist and conservationist. In between, along with the well-known tributes or reprimands of Emerson, Lowell, and R. L. Stevenson, there are

[11] *Emerson and Greenough; Transcendental Pioneers of an American Esthetic*, by Charles R. Metzger. Univ. of California Press and C.U.P. pp. 153. $3. 22*s*. 6*d*.

[12] *Emerson as Mythmaker*, by J. Russell Reaver. Univ. of Florida Press. pp. x+106. $2. (paper covers).

[13] *Thoreau*, by William Condry. Great Naturalists Series, ed. by R. M. Lockley. London: Witherby. New York: Philosophical Library. pp. 114. $3.50. 9*s*. 6*d*.

[14] *Thoreau: A Century of Criticism*, ed. by Walter Harding. Southern Methodist U.P. pp. x+205. $3.75.

several that are less familiar but no less fascinating (including a half-way 'recantation' by Stevenson). There are some crisp anonymous reviews, a fine essay by Paul Elmer More, a knowledgeable study of *Maine Woods* by Fannie Eckstorm (a native of Maine), a good discussion of Thoreau's poetry by Henry W. Wells, and an intelligent if slightly tortuous analysis by Stanley Edgar Hyman (1946) of Thoreau's place 'in the great stream of the American tradition, the mythic and non-realist writers, Hawthorne and Melville, Mark Twain and Henry James, . . . Hemingway and Faulkner'.

A good many American critics feel that there is some such stream, yet not many would at present consider Thoreau as part of it, still less Emerson. Much more study is being devoted to the 'Puritan' rather than the 'Transcendental' element in American literature: to authors, that is, who are concerned with evil, guilt, original sin, and the like, and with the 'symbols' used to express these. B. Bernard Cohen, in *Emerson's 'The Young American' and Hawthorne's 'The Intelligence Office'* (*American Literature*), seeks to prove that the two men were in close sympathy, at any rate during the period 1842–4, when both were living in Concord. It is a mark of the new climate that he should be compelled to stress what to a previous generation of literary historians was a quite obvious link. It is true that not all work on Hawthorne plunges into the soul's recesses. Chester E. Eisinger, for example, writing on *Hawthorne as Champion of the Middle Way* (*New England Quarterly*), concedes that Hawthorne 'accepted the tragic view of life', and that like many other writers he is more effective when dealing with failure and despair than with success and affirmation. Yet, he argues, Hawthorne stands somewhere between hedonism and Puritanism in his 'level-headed recognition of the mixed quality of life', and emerges 'as an advocate of moderation, even of pedestrianism'. And in his account (*New England Quarterly*) of *The Writing of 'The Scarlet Letter'*, Hubert H. Hoeltje places Hawthorne squarely among the political squabbles of his native Salem. Hoeltje explains Hawthorne's dismissal from his post as Surveyor of the Salem Custom House as an unedifying local intrigue, in which Hawthorne took no direct part, but which resulted in a great deal of publicity as Hawthorne's friends took up the cudgels. This publicity, it is suggested, was by a happy irony largely responsible for the gratifying sales of *The Scarlet Letter* when it was published a few months afterwards. However, a perhaps more characteristic example of current Hawthorne study is provided by Roy Harvey Pearce's article (*ELH*) on *Hawthorne and the Sense of the Past: or, the Immortality of Major Molineux*. As its title may indicate, this is an ambitious analysis of what Pearce regards as the significant themes in Hawthorne. The first, which he views as a neglected minor theme, is 'the imputation simultaneously of guilt and righteousness through history', which constitutes (in the Jamesian phrase) Hawthorne's 'sense of the past'. The second, Hawthorne's major theme, taken up in his middle years, is 'the discovery and acceptance of guilt (and righteousness too) in the present'. The first, developed with particular reference to *My Kinsman, Major Molineux*, is conceived of as the 'Molineux theme', to which the second is a 'counter-theme'. This notion seems respectable enough. But the stages by which Pearce arrives at his thesis are less acceptable. He starts with the fact that there was an actual, historical Molineux in pre-Revolutionary Boston who was a fanatical patriot, not—as in the story—a Loyal-

ist. This is supposed to indicate the subtle, double intent of Hawthorne. Pearce may be right; yet the present writer, caught in his wash, cannot keep up with him. Falling behind, he turns to the meticulous scholarship of Edward H. Davidson.[15] *Doctor Grimshawe's Secret* existed at Hawthorne's death merely as a mass of manuscript, embodying half a dozen short preliminary sketches and two long drafts, the second of these a 'thorough reworking and expansion of about half the narrative of the first version'. He abandoned the novel in 1861, and enjoined his heirs to burn all his unfinished manuscripts. They disregarded the instructions, publishing this and two other posthumous novels according to their own arbitrary editorial notions. Portions of the manuscripts were sold to collectors. It is a sorry tale; and Davidson frankly recognizes that 'To present to the world an artist's clumsy, fumbling efforts', as he has done by reassembling and publishing the various manuscripts, is 'a violation'. Yet no one will blame him, though if they have read his earlier volume, *Hawthorne's Last Phase* (1949), they will know how painfully Hawthorne reveals his uncertainty, as he pauses in the narration to harangue himself—almost as in a private diary. In Davidson's careful edition we see how Hawthorne became the victim of his own symbols. Bloody footprints, giant spiders, coffins full of golden hair: these are the symbols that he tries in vain to use in a novel whose purpose is to juxtapose the Old World and the New. Why in vain, though? Davidson suggests that by about 1860 Hawthorne had 'exhausted himself of his limited budget of subjects', and moreover 'may well have reached the end of everything he had to say concerning the moral nature of man'.

Among other New Englanders, Harriet Beecher Stowe and Francis Parkman are the subject of sympathetic studies.[16] The renewal of interest in Mrs. Stowe is in part attributable to Edmund Wilson, who in the *New Yorker* has published some brilliant revaluations of Mrs. Stowe and some of her little-known contemporaries. It is also accountable in terms of the general interest in Puritanism. Thus in his absorbing book Charles H. Foster presents her as being—unlike Hawthorne—'precisely rather than loosely Puritan. Her whole life was a struggle with the premises Jonathan Edwards established. . . . Original sin, predestination, freedom of the will, the burning necessity for a sincere conversion, grace, heaven, and hell: these were her primary points of reference as she carried out "symbolic action" in writing her novels.' Now and then one feels that Foster strains probability in his determination to account for everything that Mrs. Stowe does and says as a logical outcome of Edwardian Calvinism. But this is only a minor fault. Harriet Beecher Stowe is an extremely interesting figure, whose New England novels (*The Minister's Wooing*, *Oldtown Folks*, and others) have been overshadowed by the spectacular prominence of *Uncle Tom's Cabin*. Foster's book shows that these works deserve serious reconsideration, though we are not likely to decide that any is a masterpiece. As for Francis Parkman, Otis A. Pease[16] advances no particular thesis except that Parkman is a first-rate historian. Explaining

[15] *Hawthorne's 'Doctor Grimshawe's Secret'*, ed. with an Introduction and notes by Edward H. Davidson. Harvard U.P. and O.U.P. pp. vii+305. $5. 40*s*.

[16] *The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism*, by Charles H. Foster. Duke U.P. and C.U.P. pp. xviii+278. $4.50. 34*s*.

Parkman's History: The Historian as Literary Artist, by Otis A. Pease. Wallace Notestein Essays, vol. i. Yale U.P. (1953) and O.U.P. pp. xi+86. $3. 24*s*.

why Parkman's writing 'has endured longer than that of his contemporaries among historians', Pease takes note of Parkman's passionate interest in active experience. Adventurous as a youth, Parkman became an invalid who managed in his histories to relive or to imagine the sensations of bygone explorers and soldiers in the American forest wilderness. To this imaginative faculty must be added Parkman's wide use of source-material, and his success in developing a narrative prose-style that is admirably direct and resourceful. In his clear little book Pease communicates to the reader something of the enthusiasm that he has evidently felt for Parkman's superb series.

At least a dozen books on Melville have appeared within the last few years. Perhaps it is a sign of diminished critical interest that none was published during 1954. However, mention should be made of a fascinating compilation by his granddaughter, Eleanor Melville Metcalf,[17] that came out in 1953. It consists of letters, diary excerpts, &c., by, to, and about Melville, interspersed with a sort of running commentary by the editor. Most of the material has already been printed elsewhere, but never in such convenient form; and the new material includes an excited letter from Hawthorne's wife to her mother, in praise of their new friend Melville. What this book does is to put Melville into his family circle. Through their eyes, he is a baffling figure, irritable, excitable, and unreliable.

If there have been no full-length studies of Melville during 1954, there are a considerable number of articles that deserve mention. In *NCF* Joseph J. Firebaugh writes on *Humorist as Rebel: the Melville of 'Typee'*. This article may have some value as a counterbalance to the symbol hunters who see little but torment and tension in Melville. But in extolling the breezy, polysyllabic humour of Melville's early work it neglects to point out how many other authors of the time, popular and would-be popular, wrote in this sort of vein. The *Two Moby-Dicks*, by George R. Stewart (*American Literature*), is an ingenious and important essay. A number of critics have speculated on the unevenness of *Moby-Dick*, and have gone on to suggest the likelihood that it was extensively revised. In his detailed examination of the novel, Stewart attempts to be more specific. His opinion is that of the book as we now know it, the first fifteen chapters represent (with a few additions) Melville's original version; that the next seven chapters are 'transitional'; and that the remainder of *Moby-Dick* sees the working out of a far more lofty and elaborate plan. Stewart concedes that this framework rests almost entirely upon internal evidence: the external evidence tells us little more than that Melville took what was for him an unusually long time to write the book, and wore himself out in the process. Still, whether or not one agrees with the minor details of Stewart's thesis, his main argument seems brilliantly convincing. He picks out for special emphasis a paragraph in Chapter XVI which 'brings in for the first time almost all the ideas which are seen in the character of Ahab later in the story. . . . Melville here seems suddenly to take fire, to see his way toward the device of poetic language, to catch the conception of a great tragic character, to see a kind of tragic flaw that at the same time can exist in that character and produce the tragedy.' No serious student of Melville should overlook Stewart's article. The same issue of *American Literature* contains three other con-

