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THE YEAR'S WORK IN ENGLISH STUDIES

VOLUME XXIX

1948

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The English Association

BY

FREDERICK S. BOAS

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PREFACE

THIS twenty-ninth volume of *The Year's Work* appears with a newly designed cover which, it is hoped, will meet with general approval.

Readers of the volume will note with pleasure that Professor Edith Morley, who has an unbroken record as a contributor from Volume I, now adds to her titles the O.B.E., conferred on her in the 1950 New Year Honours list.

Professor Dr. J. Gordon has rendered valuable service by contributing Chapter IX on the Poetry and Prose of the Later Tudor Period to Volumes XXIII–XXVIII. He has now been obliged to discontinue this by the pressure of other work. In his place we welcome back Mr. Arnold Davenport who contributed this chapter to Volume XXI before he was called up for war service.

Note may be made of one or two features which have called for special attention among 1948 publications. Much work has been done on the history of the MSS. and on the text of *The Canterbury Tales*. In addition to the other Elizabethan publications the massive volume of *Joseph Quincy Adams Memorial Studies* (abbreviated as *A.M.S.*) has multiplied the contents of the Renaissance, Shakespeare, Elizabethan Drama and, to a less extent, some later chapters. And the appearance of Volume I of *Shakespeare Survey* has necessitated a supplementary section to Chapter VII.

F.S.B.

ABBREVIATIONS

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

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I

LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By ETHEL SEATON

J. A. K. THOMSON has done a great and long-needed service to readers of English literature in his book, *The Classical Background of English Literature*.[1] He writes with admirable brevity and clarity, and with a precision of critical judgment on English writers which at once gives the reader confidence in him. The first three chapters, about half the book, summarize classical literature, first its general, and then its particular, characteristics, in poetry and in prose. The remaining five chapters proceed chronologically through English literature. The cardinal principle of the study is that 'every age looks in the classics for what it likes, and takes what suits it'. From this follows the concluding warning, which still needs to be taken to heart, that the student of Chaucer, or of Milton, etc., 'must look at the classics' as Chaucer, or as Milton, etc., looked at them. The close-packed surveys are always illuminating, as in the page on Demosthenes and Burke, with its *caveat* against meaningless metaphor. Little is overlooked, though one may regret the omission of Keats's *Hyperion*; and Thomson might have tempered his admiration of Bentley with a memory of his edition of *Paradise Lost*. Thomson's tolerance in dealing with the non-classical or anti-classical moderns is the result of a balanced and judicious view of the vicissitudes of the study of the classics. New writers should heed his temperate reminder: 'the Greeks thought of most things that are not just mechanical inventions, and we neglect what they said at our own risk.'

The student following in Thomson's footsteps will find a useful companion in H. A. Treble's reference-book,[2] a small, handy, and low-priced guide to the two main classes of allusion in English literature, with a brief pointer to the works chiefly concerned, and often to other significant circumstances. Thus under Boadicea,

[1] *The Classical Background of English Literature*, by J. A. K. Thomson. Allen and Unwin. pp. 272. 12*s*. 6*d*.

[2] *A Classical and Biblical Reference Book*, ed. by H. A. Treble. Murray. pp. 191. 7*s*. 6*d*.

Fletcher's *Bonduca*, and Cowper's poem are mentioned; under 'Thirty pieces of silver' comes the reminder that this was the Mosaic compensation for the loss of an ox; and the Grail is explained under 'Upper Room'. The Vulgate is brought up to date by reference to Knox's translation; and occasional light relief is provided, as under 'Bellerophon'. Maps and well-chosen small illustrations, with short reading-lists, complete an interesting and useful little book. In a second edition, may one ask for 'cubit' and 'Thaïs', and for true blackletter under 'Gothic'?

Half of Sir Ernest Barker's *Traditions of Civility*[3] is concerned with special aspects of the classical impact on English thought, and three new essays are on subjects allied to this: (1) 'Greek Influences in English Life and Thought'; (4) 'The Connection of the Renaissance and the Reformation'; and (5) 'The Education of the English Gentleman in the Sixteenth Century'. In the first two, he celebrates the humanism which has permeated English life, affecting statesmen, civil servants, and professional men, as well as creative writers and men of letters. He then, with many learned references, draws together the Renaissance and the Reformation as 'two conceptions which we apply to a single thing'; each was 'a great return and recovery', and together they cross-fertilized classical antiquity and Christian belief, and were doubly potent in new ideas.

In Essay 5, Barker traces the three qualifications of a gentleman, to which Cortegiano added the intellect and force of character which is *virtù*, and the effortless ease which is *sprezzatura*. Tudor writers like Sir Thomas Smith stressed the moral, social, political and intellectual obligations, and cut across the medieval division between the clerk and the knight; Platonic influence, as on Elyot and Starkey, added the grace and idealism of which Sir Philip Sidney was the flower; Cranmer insisted that the apt poor man's son should share in the new educational benefits, as at the recently founded Christ's Hospital. The tale could be continued to Ascham, Spenser, and Milton.