[17] *Herman Melville: Cycle and Epicycle*, by Eleanor Melville Metcalf. Harvard U.P. (1953) and O.U.P. pp. xvii+311. $5.50. 45*s*.

tributions on *Moby-Dick*. In these, James Dean Young examines *The Nine Gams of the 'Pequod'* so as to show how each of these 'gams' (meetings at sea with other ships) forms 'a focal point in the action'; Don Geiger, in *Melville's Black God: Contrary Evidence in 'The Town-Ho's Story'*, discusses Chapter LIV of *Moby-Dick* as an example of Melville's so-called 'quarrel with God'; and William H. Hutchinson (*A Definitive Edition of 'Moby-Dick'*) decides that, despite a certain number of small errors, the 1952 edition of *Moby-Dick* published in New York by Hendricks House is worthy to stand as *the* edition. Another insight into this novel is provided by Frederick S. Rockwell (*NCF*). Writing on *De Quincey and the Ending of 'Moby-Dick'*, he notes that Melville read and greatly admired De Quincey's *Opium Eater*, and, subsequently, it would seem, the latter's *Mail-Coach* essays. He maintains that the hectic dream-mood of these essays has its counterpart in *Moby-Dick*, which Melville was writing in 1850, and that particular episodes recall the closing paragraphs of *Moby-Dick*. One wonders whether a study of the stage-coach scenes in Melville's next novel, *Pierre*, might also hint at a connexion with De Quincey. Finally, Walter E. Bezanson's article (*ELH*) on *Melville's 'Clarel': the Complex Passion* gives a clear outline of the plan and themes of that strange poem.

On Walt Whitman, the chief contribution of the year is a massive work by Roger Asselineau.[18] Beginning with the publication of *Leaves of Grass* in 1855, Asselineau devotes the first half of his book to what he calls 'la création d'une personnalité': in other words, to a consideration of Whitman's life in relation to his literary endeavours. In the second half Asselineau discusses 'la création d'une œuvre': namely, Whitman's inner life, and the development of his views (on sex, death, democracy, and so on) as well as of his techniques. This divided treatment, though an orthodox one in French literary scholarship, seems unfortunate: it is clumsy and involves a certain amount of repetition. However, in almost every other respect Asselineau's book is excellent. It is thorough, admirably documented, pleasingly written, and full of acute judgements. Whitman emerges as a lonely, disappointed, upright man, well aware that his former high hopes had not been realized, anguished by the problem of his homosexuality, failing (unlike, say, Goethe) to extend his powers as he grew older, yet achieving an extraordinary serenity through the medium of his art. There is nothing startling in this synthesis. But if there were, one might have less confidence in the rightness of Asselineau's estimate. Other work on Whitman includes a note on *Walt Whitman and the Locomotive* by G. Ferris Cronkhite (*American Quarterly*), and an intelligent analysis by Georgiana Pollak (*College English*) of *The Relationship of Music to 'Leaves of Grass'*. She contends that this relationship 'lies in the resemblance of Whitman's rhythm to the semi-musical rhythm of recitative rather than to the even-measured rhythm of pure music. The connexion of Whitman's rhythm with this music should be accepted; otherwise the entire individuality of his poetic style will be irrevocably lost. On the other hand, the musical character of his rhythm represents no mysteriously wrought poetic emulation of musical compositions.'

On Mark Twain we are again indebted to Roger Asselineau.[19] Three-

[18] *L'Évolution de Walt Whitman après la première édition des Feuilles d'Herbe*, by Roger Asselineau. Paris: Didier. pp. 567. Fr. 2,000.

[19] *The Literary Reputation of Mark Twain*

quarters of his book is given over to a very useful critical bibliography, arranged chronologically from 1870 to 1952 but fullest after 1910 (the year of Twain's death). The items are numbered in sequence; there are 1,333 of them, and they embrace Europe as well as America. In the other part of his book, however, Asselineau confines himself to a description of Twain's reputation in the United States, for the reason that no European scholar has yet published a full-length study of Twain. Since 1910, 'Twain has passed from the hands of the hagiographers into those of the critics, after some rough handling by the debunkers and psycho-analysts of the twenties. . . . 1950 was a decisive year . . . since within a few months T. S. Eliot rendered homage to *Huckleberry Finn* and a distinguished academic critic [Lionel Trilling] officially dubbed Mark Twain "a literary artist".' A more sprightly and readable approach to Twain is provided by Jerry Allen.[20] She has taken from Twain's writings (including his correspondence) whatever could be regarded as autobiographical, whether in fictional form or not. Sometimes paraphrasing this material, and sometimes quoting it directly, she produces an account of a curious composite figure, half real, half mythical. The trouble with her method is that Twain's quasi-autobiographical writing, while often delightful, simply cannot be used as a reliable guide to his life. Still, if one reads *The Adventures of Mark Twain* as a novel rather than as a biography (certainly for the first half of the book), then it has an undeniable attraction. Indeed, it is so attractive that a pedagogue cannot help thinking of it as a type of poisoned fruit that may ensnare his hapless students. No such insidious threat is concealed in Edgar H. Goold's *Mark Twain on the Writing of Fiction* (*American Literature*), a rather humdrum recapitulation of Twain's belief in the importance for the novelist of experience and verisimilitude; nor in Alexander Jones's *Mark Twain and Freemasonry* (*American Literature*) which with understandable diffidence hints that Twain's Masonic interests may have influenced what he wrote about religious belief; nor in Arthur L. Vogelback's *Mark Twain and the Fight for Control of the 'Tribune'*, which reprints a facetious poem by Twain on the various candidates for the editorship of the New York *Tribune* in 1873. Another brand of Twain scholarship is represented in *Remarks on the Sad Initiation of Huckleberry Finn*, an article by James M. Cox (*Sewanee Review*). Unlike some recent critics, Cox agrees with T. S. Eliot and Lionel Trilling that, with the reappearance of Tom Sawyer, *Huckleberry Finn* ends with 'inexorable and crushing logic'. He sees the novel as a 'conscious continuation and extension of *Tom Sawyer*, though at a more profound level'. Its themes are death and rebirth. In staging his own 'death', Huck remains dead until he is 'reborn' as Tom Sawyer, and then finally regains his own identity. This is a modish article, yet it contains some original ideas.

There is no slackening in the output of work on Henry James, by critics or literary historians. The critics have been particularly resourceful; and of the three phases of James that have been labelled James I, James II, and James the Old Pretender, the last of these naturally enough proves the most fruitful. There is only space here for brief mention of a few out of many

from 1910 to 1950: a critical essay and a bibliography, by Roger Asselineau. Paris: Didier. pp. 241.

[20] *The Adventures of Mark Twain*, by Jerry Allen. Boston: Little, Brown; and London: Weidenfeld & Nicolson. pp. xii+359. $4.50. 18*s*.

articles. In *South Atlantic Quarterly* Maurice Beebe on *The Turned Back of Henry James* argues that the isolation of James was not so much an individual inadequacy, caused by some inner weakness, as rather an example of the successful detachment necessary to every major artist. Dorothea Krook's three sensitive articles (*Cambridge Journal*) examine first the general *Method of the Later Works of Henry James*, then concentrate in turn upon *The Wings of the Dove* (to show how he evokes a flashy magnificence in order to heighten the pure quality of his heroine) and upon *The Golden Bowl* (as a tragic drama of 'sin, expiation and redemption'). Some similar points are made by Ernest Sandeen (*PMLA*) in *'The Wings of the Dove' and 'The Portrait of a Lady': a Study of Henry James's Later Phase.* In *Morals and Motives in 'The Spoils of Poynton'* Patrick F. Quinn (*Sewanee Review*) insists that whereas James intended his heroine to be heroically high-minded she strikes the reader as irritatingly high-handed. Finally, two textual notes: *An American in Paris*, by Isadore Traschen (*American Literature*), demonstrates how in revising *The American* James sought to emphasize and elaborate on the innocence of the hero, Christopher Newman; and *Henry James's Revisions for 'The Ambassadors'*, by S. M. Humphreys (*NQ*), comments on how the original magazine version gained several additions in book form. James's friend W. D. Howells, who sank into comparative neglect after his death in 1920, has now come back into some prominence and is the subject of a very satisfactory study by Everett Carter.[21] After a short biographical introduction, Carter deals with Howells's literary career from its origins to the early 1890s, paying special attention to *A Hazard of New Fortunes* (1890), which he considers Howells's finest novel and the climax of Howells's career. Earlier chapters examine the attack on sentimental fiction launched by Howells, Twain, and others; then the book discusses the emergence of the Howellsian brand of realism, as something shared with the early Twain. In the closing sections Carter indicates the limits of Howells's influence over other authors, and the limitations of his vision. Howells and his associates were, we are told, 'essentially comic writers whose satire was based firmly upon . . . their . . . allegiance to the American culture in which they found themselves'. In this he differs, of course, both from the majority of his American successors and (in another direction) from his great contemporary Henry James. Carter's thesis seems thoroughly sound. He resists the temptation to overvalue Howells, placing him in his times and seeing him in perspective. This book is the fullest study so far written on Howells; it is also a useful addition to the relatively few general works that survey American literature after the Civil War.

Following Carter's book it is logical to list one by Maxwell Geismar,[22] the third in his projected five-volume history of the American novel. In this volume Geismar concentrates upon five writers—Frank Norris, Stephen Crane, Jack London, Ellen Glasgow, and Theodore Dreiser. He treats them as 'ancestors' of such modern novelists as Hemingway and Faulkner, and as 'rebels' against their time. Geismar has many virtues as a critic. He knows his subject thoroughly, yet has no tinge

[21] *Howells and the Age of Realism*, by Everett Carter. Philadelphia: Lippincott. pp. 307. $5.

[22] *Rebels and Ancestors: The American Novel, 1890–1915*, by Maxwell Geismar. Boston (1953): Houghton Mifflin; and London: W. H. Allen. pp. xii+435. $4.50. 25*s*.

of academic fussiness. He is fertile in ideas; he makes some acute observations, for example, on Crane's religious background, and on the febrile, neurotic fervours of Norris and London. The chief defect of the book, apart from its too-casual prose style, is that it does not quite offer what its title implies. The five studies remain a little distant from one another. Four of them are joined by parallel elements in their subjects' work; but the fifth, on Ellen Glasgow, remains somewhat isolated. The 'rebellion' of each author is treated almost as a psycho-analytical case history; and though Geismar is too shrewd to be led wildly astray by his method, he does tend now and then to confuse the classification of neuroses with the evaluation of literary merit. These faults, however, are not grave ones; Geismar says a great deal that is fresh and relevant. Some of the same ground is covered by Grant C. Knight,[23] in a work that forms a sequel to Knight's *The Critical Period in American Literature, 1890–1900* (1951). As in his previous study, he reveals a remarkably wide knowledge of his period. What Geismar treats intensively he displays extensively, ranging from *The Trail of the Lonesome Pine* to Ida Tarbell's *History of the Standard Oil Company*. He is also most dexterous in organizing such disparate material around a central theme. In this case the word 'strenuous' provides his text. He has in mind especially such figures as Theodore Roosevelt and Jack London, though he brings the 'muckraking' journalists and novelists within his scheme of things. Henry James stands out in the narrative as a rather lonely island amid so much bustle. This is a good book to read in conjunction with Geismar. It has the added merit of a plump bibliography. Another book on roughly the same period may be regarded as a 'source': the first volume of an autobiography by the literary historian Van Wyck Brooks[24] It takes his story from his birth in 1886, through his college years at Harvard and two spells in pre-war England, up to the New York of 1914–15. Brooks's first composition, we learn, was an essay on Uccello, written when he was 14; for years his enthusiasms were reserved for medieval Italy or eighteenth-century England. 'Invariably one heard of Thackeray, rarely of Hawthorne,—Carlyle, not Emerson,—Charles Lamb rather than Thoreau; and merely to have mentioned this would have been thought chauvinistic, a word that was applied to me when later I did so.' Brooks seems to have met every author of the day. By a kind of dizzying though fascinating chain-reaction, mention of one author sets off an anecdote or a quotation on another. One regrets that there is no index. With these three books, each valuable in its way, may be classed Bernard Duffey's study of the Chicago literary scene in the period 1890–1920.[25] Duffey distinguishes between a first wave of creative effort, beginning in about 1890 with such writers as Henry B. Fuller, Eugene Field, and Hamlin Garland, and a second, more powerful impulse represented by Carl Sandburg, Sherwood Anderson, Edgar Lee Masters, and Vachel Lindsay as well as by such periodicals as *Poetry* and the *Little Review*. 'In the first case the mode was that of uplift and reform. In the second, separation and rebel-

[23] *The Strenuous Age in American Literature, 1900–1910*, by Grant C. Knight. Univ. of N. Carolina Press and O.U.P. pp. ix+270. $4.50. 36*s*.

[24] *Scenes and Portraits: Memories of Childhood and Youth*, by Van Wyck Brooks. New York: Dutton; and London: Dent. pp. viii+243. $4.50. 25*s*.

[25] *The Chicago Renaissance in American Letters: A Critical History*, by Bernard Duffey. Michigan State College Press. pp. v+285. $6.50.

lion. As the second was more radical than the first, it failed to recognize any real kinship.' Here is one clue to the eventual weakening of the second impulse, which in its turn was to be repudiated by later writers, or scattered by the 'emigration' to New York of some of its own leaders. On the eve of the 1914 War Chicago maintained an astonishingly vigorous intellectual life, which was at once regional and cosmopolitan. For the first time Duffey provides a full account of this life in its heyday, and of the reasons why it failed to last. The story holds a close if melancholy interest for students of American letters; one thinks of Scott Fitzgerald's well-known observation that there are no 'second acts' to American lives. An article by Elwood P. Lawrence (*American Quarterly*) is appropriately entitled *Fuller of Chicago: A Study in Frustration*. Fuller was by no means typical of the 'Chicago Renaissance' (a misleading phrase, since something was in fact being born out of nothing). But, as Lawrence shows, his was the misery of the artist who disliked his environment so much that even to say so in print gave him little release. One of his stories, referred to by Lawrence, describes the vain endeavours of some Chicago artists to provide suitable decorations for the new home of the Grindstone National Bank. The bank's directors reject their sketches; and the artists' only satisfaction comes shortly afterward, when the Grindstone fails. This is not the mood of, say, Carl Sandburg, and it is certainly not the dominant mood of present-day Chicago; yet it is part of the picture that Duffey draws. A rather less bleak account of one of Fuller's contemporaries is supplied by John Harvey (*Étud ang*). In *Contrasting Worlds: a Study in the Novels of Edith Wharton*. In this warmly appreciative article Harvey considers Edith Wharton as one whose 'major achievement is the satiric revelation of a collapsing society', that of New York. Her problem, like that of other satirists, is to stand far enough distant from her subject. Her solution, Harvey argues, is found in Europe, where she lived for many years, and especially in France, whose novelists she preferred to those of England. Harvey's thesis is not completely convincing, but it is well argued and contains enough asides to furnish half a dozen articles. Finally at this point we may mention a praiseworthy contribution by Blanche Gelfant.[26] Her aim is 'to introduce a concept of a literary genre, the twentieth century American city novel. . . . Underlying the concept . . . is a concept of the American city as a distinctive and peculiarly modern way of life. . . .' One's doubts are immediately aroused. Can there be such a genre? And if so, can one isolate a specifically *American* version of it? The author soon allays suspicion, so clear and firm is her grasp of the subject. Thus, she does not try to bring all city-fiction into her canon. Her concern is with novels in which the quality of urban existence forms an essential part of the story: in which, indeed, the city overwhelms or brutalizes its inhabitants. Discussing the 'sociology of city life', she likens its effect to that of a subway ride, where the individual is jostled among strangers. Hence, though she has short chapters on Sherwood Anderson, Edith Wharton, and Thomas Wolfe, her chief interest is in Theodore Dreiser, John Dos Passos, and James T. Farrell. For these three men (and for such later novelists as Nelson Algren, whose work she also considers) the city is far more than a 'setting': its din and dirt and multiplicity make their characters into what they are. The style of this

[26] *The American City Novel*, by Blanche Housman Gelfant. Univ. of Oklahoma Press. pp. x+289. $4.

book is a little lumpy, but within its limits it is a penetrating combination of sociology and sensibility—however unlikely that may sound.

From the novel we turn to poetry of the same period, as defined in Edwin S. Fussell's account of Edwin Arlington Robinson.[27] Fussell explains that because Robinson is 'the only major American poet of his generation and because his early work seems to anticipate the "new poetry", he often suffers a unique injustice: first he is grouped with much younger poets and then, in comparison with them, he is damned as "too traditional"'. This is true; and Fussell seeks to right the wrong by likening Robinson to T. S. Eliot as one who drew heavily upon the past in order to revitalize the poetry of his own time. Fussell succeeds in showing that Robinson was an accomplished poet who had read a good deal of the work of his predecessors, and who in his lyrics as well as in his longer narrative poems was capable of excellence. One feels though that this book is a trifle overblown. When all the 'influences' are gathered in, and Robinson's 'traditionalism' is docketed, he still seems a poet caught between generations in a way that Eliot is not. Robinson's Arthurian trilogy (*Merlin*, 1917; *Lancelot*, 1920; *Tristram*, 1927) is described at some length in a pleasant little survey by Nathan Comfort Starr[28] (together with the writings of T. H. White, Charles Williams, and several other Arthurians). Starr points out that Robinson 'discards the supernatural wonders of the old stories, the mediaeval pageantry, and the hurly-burly of knightly adventure. To all intents and purposes his characters are people of our own day, wrestling with the psychological and moral problems of a world gone wrong.'

Robinson is also represented in the admirable anthology of Geoffrey Moore,[29] along with exactly fifty-seven other varieties of American poet from Emily Dickinson to W. S. Merwin. So is T. S. Eliot, though W. H. Auden is not. The selection from each poet is prefaced by a short biographical and critical summary and there is a further useful booklist at the end. In his introductory essay Moore identifies three traditions in American poetry, the declamatory one of Whitman, the formal one of Poe, and the metaphysical one of Emily Dickinson. In such poets as Wallace Stevens and John Crowe Ransom, he argues, the lines of Poe and Emily Dickinson come together in 'non-Whitman' elegance. On one of his authors, E. E. Cummings, Moore comments that 'he is not profound, and not always very exact', but that he is nevertheless delightful and 'one of the few successful verse-experimenters of our time'. A less charitable verdict is pronounced by Eleanor M. Sickles (*American Quarterly*) in an article on *The Unworld of E. E. Cummings*. For her, 'The question is not whether Mr. Cummings's notable lyric talent has dried up—some of the finest lyics occur in the later volumes—but whether the satire has progressively lost effectiveness and significance. I submit that it has.' She finds his satire increasingly petty, cruel, and scurrilous. One may judge for oneself by consulting the new edition of Cummings, which brings together all his previous ten published volumes of

[27] *Edwin Arlington Robinson: The Literary Background of a Traditional Poet*, by Edwin S. Fussell. Univ. of California Press and C.U.P. pp. x+211. $3.50.

[28] *King Arthur Today: The Arthurian Legend in English and American Literature, 1901–1953*, by Nathan Comfort Starr. Univ. of Florida Press. pp. xvii+218. $3.50 (paper), $4.50 (cloth).

[29] *The Penguin Book of Modern American Verse*, ed. by Geoffrey Moore. Penguin Books. pp. 320. 3*s*. 6*d*.

verse.[30] One must conclude that he is among the best half-dozen American poets of this century.