A massive volume of general literary study, *Das Sprachliche Kunstwerk*,[4] comes from Wolfgang Kayser, intended not only for

[3] *Traditions of Civility*, by Sir Ernest Barker. C.U.P. pp. viii + 370. 21*s*.

[4] *Das Sprachliche Kunstwerk. Eine Einführung in die Literaturwissenschaft*, by Wolfgang Kayser. Bern: Francke Verlag. pp. 438. fr. 23.50.

the professional, but also for the general reader who may wish to learn how to recognize and criticize the accepted forms of literature. Kayser thinks it high time that criticism should be brought back from the periphery of literary inquiry to the poem or prose-work in itself, as a work of art of which the medium is language. Accordingly, he considers the actual text (and its editing), the language, diction, style in its widest meaning, forms of expression and ornament, metre, etc. Examples are copiously provided, and are drawn from a very extensive field, the classics, German, English, French, Italian, and Portuguese—the author has recently been a beneficiary of the Portuguese Ministry of Education. In all these literatures, Kayser shows his wide reading, though the war years have left some gaps in his foreign reading lists.

The total result for English literature is somewhat uneven, varying from elementary information (e.g. the only mention of Spenser is as the inventor of a new stanza) to arguable pronouncements (e.g. the monotony of the metre of *Il Penseroso*), and to careful and detailed analysis, as of an epigram by Quarles, or of the prose style of Sterne, who seems to be a favourite author. The Index occasionally needs greater precision; thus 'Peacock' proves to be, not Thomas Love, but Ronald (see *Y.W.*, xxvii, 9). The chief value of the book would seem to be its usefulness to the English student beginning German, and needing an introduction to the more abstract and philosophic methods and vocabulary of German literary study: or conversely, to the German student of English, who will find here English literature studied in the manner most familiar to him. The apparatus of study provided is full and detailed.

The indispensable *Oxford Companion to American Literature*[5] of 1941 has now added over a hundred entries of authors who have since become prominent. It is rightly named Companion, since it proffers information on all subjects in any way related to literature or cultural life. Thus, with A.E.F. as its first entry, it ranges over American and Canadian literature, religion, politics, education, journalism, and philosophic thought, though Existentialism has not yet penetrated. Modern academic writers come off worst, since their exclusion or admission seems to be arbitrary, perhaps be-

[5] *The Oxford Companion to American Literature*, compiled by J. D. Hart. O.U.P. pp. viii + 890. 42*s*.

cause they can be found elsewhere. A valuable amount of early history is included, as under Ralegh, Hariot, Richard Rich, Robert Jonson, and Salem; and aliens who have written about the Continent earn inclusion thereby, from Harriet Martineau, de Tocqueville, and Mrs. Trollope, to Sir George Trevelyan. Places like Boston with its literary by-products get full notice. Much out-of-the-way information will repay the reader, who will now know that 'Yankee Doodle' was first printed in Scotland, or what was the first play by an American to be professionally acted, or who wrote the well-loved poem, 'In Flanders Fields'. Full summaries of important novels and plays, and a chronological index, enhance the value of the work.

A series of sectional surveys of literature, dealing with groups, themes, and aspects, may be headed by B. G. MacCarthy's volume, *The Later Women Novelists*,[6] which, with her earlier volume (*Y. W.*, xxvi, 8), completes her study, *The Female Pen*. In the opening chapter on the 'Oriental Novel', which was inspired by the translation into French, and later into English, of *The Arabian Nights*, she signalizes Cornelia Knight's temerity in continuing *Rasselas*. The novel of sentiment and sensibility shows the effect on the critical of Richardson, and on the uncritical of those 'evergreen trees of diabolical knowledge', the lending libraries. Sensibility also gave warrant to women to write, for 'to venture safely into print, a woman should be either didactic, dilettante, or distressed'. Charlotte Lennox rose above the 'trashy level' with *The Female Quixote*, approved by Johnson and Fielding; and Mrs. Gunnings's heroine, Mary Montague, claims the right to be 'the guardian of her own repose', as might any of Miss Austen's characters. Mrs. Frances Sheridan's *Sydney Biddulph* may wring suffering out of heroine and reader, but the book is complex, interesting, and alive.

A whole chapter on Fanny Burney reveals Dr. MacCarthy as a competent 'debunker'; she finds her never more than a precocious child, with a child's keen sense of the ridiculous, and the mind of a newspaper reporter. A good study of the 'Gothic' heroine (Chapter iv) traces the psychology of pleasure in terror, and gives due credit to Harriet Lee for *Kruitzer*, and to Charlotte Smith; Byron and Scott felt the influence of these writers and of Mrs. Radcliffe.