The history of the modern American theatre—or at least one important aspect of it—is examined by Wisner Payne Kinne.[31] G. P. Baker, through his courses at Harvard, Radcliffe, and Yale, trained and inspired a whole generation of aspiring playwrights. Among those who passed through his famous '47 Workshop' (named after his Harvard course, 'English 47') were Eugene O'Neill, Philip Barry, and Thomas Wolfe. Kinne's book is impressively thorough, and it contains some very good illustrations of stage-sets and theatre programmes. Baker himself is apt to seem a little flat. His own writing, as quoted here, is undistinguished; and much of the effect of his personality has, inevitably, evaporated. But Kinne makes good use of Thomas Wolfe's semi-fictional recollections of Baker. He leaves us in no doubt that Baker (in Eugene O'Neill's words) had a 'profound influence' upon the 'birth of modern American drama'. As John Mason Brown writes in an Introduction to the book, Baker's 'talents were various and contradictory. It was the incredible combination of them in one person which set him apart. . . . Good directors are fairly plentiful. So are admirable scholars, diverting and instructive lecturers, excellent teachers, discerning critics, and able administrators. Professor Baker was all of these.' After such well-merited panegyrics it seems chilly to turn to Doris M. Alexander's article (*American Quarterly*) on *Eugene O'Neill as Social Critic*, and to note with her that, whatever the technical prowess of Baker's best pupil, his 'social criticism cancels itself out, for he not only condemns all of society as is [*sic*], he rejects all solutions for making it something better. He accepts no answer to life, but death.'

Passing on to the modern American novel, we may begin with another of Baker's pupils, Thomas Wolfe. The minutiae of his restless years as a teacher of English at New York University are rescued in two works[32] whose brevity is in striking contrast to his own massive productions. There is nothing startlingly new in the story they tell, but they fill out in comical-sad detail our picture of young Wolfe, despising the academic appointments that he cannot afford to lose, argumentative with his equals, falsely deferential to his professor (Homer A. Watt). Wolfe is a bigger person in every sense than the hero of Kingsley Amis's recent novel; yet there is a touch of Lucky Jim-ism as we see him here, in two books that are at once a handsome tribute to Wolfe, and N.Y.U.'s mild revenge on him for the hard things he said about it in *The Web and the Rock*. In *The Apprenticeship of Ernest Hemingway*, Charles A. Fenton[33] describes Hemingway's origins as a writer, first for his high-school newspaper, then as a cub reporter on the Kansas City *Star*, and later as a correspondent in Europe. Fenton, who brings his account up to 1924, contributes a great deal to our understanding of Hemingway. He shows how Hemingway's style may

[30] *Poems, 1923–1954*, by E. E. Cummings. New York: Harcourt, Brace. pp. xxiv+468. $6.75.

[31] *George Pierce Baker and the American Theatre*, by Wisner Payne Kinne. Harvard U.P. and O.U.P. pp. xiv+348. $6. 48*s*.

[32] *Thomas Wolfe at Washington Square*, by Thomas Clark Pollock and Oscar Cargill. New York U.P. and O.U.P. pp. 163. $7.50. 60*s*.

The Correspondence of Thomas Wolfe and Homer Andrew Watt, ed. by Oscar Cargill and Thomas Clark Pollock. New York U.P. and O.U.P. pp. 53. $2.50. 20*s*.

[33] *The Apprenticeship of Ernest Hemingway: The Early Years*, by Charles A. Fenton. New York: Farrar, Straus & Young. pp. xi+302. $5.

have been formed in part by the style-sheet of the *Star* ('Use short sentences. Use short first paragraphs. Use vigorous English . . .), but how Hemingway came to detest journalism, believing that he could never become a serious writer while subject to its meretricious demands. Indeed, we are made to realize that from an early age Hemingway was a dedicated writer: it is entirely wrong to suppose that he drifted into the craft of letters, or developed his famous style because he knew no other way. This is a good book.

There has been no lack of evaluation as far as the work of William Faulkner is concerned. William Van O'Connor[34] offers a tidy account of Faulkner's development, which he divides into three stages. The first is mannered and 'literary'; the second, beginning with *The Sound and the Fury*, exhibits Faulkner at the height of his powers in stories of 'terrifying violence, exacerbated humor, and grim dignity'; and in the third, beginning with *The Hamlet*, 'Faulkner offers some hope for the human condition'. This is a useful, slightly thin introduction to Faulkner. It implies that the second stage has produced Faulkner's best work. Most commentators seem to agree with O'Connor on this point. The main division of opinion seems to be over the question of values in Faulkner. Do the words of his Nobel Prize address (1950) show a new regard for humanity? Or is Faulkner discussable at all in such terms? At least two ingenious critics maintain that he is not. Charles Anderson (*Étud ang*), writing on *Faulkner's Moral Center*, contends that 'humanitarian' critics (i.e. principally Northern ones) have been wrong in accusing Faulkner of incoherence and shallowness. They have failed to understand that Faulkner himself is not 'humanitarian' but rather a 'humanist' whose principles of conduct resemble those of ancient Rome: *virtus, gloria, pietas*, and so on. In *Hudson Review*, R. W. Flint's *Faulkner as Elegist* defends Faulkner as a poetic novelist, whose 'bardic tone' is perfectly genuine and whose profundity lies in his very incoherence: the themes, he argues, are buried in the action. No less than four critics (Cleanth Brooks, Carvel Collins, Perrin Lowrey, and Lawrance Thompson) bring their artillery to bear on different sides of one novel—*The Sound and the Fury*—in *English Institute Essays, 1952*.[35] (The other four essays in the book are not concerned with American literature.) A similar admiring intensity is revealed in Arthur L. Scott's *The Myriad Perspectives of 'Absalom, Absalom!'* (*American Quarterly*). The new-comer to Faulkner can judge for himself by consulting a convenient anthology[36] that includes the latter's Nobel Prize address, the whole of *The Sound and the Fury*, some scenes from other novels, a number of short stories, and a benign Foreword by the author. If he is also a new-comer to the New Criticism he can find a lucid guide, by Heinrich Straumann (*Eng Stud*), to *Cross Currents in Contemporary American Criticism.*

[34] *The Tangled Fire of William Faulkner*, by William Van O'Connor. Univ. of Minnesota Press and O.U.P. pp. xv+182. $4.

[35] *English Institute Essays, 1952*, ed. by Alan S. Downer. Columbia U.P. pp. viii +238. $3.

[36] *The Faulkner Reader: Selections from the Works of William Faulkner*. New York: Random House. pp. xi+682. $5.

XVI. BIBLIOGRAPHICA

By JOHN CROW

PRIDE of place among the books noticed in this section is taken by *Thomas Hardy: A Bibliographical Study* by R. L. Purdy,[1] a book that contrives to be as enthralling as it is informative. The book, in its publishers' words, 'represents the first extended use, apart from the official biography, of the books and papers left by Hardy after his death' and, apparently, much assistance was given to the author by Hardy's widow. The result is that, although the application of the term 'a bibliography' is a totally apposite one, the book goes beyond the implied limits of the term and becomes a supplementary volume to the Florence Hardy biography of her husband—except that Purdy shows that the Florence Hardy 'biography' is in actual fact, except for the last four chapters of the second volume, not 'biography' but Hardy's own third-person 'autobiography'.

This final section of *The Year's Work* must suffer always from the fact that its material rarely lends itself to summary. In a book as fact-filled as the present one, the situation is even more extreme than usual. It is possible to quote interesting samples, such as the information just provided (a page of the Hardy-corrected typescript of *The Later Years* is reproduced). Curiously, one of the most striking things in the book is the constant reminder we receive that Hardy was the most thrifty of authors. Frequent examples of this trait are given. Perhaps the most remarkable concerns Hardy's only book-review, a review of Barnes's *Poems of Rural Life* which appeared in *The New Quarterly Magazine* in 1879. It was never collected, but bits of it get themselves worked into Hardy's obituary notice of Barnes seven years later, and one paragraph neatly reappears in *Tess* in 1891. The book is supplied with six appendixes, at least five of which are of extreme interest; they are, 'A Calendar of Hardy–Tinsley Letters, 1869–1875' (Hardy's correspondence with his first publisher); six letters from Leslie Stephen, not entirely quoted either in the Maitland life of Stephen or in the Hardy 'biography'; a note on the Tillotson Fiction Bureau; a note on the Hon. Mrs. Arthur Henniker—the most curious story of Hardy and his only (apart from the second Mrs. Hardy) collaborator; a note on the privately printed Shorter pamphlets; and a note on the Hardy Players, with a list of their productions.

Purdy's book had its form suggested, says its author, by Sadleir's Trollope bibliography. Itself it can serve as a model for future bibliographical investigations upon modern authors.

By an unhappy piece of incompetence, for which the compiler of this section must crave forgiveness, one of the most important publications for the year 1953 was overlooked in this chapter last year. It is the article *Les manuscrits autographes de deux œuvres de Lorenzo Guglielmo Traversagni imprimées chez Caxton* (*BJRL*, 1953) by J. Ruysschaert. The discovery of a previously unknown Caxton book by Traversagni was last year noticed (*YW*, 319). Ruysschaert shows that the manuscripts of Traversagni (or 'Guilelmus Savonensis') are scattered about Europe in many libraries. MS. Vatican Latin 11441, a manuscript of 538 leaves, contains

[1] O.U.P. pp. xiii+388. 50*s*.

eighteen works all written by Lorenzo Guglielmo and his brother Giovanni Antonio. Lorenzo Guglielmo's *Nova Rhetorica* constitutes the first eighty-eight folios of the manuscript. Its colophon reveals that it was written in Cambridge in July 1478. Ruysschaert easily demonstrates that the manuscript is the actual copy used by Caxton (Duff 368). The colophons of manuscript and printed book are, but for a solitary misprint by Caxton, identical and the printer's marks are to be seen in the margins of the manuscript throughout. Duff and de Ricci give copies of the book in the libraries of Corpus, Cambridge, and the University of Upsala. Ruysschaert gives details of two others—at Savona and at Turin. The Savona copy was the property of the author himself.

Immediately following this book in the Vatican MS. is the autograph manuscript of the newly discovered Ripon Caxton, Lorenzo Guglielmo's *Epitome*. This manuscript, written in Paris, was not used as copy by Caxton.

Ruysschaert's article is illustrated by reproductions of four sections of the *Rhetorica* MS. with the corresponding parts of the Caxton printed text. A good deal of information about the methods of 'casting off' in Caxton's house can be derived from the plates. Ruysschaert also makes it clear that the Upsala and Savona copies collate differently from the Corpus and Turin copies. The former consist of twelve five-sheet gatherings and a three-sheet gathering. During the printing, however, the first two folios, which were blank, were suppressed and the first gathering became a three-sheet gathering followed by a single-folded sheet, as described (from the Corpus copy) by Duff.

The finding of two leaves of a *c.* 1490 Caxton book, known elsewhere only from a copy at Ghent, is reported in *TLS* by H. S. Bennett. The leaves were in the binding of a book in the library of Emmanuel College, Cambridge, with other printed material of the early sixteenth century.

A Catalogue of the Fifteenth-Century Printed Books in the University Library, Cambridge, by J. C. T. Oates,[2] is a truly magnificent piece of work. Oates catalogues more than 4,200 incunables—some 160 (those described by Duff) concern the English student. Apart from the catalogue itself, we are given concordances with Hain, Gesamtkatalog, Campbell, and Duff (might we not have had de Ricci and *S.T.C.* as well?) and, to make the measure of the best, a 48-page 'Brief History of the Collection' which is of great interest. Oates records, on top of English books printed abroad, 59 Caxtons, 42 de Wordes, 3 Notaries, 14 Oxford printings, 21 Lettou and Machlinia books, 14 Pynsons, and 6 St. Albans books; this list includes some duplicates. There is a most useful Index of Provenances, a cheering Supplement which indicates the addition of 22 incunables 'acquired during the passage of this catalogue through the press', 9 given or bequeathed, and 13 purchased. A less cheerful section is 'Appendix: Lost Incunabula'; there are 22 of them as well; one is now in the Shrewsbury School Library, one in the Bibliothèque Nationale, one in the British Museum. The non-specialist reader will perhaps find most of his entertainment in the study of the provenances. There is a de Worde Sarum *Horae* given to her uncle by Queen Katharine Parr and later the property of Henry Howard, Earl of Surrey. R. Johnson bought, in 1510, four Caxtons for 6*s.* and a de Worde for 8*d.* Who was the John Fawler who once possessed eight Caxtons bound together? This admirable book offers a challenge to other libraries which possess good incunable collections.

[2] C.U.P. pp. xiii+898. £6. 10*s.*

Various matters concerning early-printed books are discussed in the periodicals. Curt F. Bühler deals (*PBSA*) with *Corrections in Caxton's 'Cordiale'*. After examination of 9 of the 12 copies, he finds that manuscript-correction and stop-press-correction were used. Bühler writing of 'offset' from one forme on to the other speaks of offsets 'or set-offs, as they are usually called on the other side of the Atlantic'. Are they?

D. B. Sands (*NQ*) clears up a difficulty about the sources of Caxton's *Reynard the Fox*. The 1479 Gerhard Leeu *Reynaert de Vos* was the book from which Caxton translated. The 'still earlier edition in Dutch', mentioned by William Blades, is a verse version and its mention in connexion with Caxton is an error.

H. R. Mead (*Library*) discusses *A New Title from de Worde's Press*. The book dealt with is *Octauyan the Emperoure of Rome*, a fragment of 12 out of apparently 32 pages (ex-Britwell, now in Huntington, *S.T.C.* 18779). He shows that it is printed by Wynkyn de Worde, and not, as up to now thought, by William Copland. It is to be dated not '*c.* 1558' but *c.* 1504–6.

Curt F. Bühler in *SB* discusses *The First Edition of 'The Abbey of the Holy Ghost'*, a previously undescribed English incunable, printed by Wynkyn de Worde. Bühler dates the book, which is a 1952 accession of the Pierpont Morgan Library, as 'not much later than 22 September 1496'.

The Formation of the Phillipps Library up to the Year 1840 is Number 3 of A. N. L. Munby's *Phillipps Studies*.[3] Sir Thomas Phillipps was one of the most deplorable characters of an age which, one hopes, bred more deplorable characters than our own. But, vile though he may have been in his relations with his family and the unhappy booksellers with whom he had dealings, he was certainly one of the outstanding collectors of all time. Though he was mainly a collector of manuscripts, his printed-book collection is shown to have been also remarkable. The story of the amassing of his incredible collection is the story of the great sales of the first half of the last century. The telling of that story by Munby involves him in informing the reader about all the collectors and dealers of the time. Either as a work of history or as a gruesome cautionary tale concerning the evils of avarice, Munby's book is brilliant and exciting. The careful reader may come to the suspicion that its author is beginning to feel a fondness for his repulsive hero-villain. As Phillipps gets deeper and deeper into the financial soup and is forced to flee the country to avoid his creditors, there is a danger that one may forget that every blow which he received was in reality self-inflicted; and as he brought suffering upon himself and his unfortunate family, he was always at the same time ruining small dealers, printers, and others whose only crime had been to put too much faith in the word of a baronet whom they mistook for a gentleman.

It is difficult in short space to do full justice to the magnificence of the catalogue of Lord Rothschild's library.[4] Its main glory is items 1990–2304 (Jonathan Swift—including the astonishing manuscript collection), with 2305–21 (from Swift's library) and 2322–81 (Swiftiana). There is no great English author of the eighteenth century who is not well represented in the library. The cataloguing is original bibliographical work: it does not follow authorities; it is an authority.

The Sterling Library Catalogue,[5] compiled by Margaret Canney, lists and

[3] C.U.P. pp. xii+177. 18*s*.

[4] Privately printed, 2 vols. pp. xx+840.

[5] Privately printed. pp. xv+613.

describes the collection of Sir Louis Sterling, now generously handed to the Library of the University of London. The collection suffers slightly from a lack of principle in buying and, perhaps, too great an interest in books from private presses of the twentieth century. But it has a splendid richness of things which will bring splendour to its new home. Mention must be limited to such delights as a *Piers Plowman* (C-text) MS., a fair amount of Byron MS. (*Don Juan*), a Roper *Life of More* MS., a run of Ruskin letters; the printed books, to name only some of the earliest, include some Caxtons, some de Wordes, and a Homer *princeps*. The compiler has done her work efficiently and admirably.

The compilers of the *Middle English Dictionary*[6] have published, after some of their other fascicules, a fascicule called *Plan and Bibliography*, the bibliography portion being the work of M. S. Ogden, C. E. Palmer, and R. L. McKelvey. Its main use is, naturally, in connexion with the rest of the *Dictionary*. But it possesses considerable value in itself. There are 63 double-column pages of the titles of the works excerpted for the *Dictionary*, with the 'preferred manuscripts' and 'preferred editions' noted. There are also 20 similar pages of incipits of short verse pieces. The whole makes a most valuable reading list for the Middle English student. It seems a pity that some strange oddities have found their way into the list of manuscript collections on pp. 18–20. One is surprised that the University of Michigan could find no one to warn the editors against 'All Soul's College, Oxford'; 'Christ Church College, Oxford'; 'Magdalen College, Cambridge'; 'Merton College, London'; and 'Queen's College, Cambridge'. Apart from such little pieces of unenlightenment, the book is admirable.

De Witt T. Starnes's *Renaissance Dictionaries English–Latin and Latin–English*[7] is a magnificent survey of what its title implies. Twenty-three texts are examined, from the *Promptorium parvulorum* to Robert Ainsworth's 1736 *Thesaurus linguae Latinae compendiarius*. The genealogy of every text is analysed. The dependence of the English dictionaries upon such continental publications as the productions of Calepinus, Stephanus, and Erasmus is made clear. Varying attitudes to the value of medieval Latin are demonstrated. Starnes convincingly links the lexicography that falls between his terms of reference with that of Johnson and his successors, with their purely English dictionaries.

Other lexicographical matters may here be referred to. James Sledd (*SP*) discusses Nowell's '*Vocabularium Saxonicum*' *and the Elyot–Cooper Tradition*. A Sherbo (*PQ*) demonstrates that a number of Johnson's quotations in the *Dictionary* come not direct from the sources named but from Warburton's quotations of them in his Shakespeare edition. It is also shown how, by the errors of amanuenses, some quotations get themselves misattributed. W. R. Keast (*PQ*) shows that three of the paragraphs in Johnson's *Plan of a Dictionary* were intended for deletion and, not having been deleted, appear twice, corrected and uncorrected. Lindsay Fleming (*NQ*) writes on *Johnson's Use of Authorities in Compiling his Dictionary*.

Though the title *The Mathematical Practitioners of Tudor and Stuart England*, by E. G. R. Taylor,[8] may not suggest the need for mention in connexion with English literature, those

[6] Univ. of Michigan Press; O.U.P. (18*s*. per fascicule).

[7] Austin: Univ. of Texas Press. pp. xii +428. $6.

[8] C.U.P. pp. xi+443. 55*s*.

who are acquainted with Dr. Taylor's work will know that she is not accustomed to cramp herself with strict limitations. At all events, John Dee, Thomas Harriott and the Diggeses, William Leybourne and Robert Hooke all receive mention in this book of fascinating interest. Brief biographies of close on 600 'practitioners' are included and more than 600 'works on the mathematical arts and practices' are listed and briefly described. The book has notable value for any student of thought in the times mentioned in the title. The 'F. M. Johnson' on p. 432 is presumably Professor Francis R. Johnson and it is odd to find Richard Pynson described as translator of *The Kalendar of Shepherds*.

Mention elsewhere should not preclude mention in this section of C. S. Lewis's astonishing *English Literature in the Sixteenth Century*.[9] The section 'Bibliography' (pp. 594–685) provides an extremely well-chosen reading list to the non-dramatic literature of the book's period.

F. B. Williams, in a most entertaining article (*PMLA*) *Renaissance Names in Masquerade*, describes various ways of disguising names, strange latinizations, hebraizations, grecizations, degallicizations, anagrammatizations, and others. His work provides a good guide to a curious little corner of scholarship, a corner in which John Donne and Ben Jonson are to be found. Williams also (*NQ*) reveals many odd things about an obscure Elizabethan book collector and literary patron, *Robert Nicholson, A Minor Maecenas*.