[6] *The Later Women Novelists, 1744–1881* (*The Female Pen*, Vol. II), by B. G. MacCarthy. Cork U.P. pp. 296. 10*s.* 6*d.*

The Didactic Novels, showing sensibility to real suffering, are the forerunners of Hardy's *Tess*, and here Maria Edgeworth leads the way. The book closes with that most difficult achievement, an excellent brief study of Jane Austen, celebrating her joyous energy of mind and heart, allied to a fine sense of values, and controlled by acute judgment. Dr. MacCarthy claims for women that they have enriched many kinds of fiction, and have even initiated some of the most important.

Calvin S. Brown, in his *Music and Literature*,[7] claims to survey a new field, in tracing the interaction of these two auditory arts. A preliminary section deals with elements common to both, though in differing degree; thus pitch is essential to music, but in literature of little importance and certainly not fixed; and rhythm and harmony, though technical terms of both, differ in meaning and application. The collaboration of the two arts in vocal music seldom attains any transfusion, though dramatic setting (as of *Erl König*) sometimes succeeds. The influence of music on literature is seen in a theme with variations, such as Milton's 'Sweet is the breath of morn', etc., or in fugal movement, such as de Quincey's 'Dream Fugue'. Whitman's long poem 'When Lilacs last' is developed by methods analogous to those of music. In summing up, Brown sees the two arts at present growing apart. Poetry has tended to become less representational and more abstract; whereas music has passed from abstraction through formal patterns to the general illustration of an idea, as in the 'Eroica' Symphony, or Debussy's music. One might suggest that the growing and widespread appreciation of symphonic music may further affect the 'architectural structure' of poetry.

Cleanth Brooks in *Modern Poetry and the Tradition*[8] asserts that we are now witnessing a critical revolution as great as the Romantic Revolt itself. Modern poets have by-passed Wordsworth and Coleridge and their theories on fancy and imagination, and have reverted to the seventeenth-century uses, first of wit to intensify seriousness and to embrace the multiplicity of phenomena and

[7] *Music and Literature. A Comparison of the Arts*, by Calvin S. Brown. Athens: Georgia U.P. pp. xi+287. $4.50.

[8] *Modern Poetry and the Tradition*, by Cleanth Brooks. PL (Poetry London). pp. 246. 12*s*. 6*d*.

experience, then of metaphor as a means of statement, not merely of adornment, and above all of irony, the queen-bee of Brooks's critical hive. There is now a healthy animus against second-hand or 'literary' subject-matter. Brooks examines poems of American and English poets, such as Auden and Frost; Robert P. Warren's fine 'Bearded Oaks' may, however, give the reader the impression that the modern poet writes his best poetry when he least violates traditional decorum. The inevitable *Waste Land* is analysed, as utilizing myth, and the almost equally inevitable *Byzantium* poems, as making myth. Turning to tragedy, Brooks attributes the death of Elizabethan tragedy to the Restoration's destruction of metaphysical poetry through order and simplification, to its choice between poetry and science. Now, science having come full circle, such poetry has re-emerged, and become dramatic; ergo, poetic drama may revive.

In the final chapter, Brooks proposes a re-writing of the history of English poetry; revision is necessary, because of the critical revolution. His history would begin logically with the early sixteenth century, Wyatt, and even Skelton, finding a place; the Spenserians are admitted to be a snag. Browne finds a niche by reason of his irony and paradox, which Dr. Johnson recognized as metaphysical. The Age of Reason is re-assessed according to its proportions of wit, irony, and complex satire. Blake returns to the serious irony, the daring Elizabethan metaphor. The Romantics distrusted the intellect, but Keats and Coleridge are saved by their respect for the complexity of experience. Among the Victorians, Browning at least tried to 'come to terms with the unpoetic'. Hardy bridges the gap of time and method by his 'ironical contemplation of human circumstance'. Brooks admits his heresies, but not perhaps the chief, his one-sidedness; English poetry is too richly catholic to be confined by sectarian exclusiveness (see also p. 263).

Criticism in America is in a healthily argumentative state, and the work of Cleanth Brooks and Stephen Pepper has stimulated some searching comment. R. S. Crane in his article, 'The Bankruptcy of Critical Monism',[9] approves of Brooks's enlargement of the term irony, but refuses to accept it as the only principle of poetry (see *Y.W.*, xxviii, 20). Brooks's intention, to defend poetry

[9] 'Cleanth Brooks: or The Bankruptcy of Critical Monism', in *Mod. Phil.*, xlv, 226–45.

against materialistic science, is laudable; but his means are ineffective, and impoverished by his chosen limitations. Poems should be considered as complete wholes, resulting from the emotional powers and total creative activity of the poet (see below, p. 14, on Tillyard).

Pepper's four main types of aesthetic theory, backed up by four main world-hypotheses (see *Y.W.*, xxvi, 15), seem too watertight to Henry D. Aiken,[10] since no single one can of itself form a general theory of art or criticism, such as makes intuitive perception and satisfaction central, and such as has been held by theorists from Aquinas down to Pater, Santayana, Whitehead, and Maritain. Pepper, in an open letter, answers that many other critics, as diverse as Tolstoy and Croce, could be marshalled on the other side. He defends his hypotheses as representing centuries of reflection and accumulated observation, and therefore useful as nonarbitrary criteria of value in both creative and critical work.