C. T. Prouty sets out in *'The Contention' and Shakespeare's '2 Henry VI'*[10] to destroy the generally held doctrine that a number of Elizabethan plays find their way into print through the medium of 'memorial reconstruction' by actors or 'reporters' of some kind. Prouty, apparently following the curious investigations of Feuillerat (noticed last year), maintains that 'the sources point inevitably to the fact that Q cannot have been derived from F', that 'we have to do with revision', 'that the stylistic variation of Q and F cannot be explained on the basis of abridgment'. 'We must now reject', he writes, 'the idea of Shakespeare, early in his career, writing popular original plays dealing with English history'; and 'Shakespeare, like Ben Jonson and the other dramatists mentioned by Henslowe, did revise old plays written by other men'. Prouty's argument seems unconvincing; his neglect to deal with the matter of Alleyn's part in *Orlando* and his general determination to examine merely two plays almost *in vacuo*, without even bringing the third part of *Henry VI* into the discussion, detract from the value of his pleading. Prouty agrees with Feuillerat in detecting two hands in *The Contention*; the sceptic might find himself inclined to wonder that two such incompetent authors and bad poets could be found to be turned on to the writing of plays. Prouty's work seems to have found little favour with the learned reviewers.

Shakespeare Survey 7[11] has three pieces which demand notice in this section. Dr. J. Dover Wilson, in the first instalment, apparently, of a serial, writes on *The New Way with Shakespeare's Texts*. He provides an historical introduction (which is all the better for his folding a certain amount of autobiography into the history) to the work of Pollard, McKerrow, Greg, Alexander, and himself. The piece makes no claim to advance scholarship: it is a clear, admirable, and most readable survey, which is, in its

[9] O.U.P. pp. vii+696. 30*s*.

[10] Yale U.P; O.U.P. pp. ix+157. $4.

[11] C.U.P. pp. viii+168. 18*s*.

author's words, a 'Textual Introduction to Shakespeare without Tears'.

F. J. Patrick adds *The Birmingham Shakespeare Memorial Library* to the *Survey's* series of descriptions of Shakespeare collections and A. C. Partridge, not too convincingly, discusses *Shakespeare's Orthography in 'Venus and Adonis' and some early Quartos*—those of *Richard II* (1597), *Romeo* (1599), and *Hamlet* (1604–5). He appears to take insufficient account of compositorial idiosyncrasies and of the compulsions of justification. His refusal to mention *Sir Thomas More* is the most remarkable feature of his article.

Sh Q provides its usual quota of virtuous pieces. H. T. Price supplies (on top of the customary bibliography) *A Survey of Shakespeare Scholarship for 1953*. Part of a book review (pp. 195–7) gives the interesting views of F. R. Johnson on the work of F. T. Bowers. C. Leech comments on R. Hosley's article on the *textus receptus* of *Romeo* which appeared in the periodical for 1953. C. Hinman provides a highly entertaining description and study of *The Halliwell–Phillipps Facsimile of the First Folio of Shakespeare*. He shows that the comedies, plus the histories down to part of *1 Henry IV*, are facsimiled from the copy LXXXVI in Lee's *Census* and the rest is facsimiled from Staunton's facsimile. The Staunton, in its turn, is not only made from two different copies of the Folio, but is also doctored.

Two other Shakespearian articles of notable importance, too important to summarize, are to be found in *SB*. They are Alice Walker's *The Folio* Text of *'1 Henry IV'* in which the differences between the Folio text and that of Q5 from a corrected copy of which it was printed are analysed and discussed; and C. Hinman's *The Proof-Reading of the First Folio Text of 'Romeo and Juliet'*. Hinman has turned up yet another proof-sheet in one of the Folger Library First Folios. He makes deductions about the kind of proof-reading that the Folio underwent. The proof-corrector's marks are reproduced with the article.

J. G. McManaway discusses (*Library*) *A Miscalculation in the Printing of the Third Folio*. McManaway has examined a copy of the third Folio (1663 issue) in which two apparently unique additional (duplicate) leaves are found in *Richard II* and *1 Henry IV*. It is an entertaining story, of greater value to the bibliographer than to the unbibliographical Shakespeare student. In a later number of the same periodical McManaway deals with an odd copy, formerly the property of a Dr. Bulley, of the Second Folio, lacking the colophon at the end of *Cymbeline*. The phenomenon appears to be unique. Dr. Bulley was, it seems, fortunate; he also had one with two colophons.

Howard Parsons's *Macbeth* emendations in *NQ* do little, alas, to convince.

F. T. Bowers (*SB*) prints a lecture which he delivered in London, in March 1953, on *Shakespeare's Text and the Bibliographical Method*. It pleads for reconsideration of cases where there is doubt about the status of certain texts in the first Folio, study of proof-correction, and study of compositorial habits. It is a well-illustrated lecture and expounds Bowers's views clearly.

Bowers deals with strange goings on in the printing of two Restoration plays—Motteux's *Love's a Jest* (1696) (*PBSA*) and Mary Pix's *The Spanish Wives* (1696) (*Library*).

Bowers's Rosenbach bibliography lectures, *On Editing Shakespeare and the Elizabethan Dramatists*, were delivered in Philadelphia in April and May 1954; they were not, however, published until 1955 and notice of them will be deferred until next year's issue of *YW*.

Bowers describes in *The Manuscript of Walt Whitman's 'A Carol of Harvest, for 1867'* (*MP*) the manuscript (of 29 leaves). By the employment of a number of techniques, Bowers is able to give rough dating to the paper and identify and differentiate early drafts and revision. The text is reproduced with deletions and revisions recorded and the whole keyed against the printed versions of *Leaves of Grass* (1871) and the early (magazine) publication of the verses. Also printed is the transcript of a small notebook containing Whitman's jottings made during the May 1865 'Victory Parade'.

Further excursions into Whitmanology by Bowers may be found in *SB*, *Whitman's Manuscripts for the original 'Calamus' Poems*. Bowers considers a manuscript, from the library of C. W. Barrett (but announced at a later stage as being now in the library of the University of Virginia), of an early version, which gives a 'somewhat franker text than Whitman allowed to be printed'. Bowers allows it to be.

The bibliography of Robert Greene has received unwonted attention. F. R. Johnson (*The Library*) deals with *The Editions of Greene's 'Three Parts of Conny-Catching'*. He provides a brilliant sorting-out of the various editions. The five *S.T.C.* entries covering the three parts refer, actually, to eight different editions. The present writer, it may be said, remains a shade doubtful whether John Wolfe was the actual printer of the books which appeared with his name in the imprint.

E. H. Miller (*SB*) studies *The Editions of Robert Greene's 'A Quip for an Upstart Courtier' (1592)* and finds that 'at least six editions appeared in that year'. The first edition is in two states, differing by means of a cancel suppressing the attack on the brothers Harvey. A certain amount of standing type was used by the printer (?John Wolfe). Miller keeps his head well in difficulties and provides an excellent clearing-up of his problem.

Miller also, in two *NQ* articles, deals with Greene's *Repentance* and the work, by Fr. Parsons, from which it admittedly derives, and also discusses *Samuel Rid's Borrowings from Robert Greene*.

Geoffrey Keynes in *John Donne's Sermons* (*TLS*) describes a manuscript bought at Sotheby's by himself in March 1951—catalogued with a heading 'Horsemanship'. It contains manuscript versions of eight Donne sermons. The matter is also dealt with in the second volume of the Potter–Simpson edition of the *Sermons*.

R. M. Adams in *The Text of 'Paradise Lost': Emphatic and Unemphatic Spellings* (*MP*) concludes: 'In any event, the whole notion of "emphatic" and "unemphatic" spellings may fairly be dismissed as a fantasy and a delusion.' He says that we must free 'Milton from the mare's nest of picayune spelling problems in which he has sometimes seemed to be strangled. . . . Milton . . . left the details of his text to the printer.'

Showing that there is, before Tonson's 1720 Milton edition, no textual evidence for 'I should have forc'd thee soon with other arms' in *Samson Agonistes*, R. I. McDavid (*PQ*) argues strongly for the retention of the reading 'wish other arms'.

For many years one of the impenetrable jungles of bibliography has been the ballads of the seventeenth century. Cyprian Blagden clears the path with brilliant clarity in *Notes on the Ballad Market in the Second Half of the Seventeenth Century* in *SB*. Blagden, with his deep knowledge of the book trade of the period, is able to provide a scheme for dating the printing of the ballads of his half-century. He writes also in *TLS* of *An Early Literary Periodical*—called *The History of the*

Works of the Learned; it existed to review books, English and foreign. It was entered in the Stationers' Register 8 October 1691, first appeared in January 1699 and faded out in the first quarter of 1712. In *BC* Blagden discusses *The Memorandum Book of Henry Rhodes, 1695–1720*. The book survives in Somerset House. Rhodes was a bookseller of the time and this book is a rough account-book rather than a tidy, complete ledger. It tells us, in some respects, all the more for that. Blagden is able to derive a vast amount of information about the book trade of the time from the book.

Henry Pettit's *A Bibliography of Young's 'Night-Thoughts'*[12] is a modest and excellent compilation. *Night-Thoughts* virtually received 'serial publication' and its bibliography is complicated. Pettit looses the knots efficiently. He describes forty-eight editions and reproduces 6 title-pages. In an interesting Preface he discusses, among other matters, piracies of Young (including one in which the pirate was John Wesley).

C. W. Glickfield (*PMLA*) suggests the likelihood that there are many unreprinted Coleridge articles lurking in the files of *The Morning Post* for 1799–1802.

Robert Browning: A Bibliography, 1830–1950, compiled by L. N. Broughton, C. S. Northup, and R. Pearsall,[13] is a work of considerable value. Its main sections are—'Browning's Writings', 'Reference Works', 'Biography and Criticism', 'Verse Criticism, Appreciation, Parody', 'A Calendar of Letters', and 'Musical Settings to Browning's Poems'. The whole thing is splendidly done with tactful annotation and, in the 'Biography and Criticism' section, well-chosen extracts ('this is a dreamy volume, without an object, and unfit for publication', wrote the *Literary Gazette* of *Pauline*). We learn of a film made of *A Blot in the Scutcheon* in 1912, an arrangement in dramatic form of *Rabbi Ben Ezra* and Fitzgerald's *Omar*, and of more than 400 musical settings. The list of more than 2,000 letters provides a skeleton for the future editor. Errors have been observed. But the value of the book is vast and its vices are thoroughly counterbalanced by its tremendous virtues. It remains, as one reviewer says of it, 'a gold mine to the thesis writer'. It also happens to provide excellent, if disconnected, reading for anyone who is interested in the poetry of the last century.