Jared S. Moore considers the formal aesthetic concepts,[11] the sublime, the picturesque, and, newly added, the brilliant. His differentiation of the three is determined by the preponderance in each of expression, form and spirit; thus in the brilliant, form predominates over the idea, and enhances it. The object of John Simopoulos in his *Study of Inspiration*[12] is to clear the ground in the field between art and psychology by asking questions. Poets are the spokesmen of 'collective man'; poetry by an impulse of inspiration solves a haunting problem, releases a felt tension. Basing on Plato's *Ion*, and illustrating from Shelley, and from Vaughan ('bright shoots of everlastingness'), Simopoulos distinguishes inspiration as not an end in itself, whereas ecstasy is, as Tennyson's description of his 'waking trances' shows. The diversity between the accounts of the working of inspiration given by Blake, Poe, Joyce, and Kafka, shows that no rule governs its power; but '*poeta nascitur* et *fit*' is a truer form of the proverb. Vision and expression are distinct needs, as Coleridge well knew. It is noticeable how indispensable Coleridge is to the above group of critics.

[10] In *Philosoph. Rev.*, lvii, 77–82. Pepper, *ibid.* 83–8.

[11] *The Sublime, and other Subordinate Esthetic Concepts*, by Jared S. Moore, in *Journal of Philosophy*, xlv, 42–7.

[12] *The Study of Inspiration*, *ibid.* 29–41.

Like Cleanth Brooks, E. M. W. Tillyard selects for criticism individual poems;[13] like him he aims at history of literature in a new way; but both with a difference. He presents shortly some of the contents and continuity of histories of literature through particular examples and pregnant instances of different periods. A main concern in each of his five poems is its art, tense and ironic under the medieval repetition in *The Testament of Cresseid*; also its meaning and ideas, as in *Hertha*. These can be expounded chiefly with relation to the author, as with *The Ancient Mariner*, or more copiously in relation to contemporary thought, as with *Orchestra*. The ruling ideas of the period emerge, as in the *Ode on . . . Anne Killigrew*, even prophecy of a later time, as in the Fascism and barbarism latent in *Hertha*. The 'World-picture' behind each poem is thus fully expounded. At the end, Tillyard justifies his choice of the five supporting illustrations. The whole book, though 'simple and unambitious', achieves its purpose of stimulating interest, curiosity, and appreciation.

Edwin Mims, in a sympathetic, and doctrinally inclusive study, *The Christ of the Poets*,[14] expands his Shaffer Lectures of 1944 at Northwestern University, U.S.A. He omits medieval poetry; yet 'In a valey of this restles minde' might have shed light on the difficult theme of *The Hound of Heaven*. After a general survey on Doubt and Faith, he devotes a chapter each to such poets as Spenser, Donne, the religious lyrists, Blake, and the chief Victorians. For Milton he uses *Paradise Lost*, Bk. III fully, but unfortunately omits the clinching lines, 410–15; and Kipling's *Cold Iron* might have modified the verdict that his appeal is to the Old Testament rather than to the New. The American poets of the nineteenth century were not so much disturbed by scientific critical trends as were their Victorian contemporaries; Sidney Lanier stands out. The chapter on contemporary poets starts with T. S. Eliot, and ends with negro poets such as Countee Cullen. The conclusion on the future of faith invokes Toynbee's *Study of History* to show the swing over of philosophical thought to greater sympathy with the Christian standpoint.

[13] *Five Poems, 1470–1870: An Elementary Essay on the Background of English Literature*, by E. M. W. Tillyard. Chatto and Windus. pp. viii + 127. 8*s*. 6*d*.

[14] *The Christ of the Poets*, by Edwin Mims. N.Y., Abingdon-Cokesbury Press. pp. 256. $2.50.

Archer Taylor[15] surveys a minor literary genre, the riddle, both literary and popular. Oriental riddles found the type, and bring it to a high level. In western Europe, England, basing on Symphosius, led the way in the seventh and eighth centuries, with Aldhelm, whose wide range preserves details of Old English life, like flies in amber, and with the riddles of the Exeter Book; Anglo-Latin writers follow Bede. The post-Renaissance riddle, and its anthologies, flourished on the Continent, but even in England books of 'merry riddles' were popular; Wyatt wrote the literary riddle, and the Holme collection of the seventeenth century preserves in English prose riddles that have journeyed from Asia. There is a full bibliography, and an index of solutions.

A small group of books deals exclusively with the drama and the theatre. Eric Bentley,[16] out of a 'deep concern' with dramatic art, maintains that the hope of the English and American theatre lies in restoring to his due importance that 'forgotten man of the modern stage', the playwright. He traces two traditions behind modern drama, the naturalistic, with its 'tragedy in modern dress', led by Ibsen, and later by Eugene O'Neill; and the anti-naturalistic with its 'tragedy in fancy dress', under the banners of Goethe and Schiller, later of Wagner, and then of the lyric and visionary dramatists. What Ibsen was to the tragic tradition, G. B. Shaw is to the comic. The crux of Shaw's dramatic theory and method is, in his own words, 'the re-arrangement of haphazard facts into orderly and intelligent situations'. The political extravaganza, with its opportunity for rhetoric, polemic, and irony, has been the form typical of Shaw. His pragmatic views, if not systematic, are at least roughly consistent; he likes his idealists to be also realists, and his recurrent theme is the difference between convention and conscience. Candida and Captain Brassbound are complex and ironical exploitations of this idea. Shaw's successors and only rivals in the ironic counterpointing of the absurdities of comic action are Wilde and Pirandello. Bentley brings his study down to Sartre; and concludes that in the dramatist as opposed to the 'theatricalist' lies the true hope of the drama, and that his home will be the 'little theatre'.

[15] *The Literary Riddle Before 1600*, by Archer Taylor. Univ. of California Press. pp. 131. 14*s*.

[16] *The Modern Theatre. A Study of Dramatists and the Drama*, by Eric Bentley. Hale. pp. xxv+290. 12*s*. 6*d*.

J. C. Trewin,[17] as a drama critic, presents to the non-academic playgoer, coming freshly to the theatre, a guide to English plays and playwrights of the last quarter of a century. A rapid preliminary sketch of Elizabethan and later drama characterizes playwrights with incisive phrases: Webster, 'First Gravedigger of the Jacobeans'; Congreve's style 'like ice-flowers upon glass'; the 'cracked stucco' of Sheridan Knowles. G. B. Shaw, after a revivalist preacher's début, has become an Elder Statesman; and the 'College of Witcrackers' is headed by Noel Coward. The remaining chapters survey the range of West End and repertory drama through and after the war, with a glance at the poet-dramatists, at T. S. Eliot, 'who is not a man of the theatre', and by contrast Emlyn Williams, who is 'theatrically tuned and timed'. Plays from abroad, such as the work of the Quinteros, and of Pirandello, are included, and translations such as Gilbert Murray's. The actors, and the varied theatres which keep drama healthily alive, are given honourable mention, with photographs of characters and productions. Trewin ends hopefully: play-writing is now 'honest, intelligent, theatre-conscious; the major plays will come'.

Ann Lindsay, in *The Theatre*,[18] is more critical and perhaps less hopeful than Trewin, though she admits the very considerable change between the Theatre Conference of 1919, and that of 1948, now that the State has recommended financial subsidy. The theatre is still haphazard in organization, not co-ordinated with the schools, inadequately housed, and staffed with too many amateur producers and untrained technicians. Like Bentley, Ann Lindsay sees hope for the future in the 'little theatres'; but the commercial theatre with its cash-nexus is the dragon to be overcome.

Bernard Miles, in *The British Theatre*,[19] makes a vigorous attack on well-known material; he writes freshly as an actor with wartime experience of acting in conditions like that former 'close union between actor and audience which is the life and soul of the stage'. Miles deplores the melancholy retreat of the actor farther and farther up-stage. He traces the history of acting, especially in 'pre-

[17] *The English Theatre*, by J. C. Trewin. Elek (Life and Leisure, No. 1). pp. 122. 6*s*.

[18] *The Theatre*, by Ann Lindsay. Bodley Head. pp. 64. 3*s*. 6*d*.

[19] *The British Theatre*, by Bernard Miles. Collins (Britain in Pictures) pp. 48. 5*s*.

digested Shakespeare' through the eighteenth and nineteenth centuries, and really conveys something of the personality of the giants of those days. Portents in theatrical history were the producer's advent with Gordon Craig, and the rise of the Old Vic, and now cinema Shakespeare. Like Ann Lindsay, Miles pleads for theatres built, owned, and leased by the State as a means of restoring the poetic play; the present situation is full of hope. The book's illustrations are delightful and stimulating, for example, the Romney sketch of Mrs. Siddons.

The English Association's annual collection, temporarily renamed *English Studies*,[20] has special papers on Marlowe, Nashe, Milton, and Hardy. The two remaining contributions deal with the background of literature, but of these J. A. W. Bennett's on Hickes's *Thesaurus* is a study in book-production, and as such comes under Bibliography. There remains Sir Maurice Powicke's valuable and stimulating study of Camden, whose retiring life and modest personality did not obscure from his contemporaries, nor indeed from the learned of Europe, his independent and searching mind. Among his obvious gifts to learning and his country were the foundation of the first chair of history in an English university, and the completion of his *Britannia*. (See also Chapter IX, p. 170.)