R. C. Archibald (*NQ*) makes some additions to the bibliography of Browning.

R. H. Super's *The Publication of Landor's Works*[14] is the Bibliographical Society's publication for 1946, but its year of publication was 1954. Whether one is to regard Super's book as extremely funny or extremely sad must depend on one's personal temperament. Landor, startlingly prolific and given to changing publishers almost as frequently as a normal man changes shirts, seems to have done his utmost to make of himself a field fit for none but bibliographical heroes to work in. A large proportion of his work was semi-privately published and the rarity of some of his pieces is extreme. Super treads with skilful delicacy along the difficult path he chooses for himself and the result is a book of remarkable brilliance, of interest to students of Landor, to students of the nineteenth-century book trade, and to students of human nature (sub-section: Eccentric). Super has made use of extensive manuscript material scattered about Europe and America and produced a book that provides final solutions to many prob-

[12] Colorado U.P. pp. 52. $1.50.

[13] Cornell U.P. and O.U.P. pp. xiv+446. 63*s*.

[14] pp. xi+125.

lems and was worth waiting six years for.

W. E. Buckler in *An American Edition of Matthew Arnold's Poems* (*PMLA*) shows that an 1878 New York edition has considerable substantive value. It was set from an 1877 (London) edition carefully corrected by Arnold himself. The 1878 selections and the 1881 edition derive textually from the 1878 edition. The facts are established by a study of Arnold's correspondence with Alexander MacMillan.

Housman bibliographers are as determined as ever to spare their readers nothing. T. B. Haber discusses (*PMLA*) *Housman's Poetic Method: His Lecture and His Notebooks.* William White is loose twice. In a letter to *TLS* he makes a few trivial points about the text of the *Collected Poems* (fourteenth impression). In *The Library* an article deals with *'A Shropshire Lad' in Process: The Textual Evolution of some A. E. Housman Poems.* The writer of this section cannot but feel that a mine is being quarried too deeply.

A Handlist of the Writings in Book Form (1902–1953) of Walter de la Mare, compiled by Leonard Clark, appears in *SB*. A search through the British Museum catalogue lays bare a number of omissions and the 1956 volume of *SB* offers some addenda which do not yet render the list complete.

R. L. Green, in *NQ*, gives a list of the periodical publications of Lewis Carroll, and, also in *NQ*, Hilda King provides a checklist of manuscripts, published and unpublished, of C. S. Calverley, now in the Library of Toronto University.

Cecil Woolf's *Bibliography of Norman Douglas*[15] is a delightful and excellent addition to the series of Soho Bibliographies. Woolf's work supersedes the books by C. Stonehill and E. D. McDonald. There are four sections in the book: 'Books and Pamphlets' by Douglas; 'Contributions to Books and Pamphlets' by Douglas; Contributions by Douglas to Periodicals; and Translations into Foreign Languages of Douglas's books. The whole business is handled with admirable lucidity. As the author says: 'Douglas was not a prolific writer, but his bibliography is complicated.' Woolf is an admirable unraveller of complications.

Lucien Leclaire's *A General Analytical Bibliography of the Regional Novelists of the British Isles 1800–1950*[16] is a mysterious production. It amasses odd facts—eighty-one editions of *Jane Eyre* from 1847 to 1937—and gives a list of publications for many authors, with little comments on some of the books. A swift glance revealed the absence of Gilbert Cannan, J. Meade Falkner, George Gissing, Louis Golding, James Joyce, J. S. le Fanu, Oliver Onions, and Osbert Sitwell. (Though Hall Caine, Joseph Hocking, Hugh Walpole, and Theodore Watts-Dunton are not forgotten—but why no Silas Hocking?) The snippety comments will perhaps allure readers: 'The love story of a Welshman returning from Canada, and the man he saved from drowning. Love of the North Wales mountains and countryside. The chapters bear, symbolically, the names of flowers'; 'Life in a Welsh city brothel. The heroine is a prostitute'; 'A girl's love for her grandfather's market garden in Suffolk'; 'Violence, lewdness, bribery and crime in a Welsh village'; 'Life on the Cornish moors. Courting and illegitimacy'; 'About food and cooking in war-time, in Sussex'; 'Life in a Yorkshire village. A sewing maid seduced by an Earl's son. Grim Yorkshire hu-

[15] Hart-Davis. pp. 201. 42*s*.

[16] Paris: Société d'Édition 'Les Belles Lettres', pp. 399.

mour'. The judgements implied by remarks such as 'Writers like Lawrence, or F. Brett-Young . . .' may be found, by some, difficult to estimate. No Regional Novelist, it appears, wrote about London. It is not easy to guess whom this book is intended to amuse or instruct. (See Chapter XIII, p. 192.)

A Bibliography of the Don Juan Theme, by A. E. Singer,[17] is, naturally, only partially concerned with English studies. There is much in the book for the Byron scholar and there are many pieces of curiosity for others—the English author 'Raquelollier' who figures in another bibliography is revealed by Singer under his better-known name of 'Payne Collier'. There is an interesting section on 'Lions', Juanesque gentlemen whom we should today call, presumably, 'wolves'. We may learn of Hernani Mandolini's 'Psicopatologia del Don Juan' and Singer's own description of the poet Ovid as 'something of a Don Juan himself'. Singer's comment on *Il Decamerone* is 'Many examples in it of immorality'. Among those listed as 'The Don Juan type in real life and mythology' are Byron, Juppiter, Nero, Gilles de Retz, Prometheus, and Lord Ross.

The title of the booklet *Bibliographical Procedures and Style: A Manual for Bibliographers in the Library of Congress*, by B. P. McCrum and H. D. Jones,[18] is sufficiently explanatory. It is an admirably plain piece of work and can be recommended to the graduate student who is preparing 'a bibliography'. 'No effort is made here', it is stated, 'to trespass on the preserves of the specialist. Descriptive bibliography of rare books is left to experts in that field.'

Index and Finding List of Serials published in the British Isles 1789–1832, compiled by William S. Ward,[19] is what its name implies, the definition of a serial being: 'A publication in successive parts, usually at regular intervals, and, as a rule, intended to be continued indefinitely.' It is a clear, well-organized piece of work and should be of no small value. The holdings of 475 libraries in Great Britain and America are listed and information is thus available, the compiler claims, concerning 'some 1080 libraries and newspaper offices', when the holdings listed in the American *Union List of Serials* and in the *Union Catalogue of the Periodical Publications in the University Libraries of the British Isles*. Such splendid-sounding pieces as *The Cholera Gazette*, *The Magazine of Ants, or Pismire Journal*, and *Jenkinson's Scholastic Tickler* can now be speedily located, as can such periodicals, no doubt less frivolous, as *Lewis's Coventry Recorder*, *The Mercantile Barometer*, and *The Retrospective Review*. A particular word of praise is deserved by the compiler for having the sense to put a key to the abbreviations in findable places—at the beginning and at the end of the book.

The Gregynog Press[20] is an address given to the Double Crown Club in April 1954 by Dr. Thomas Jones, chairman of the press. Jones gave a highly interesting account of the work of the press from its first book, *Poems by George Herbert* in 1923 to its last in 1940, *Lyrics and Unfinished Poems by Lascelles Abercrombie*. A 'bibliography' of the forty-two books printed at the press is included in this singularly beautiful book.

Interesting sidelights upon popular publishing of the last century are to be found in Edward Liveing's *Adventure*

[17] West Virginia Univ. Bulletin, Series 54, Nos. 10–11, pp. 174.

[18] Library of Congress, Washington D.C. pp. vi+127. $0.65.

[19] Univ. of Kentucky Press. pp. xv+180. $6.

[20] O.U.P. pp. 40

in Publishing,[21] an interesting and easily written history of the first hundred years (1854–1954) of the firm of Ward, Lock. There is nothing of vast importance to chronicle of modern literature. But the firm has had dealings with authors as widely different as Marie Corelli, Mrs. Beeton, Anthony Hope, Edgar Wallace, and Rudyard Kipling. Tennyson, Browning, and George Augustus Sala also play their part in the firm's progress.

The fact that Harry Clemons's *The University of Virginia Library 1825–1950: Story of a Jeffersonian Foundation*[22] can be called 'a labour of love' does not prevent it from being a most valuable work in its own right. The publishers claim, no doubt correctly, that the book is 'one of the few examples in the United States of a full length history of a University Library'. Jefferson was architect as well as founder of his university library, but he lived long enough only to watch the building in progress. He died on 4 July 1826. Eleven weeks later one of the students, Edgar Allan Poe, wrote home: 'The books are removed into the Library—and we have a very fine collection.' Jefferson himself had chosen the books with which the library was to be begun. The library grew until it contained close on 57,000 books when it caught fire in 1895; 17,000 books were rescued and there is a sad photograph reproduced showing them stacked upon the grass while crowds in Sunday-afternoon black watch the building blazing in the background. But the whole story is a cheerful one and is in many ways of interest to English readers, particularly to English students of new methods of bibliography that seem to take their origin from the University of Virginia today.

[21] Ward, Lock. pp. 108. 12*s*. 6*d*.

[22] Virginia Univ. Library. pp. xix+229. $5.

The official bibliographical journals, proceedings, papers, and so forth, provide a spate of admirable articles not dealt with elsewhere in this section.

The Library

W. J. B. Owen prints part of the correspondence of Wordsworth and the publishers, Longman & Co. Thirteen letters concerning various matters of publication are given to us.

A. L. Strout writes on *Writers on German Literature in 'Blackwood's Magazine'*, and provides a most useful checklist of contributors. F. F. Madan's *A Revised Bibliography of Salmasius's 'Defensio Regis' and Milton's 'Pro Populo Anglicano Defensio'* is additional to and corrective of Madan's earlier *Library* articles on the subject in September 1923 and December 1951. He now describes forty-nine items.

C. G. Allen's *The Sources of Lily's Latin Grammar* is no easier reading than it was hearing. '"The Royal Grammar"', he concludes, 'would be a better [title]; for though Lily's is the greatest single contribution, it is still only one among many. The work is neither directly by Lily nor is it a single revision of any of Lily's works; it is a command performance based on the best available talent.'

Major articles, whose titles are sufficiently descriptive, are Stanley Morison's *The Bibliography of Newspapers and the Writing of History* and D. F. Foxon's *The Printing of Lyrical Ballads, 1798*. Foxon's tale is a sufficiently exciting and mysterious one. His sorting out of the problems is neat and his hypothetical reconstruction of events convinces.

Sir W. W. Greg discusses the phrase *Ad Imprimendum Solum*. His piece constitutes a clearing up of moot points of controversy between himself and A. W. Reed and A. W. Pollard.

Greg concludes that the words, found in a 1538 Henry VIII proclamation concerning the book-trade, had nothing to do with protecting a printer from piracy, but were designed to show that royal privilege did not imply official approbation of any book. Reed now concurs with Greg.

In *Notes on the Texts of William Lawes's Songs in B.M. MS. Add. 31432*, M. C. Crum adds to what was said in *Library* in 1952. She discusses the variants in a number of poems.

G. Tillotson suggests, perhaps somewhat tentatively, in *Eighteenth-Century Capitalization*, that the capitalization of substantives was employed in octavos and that lower-case was used in quartos and folios and that the 'principle did not concern the expressiveness of language so much as the appearance of the page'.

In an exceptionally helpful article, *J. F. Stam, Amsterdam, and English Bibles*, A. F. Johnson does some superlative detective work to find out the secret printers of certain English bibles with false printer-attributions in the seventeenth century.

In a letter W. H. Bond clears up some points concerning the *Library*'s review (June 1953) of the Gallatin and Oliver Beerbohm bibliography. 'Let us use', says Bond, '[Fredson] Bowers's book as a guide-book, not as a statute-book.'

Papers of the Bibliographical Society of America. X

Leona Rostenberg's *Robert Scott, Restoration Stationer and Importer* is a highly valuable contribution to our knowledge of the book trade in the later part of the seventeenth century. W. W. Parker's *Henry Stevens: The Making of a Bookseller* interestingly illuminates the early years of a man to whom the British Museum and many American libraries owe much. John Carter's *Bibliography and the Rare Book Trade* is a highly agreeable paper in which tribute is paid to many bookselling lights of the bibliographical world—including such honoured names as F. S. Ferguson, E. P. Goldschmidt, Percy Muir, and Percy Dobell. G. J. Kolb in *A Note on the Publication of Johnson's Proposals for Printing the Harleian Miscellany* suggests that 30 December 1743 was the day of publication.

Studies in Bibliography

In *English Publishing and the Mass Audience in 1852* R. D. Altick produces an exceptionally interesting study of readers and books in a given year of a century back. He discusses best-sellers, popular magazines, penny dreadfuls, and a host of furious fancies. Altick promises a book which will 'present a picture of the English mass reading public during the nineteenth century'. If this article is a fair sample, the book should be exciting and valuable. One wonders if American authors know how offensive English readers find the words 'a shilling or a shilling sixpence'.

W. B. Todd continues his labours of clearing out preconceived ideas about a number of eighteenth-century books. In *The 'Private Issues' of 'The Deserted Village'* he considers twenty-six early editions. He is able to sort them into their order, construct a genealogical table, spot the piracies, and have a good guess at who (Walter Ruddiman of Edinburgh) was the pirate chief. The article displays all Todd's customary clarity and zeal of exposition.

J. R. Brown in *The Printing of John Webster's Plays (part one)* uses the new bibliographical techniques and older skills in his consideration of *The White Devil*, *The Duchess of Malfi*, and *The Devil's Law Case*. He concludes that *The White Devil* was prin-

ted from a non-theatrical manuscript, not a prompt-book; that *The Duchess* was printed from a Ralph Crane transcript; and that (but Brown is hesitant) if the copy for *The Devil's Law Case* 'had any distinctive merits, they were those of a literary rather than a theatrical manuscript'.

J. L. Lievsay and R. B. Davis consider in *A Cavalier Library—1643* the inventory of the sequestrated goods of Sir Thomas Bludder, a Royalist Member of Parliament. The books included among the goods seem to contain a certain amount of the stock of John Bill, the stationer. The authors print the list and analyse it with lucidity.

Allan Stevenson, in *Chain-Indentations in Paper as Evidence*, continues his labours upon paper. His article suggests a number of new skills which the worn bibliography will have, of necessity, to master.

In *Deception in Dublin*, John Alden deals happily with a number of false imprints in the seventeenth century. Some were printed in Dublin with a continental or English imprint, others were printed elsewhere with a Dublin imprint.

In an admirable piece whose title is too long for reproduction, M. H. Hamilton considers the relationship between five manuscripts and the printed texts of Dryden's *State of Innocence*. She demonstrates that the text of highest substantive authority is the quarto of 1677, which must represent Dryden's final intentions for the text. The Harvard manuscript contains corrections in the hand of Dryden.

R. B. Hudson deals with *The Publishing of Meredith's 'Rhoda Fleming'*. His piece is based upon unpublished letters from Meredith to the publisher Charles Tinsley.

No more than brief, and selective, mention can be made of a variety of articles in a variety of publications:

NOTES AND QUERIES

G. Watson discusses *The Text of 'Bibliographia Literaria'*. S. M. Pratt identifies one of the poems in Thomas Deloney's *Garland of Goodwill* as being the work of Henry Chettle. A. G. Dickens writes on an exceptionally obscure Tudor writer, *Peter Moone: The Ipswich Gospeller and Poet.*

TIMES LITERARY SUPPLEMENT

The series of articles on great libraries was continued. Articles on the Cambridge University Library and the Bodleian appeared and there was also a short article on the Routh Library at the University of Durham. B. Juel-Jensen, referring to a mention of an article by himself points out that in connexion with Drayton's *Owle*, 1604, 'every single entry in the *S.T.C.* of this unhappy book, including the two editions not created by a printing freak, is beset with errors'—and adds the pleasing information that possession of all three 'ghost' editions is claimed by various American libraries.

HARVARD LIBRARY BULLETIN

S. M. Parrish's *A Booksellers' Campaign of 1803* deals with a collection of broadsides issued in time of the Napoleonic invasion scare. He considers and describes the Harvard collection and also takes into account other similar collections elsewhere (the British Museum as 378 including many duplicates). The 131 Harvard items are catalogued and described. W. van Lennep writes of *Some Early English Playbills*. W. H. Bond prints *A Letter from Sir Philip Sidney to Christopher Plantin*. Hyder Rollins writes an important note on *Keats's Misdated Letters*. W. A. Jackson and others contribute a symposium on *Printed Quire and Sheet Numbers.*

YALE UNIVERSITY LIBRARY GAZETTE

Description is given of the newly

presented Caxton Chaucer's *Canterbury Tales* (*c.* 1484). A large bundle of the letters of Gertrude Stein is printed. Sarah F. Adams describes a copy of the first edition of Boswell's *Life of Samuel Johnson* in which two leaves of the second volume are in uncancelled state.

THE BOOK COLLECTOR

This periodical has now become a most important supplier of bibliographical information. The continued reminiscences of P. H. Muir illuminate the workings of the cheerful between-war book trade. He also has some light to shed on some of the activities of T. J. Wise and, another curious one, A. J. A. Symons. He gives information too about the growth and birth of the Pollard and Carter Inquiry which exploded Wise. T. J. Brown's most valuable series of *English Literary Autographs* continues with Gibbon, Chatterton, Blake, and Coleridge —each with illustration. B. Juel-Jensen in *Some Uncollected Authors* deals with John Hamilton Reynolds. A. N. L. Munby prints and comments on *Fragments of a Bookseller's Day-Book of 1622*. Not the least of the glories of this excellent magazine lies in its admirably informed and scholarly book-reviews.

Various collections in various libraries are described: In *The Library Chronicle of the University of Texas*, A. E. Skinner provides a check-list of thirty-two incunabula in the University Library (eight incunables and a five-leaf Caxton fragment were added later); R. A. Law describes and discusses the library's collection of sixteenth-century chronicles; W. Peery discusses the collection of Renaissance dictionaries. In *PBSA* J. D. Gordan writes on *The Berg Collection at the New York Public Library*. Bristol Reference Library have published a catalogue of their *S.T.C.* books (pp. 52. 4*s.* 6*d.*). They claim 300 pre-1640 books, fifty-one not listed in *S.T.C.* (there seems some doubt about this). They have one English incunable.

Various acquisitions to various libraries are reported. They (extremely selectively) include:
British Museum: a volume of eight works, mostly printed for the author, of Charles Churchill. **Bodleian:** a vast gift of newspapers, local and metropolitan, 34 letters of Robert Bridges, purchased, and, also purchased, a manuscript book of Addison essays, written by an amanuensis and corrected by the author. **Houghton Library, Harvard:** an unknown manuscript of Chaucer's *Astrolabe*, 116 *S.T.C.* books (including Roger Tisdale's *The Lawyer's Philosophy*, dedicated to John Donne), over 100 'Wing' books, an addition to the Blake collection and a William Hayley manuscript play. **Yale University Library** reports the recent gift of a group of 69 incunabula—all, apparently, continental printed.

R. O. Dougan writes an obituary article on E. P. Goldschmidt in *The Library*, with a list of his writings, unfortunately excluding reviews. Other notices of this admirable and loved scholar-bookseller appear in other periodicals.

Attention must, again, be drawn, with gratitude and praise, to the various 'bibliographies' which are put before us by various periodicals: *Recent Literature of the Renaissance* (*SP*), *English Literature 1660–1800* (*PQ*), *Romantic Movement* (*PQ*), *Victorian Bibliography* (*MP*), and *PMLA*'s customary *American Bibliography*. Shakespeare studies are catered for in *Sh Q* and *Sh S*. The present writer bows again gratefully before *Studies in Bibliography*'s *Selective Check-list of Bibliographical Scholarship*. The 1954 volume handles 1952; the 1954 list is in the 1956 volume.

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