The English Association has also brought out a supplementary volume, *Literature and Life*,[21] being ten addresses recently given. Two of the ten are on individual writers: C. S. Lewis explains penetratingly the mingled attraction and repulsion that Kipling has for him, as for many readers; S. C. Roberts compares and contrasts the Quiller-Couch of Oxford and of Cambridge, with Fleet Street as the bridge between. Authors in general are the theme of H. V. Routh, as workmen worthy of their hire, yet dependent on the incalculable favour of the public, of the Muse, and of their own individuality. Some of the problems of translators in juggling with words and meaning are illustrated by Sir Idris Bell, who includes a survey of recent versions of Homer.

[20] *English Studies* (*Essays and Studies*, New Series, vol. i), ed. by F. P. Wilson. Murray. pp. 126. 8*s*. 6*d*.

[21] *Literature and Life. Addresses to the English Association*. Harrap. pp. 165. 8*s*. 6*d*.

Places are associated with literature in two addresses: Westminster Abbey by Lawrence E. Tanner, from the honorific burials of Chaucer and Spenser, to Donne's reference to the man that keeps the Abbey tombs (the fees for showing which Lamb was later to object to), to Sir Roger de Coverley's visit to the Abbey, and to Tickell's fine elegy when Addison too joined those illustrious dead. Bath's debt to letters by R. W. M. Wright starts with *The Ruin* and the Coronation of King Edgar; it gains in cheerfulness with the entry of Chaucer's Wyf, and with Celia Fiennes's description of the bathers. 'Everyone went to Bath', and so did persons of fiction, Anne Elliot alone perhaps disliking it; learning in the person of Professor Saintsbury made it a last and loved retreat.

Two addresses are on literary genres: G. Rostrevor Hamilton isolates the distillation in the small phial of the epigram of wit, imagination, religion, and morality; Guy Boas, from his experience as an anthologist, illustrates the marriage of poetry and wit in Light Verse, the 'skilled, intellectual comment' of the baffling and jesting English. Finally, de Sola Pinto writes an apology for modernist poets, who are at least 'live dogs', not 'dead lions' and who have been a going concern for a generation.

In November 1947 the Royal Society of Literature had to to deplore the sudden loss of its President; Volume xxiv of *Essays by Divers Hands*,[22] edited by Clifford Bax, is prefaced by a tribute spoken by Sir Edward Marsh, to 'a perfect President', the late Earl of Lytton. Bax has the usual editorial task of trying to find a common denominator for eight lectures utterly disparate in subject and treatment: Robert Speaight on 'Shakespeare and Politics' ('the image of authority was the absolute ruler'); Louis Wilkinson gauging the 'high-wind vitality' of the Powys brothers; Catherine Maclean on Hazlitt the Essayist; Harold Nicolson on 'Re-reading Matthew Arnold', and finding him a 'beam of vision' on our present doubts and fears; Conal O'Riordan's evocation of Bloomsbury in the 1890s, when its literary heroes were his friend Dowson, Kipling, and, on the horizon, Galsworthy; Marie Stopes displaying another aspect of the nineties in the poetic personality of Lord Alfred Douglas.

The only general contribution, divorced from subservience to

[22] *Essays by Divers Hands: Transactions of the R.S.L.*, vol. xxiv, ed. by Clifford Bax. O.U.P. pp. x+159. 10*s.* 6*d.*

time or person, is Gilbert Frankau's highly provocative and self-conscious paper, 'Man's Unconcious and his Published Word'. With the aid of diagram, and the written testimony of philosophers from Plato to Nietzsche, he enforces his point that the conflict of the 'Constant Antithesis' is the inheritance of the psyche, and that its daemon is the dictator of man's unconscious. Lord Lytton in the chair, claiming man's familiarity with this concept of the divided will, suggested that the remedy for antithesis is synthesis, love reconciling opposites.

The major book of collected critical essays this year is G. M. Young's *Today and Yesterday*,[23] reprints that one is glad to have in permanent form. Many of the twenty items are political, as on Gladstone, or Burke; some are on classical themes, Virgil, Horace, Herodotus, and the *Odyssey*. In his unsystematized dealings with English men of letters, Young first celebrates Robert Byron (deploring his premature death in the war), a man of 'very clear eyes, and a very brave heart'; Walter Bagehot, 'the greatest Victorian'; Thackeray, deliberately an 'uncomfortable writer'; Tennyson, who impeded the progress of poesy by his very mastery. Of two general essays, one reviews the first fifteen volumes of the English Place-Name Society, which replace conjecture by certitude, and stud with light the dark belt that lies across prehistoric England. 'English Literature in 1793' distinguishes between the political effect of the French Revolution, and the overwhelming poetic effect of Germany's 'sudden explosion of genius', when she helped the English muse to recover her singing voice, and when Blake was sympathetically translated into German before he was realized in England.

Last, but far from least, comes the lecture on 'Shakespeare and the Termers', which gives due credit to Shakespeare's chief public, the young men of England's Third University, the Inns of Court, the ideal audience, 'young, ardent, sensitive, disputatious', and so quick in the uptake as to be 'worth writing for'. Young awakes the echoes *in* Shakespeare of legal interests and recent cases, and the echoes *of* Shakespeare in talk and letter and sermon, even in the *Ecclesiastical Polity*. A phrase of Young's may be applied to himself, 'the urbanity, the accomplishment, and withal the freshness' of such criticism.

[23] *Today and Yesterday. Collected Essays and Addresses*, by G. M. Young. Hart-Davis. pp. viii+312. 8*s*. 6*d*.

T. S. Eliot's present essay, *Notes towards the Definition of Culture*,[24] represents the re-working of several papers published before 1945; and in an appendix of some twenty pages is added the English text of three German broadcasts on 'The Unity of European Culture'. Eliot deprecates any aim other than that given in the title, a definition; at the same time, he commits himself to accepting 'civilization' and 'culture' as sufficiently equivalent for his purpose. In opening he considers the three senses, or perhaps more precisely the three applications of the term culture, to the individual, to a group or class, and to a whole society. These are not, and should not be in fact or in criticism, isolated; cohesion, and a way of life, can only come through overlapping. Under the second application, Eliot considers the Class and the Elite, and argues that no true democracy can maintain itself unless it contains a continuous gradation of cultural levels, including an aristocracy of a conscious and specialized culture. Education as the means of attaining culture is the subject of the concluding chapter, in which several fallacious or imperfect current beliefs on it are exposed. The latest danger is that it 'will take upon itself the reformation and direction of culture, instead of keeping to its place as one of the activities through which a culture realizes itself'. Culture resists the deliberate onslaught of planners; it cannot be imposed from without, brought wholly to consciousness, or hastened in growth.

In the broadcasts to Germany, Eliot approves the claim that English, of all modern European languages, is the richest for the purposes of writing poetry, partly because it is a composite from many European sources. He then illustrates the interdependence of European art and culture from the tale of the inception, progress, and decay of his periodical, *The Criterion*. Finally he pleads for the unity of European culture, founded on the Christian heritage, not unified but in mutual dependence, and uncontaminated by political influences.

In a little book of articles reprinted, with additions, from the *New English Weekly*, S. L. Bethell[25] postulates the necessity for a

[24] *Notes towards the Definition of Culture*, by T. S. Eliot. Faber. pp. 124. 10*s*. 6*d*.

[25] *Essays on Literary Criticism and the English Tradition*, by S. L. Bethell. Dobson. pp. 100. 6*s*.

literary critic of ethical, even theological considerations. He deprecates the insistence of modern criticism on analysis of words, and neglect of the total experience of a work of art. In 'Two Streams from Helicon', he distinguishes two main types of English poetry, that of the later Shakespeare, Donne, and T. S. Eliot, which bases on the colloquial speech of the day, and that of Spenser, Milton, and Tennyson, which makes of language and imagery a special poetic creation. Neither is more English, nor more 'classical', neither is right or wrong. The first is a poetry of active thought; the second is a poetry of incantation, and as such suspect to the modern intellectual critic; nevertheless it has its own sanative function, its appeal to general human emotion, for example, Tennyson's 'Tears, idle tears', derided by Leavis. The critics' cleavage between these two is unreal; and in the final essay Bethell puts up a spirited plea against the bogies of recent criticism, curiously un-English in its desiccated intellectuality, and therefore inadequate on English literature, which is compounded of intellect and passion.

With his title *Rage for Order*[26] as his text, Edward A. Warren sees in criticism as well as in literature discipline succeeding in curbing initial violence, achieving equilibrium through tension. His first example is Edward Taylor, a recently recovered American poet of the seventeenth century, a writer in the baroque taste. George Herbert is seen chiefly as a lover of music, and of certain forms of external order, e.g., intricate stanzas, formal gardens, ordered emotions, hierarchy in church and state; and above all of inward order, the reduction to order of the human will. Pope, like all neoclassicist poets, suffered from the discrepancy between rigid theory and less orderly practice. G. M. Hopkins started as a follower of Keats, but ended with 'tense economic austerity', achieving balance only in his middle period. The focusing of 'Inscape' implies a realization of the range of 'Outscape'.

Yeats, temperamentally an optimistic monist, was always seeking occult vision; his early lack of ascetic discipline is reflected in his lack of tension, but by his doctrine of the will he came to a more strenuous conception. Nathaniel Hawthorne's outwardly cheerful personality was at odds with the inward impulses behind

[26] *Rage for Order*, by Edward Austin Warren. Chicago U.P. pp. ix+165. 16*s*. 6*d*.

his witchery-ridden books on the haunted house and the haunted mind. He was a forerunner of the great psychological novelists. E. M. Forster sees the novel's function as 'a balance of the claims of existence and essence, of values and facts'; his thesis is that proportion is the final secret, and his aim is dispassionate comprehension. Henry James unites the logical social intelligence with the intuitive symbol and image; hence the 'interplay and reconciliation of impulse' of his 'metaphysical' novels. Warren is thus seen to have reduced to well-written critical orderliness (perhaps almost too tidy) the diverse temperaments of his chosen examples.

Geoffrey Grigson, in the *Harp of Aeolus*,[27] reprints several studies, and returns to his former subject, William Barnes (see *Y.W.*, xxvii, 26). The name-study traces the Aeolian harp, the invention of Athanasius Kircher, through its occurrences in the writings of romantic sensibility. Similarly the questionable story of the sinister Upas Tree is traced from its source to its effective use in poetry, painting, and parliament oratory; and the homelier horse-chestnut is shown to be an inspiration in literature and art. Painting is half of the author's preoccupation, and his selection of illustrative plates is interesting. Francis Danby is revived, and studied both for himself, and as among the English romantics. In writing of the 'Pre-Raphaelite Myth', Grigson asks for more study of the less-known contemporaries of the Brotherhood in both arts. Hardy is praised for discerning that architecture and poetry were alike in 'having to carry a rational content inside their artistic form'. The least familiar subject of study is William Diaper, an 'unknown poet' of the eighteenth century. The last article, on the text 'How much me now your acrobatics amaze', is a scathing criticism of the eccentric and irrational tendencies in modern poetry, where lack of self-discipline and self-criticism lead almost to automatism, to 'idiot romance'.

The fragrant memory of Harold Child is affectionately revived by S. C. Roberts in a collection of his *Essays and Reflections*,[28] edited with a memoir of his life. Escaping from the law to the stage,

[27] *The Harp of Aeolus, and other Essays on Art, Literature, and Nature*, by Geoffrey Grigson. Routledge. pp. xi+160. 15*s.*

[28] *Essays and Reflections by Harold Child*, ed. with a Memoir by S. C. Roberts. C.U.P. pp. xii+185. 8*s.* 6*d.*

and so to dramatic criticism, he wrote much for *The Times Literary Supplement*, and the *Cambridge History of English Literature*. One section reprints critical essays or long reviews, as on playwrights, Fletcher, Dekker, Congreve, and Barrie. Edmund Blunden's *Life of Leigh Hunt* gave him an opportunity for double appreciation. A small group deals with the novel, with the vicissitudes of *Tess of the D'Urbervilles*, with Trollope's 'common stuff of human nature', with Stevenson's craftsmanship in the short story; and there is a survey of the 'good yarn by a man of letters', by Stevenson, Stanley Weyman, and Quiller-Couch. The poets illuminated are Ben Jonson, Yeats, and, most perceptively, de la Mare; the only essay on Shakespeare reviews Dover Wilson's book on *Hamlet*. All is written in Child's deceptively simple, sympathetic, and fastidious style. (See also p. 155.)

The late George Gordon had intended to continue his series of broadcast talks, first published in 1928, but had never carried out his purpose. Now *More Companionable Books*[29] reprints the original volume, and adds four more 'talks', on Bunyan, Lamb, Trollope, and Ballads of Romance. The first explains Bunyan's visual imagination, and illustrates his plain, vigorous style; Lamb appears as the private person of his Letters, rich in friendship, cordial and warm-hearted; Trollope's *Autobiography* is shown to be as English and as honest as himself and his novels.

Clifford Bax, as his title *Rosemary for Remembrance*[30] shows, is chiefly reminiscent, and in fourteen papers commemorates personal incidents, and friendships literary and artistic. The 'Strayed Angel' is AE., with his theosophical beliefs; other essays concern E. V. Lucas. He reprints a former essay on style (see *Y.W.*, xxv, 12), and also includes his translation of Politian's dramatic poem *Orfeo*. The most interesting and provocative paper is No. 11, describing a portrait bought by him from an Italian cleric, with an inscription stating that it was presented to a certain monastery by Lord William Maxwell. This is the Jacobite lord, the Earl of Nithsdale, who escaped from the Tower, and lived and died in Italy. The subject of the painting is stated to be the great English poet, Gulielmo

[29] *More Companionable Books*, by George Gordon. Chatto and Windus. pp. xi+127. 6*s*.

[30] *Rosemary for Remembrance*, by Clifford Bax. Muller. pp. 207. 12*s*. 6*d*.

Scespirio. The portrait is so attractive that every reader will wish that absolute proof of its genuineness could be provided.

The only example of the sociological approach to literature that was so common in 1946 is now *The Writer and Politics*.[31] George Woodcock writes as a non-Marxist, since he accepts individual man as the fundamental concern of society. Embedded in these expositions of Continental systems of politics and their theorists, are essays on George Orwell and Graham Greene as anti-Marxist writers, the former as a Liberal, the latter as a Catholic radical, both as carrying on the guerrilla war of the individual, the isolated man, against a restrictive society. Arthur Koestler is included as parallel to Conrad in his absorption into English culture. Rex Warner is compared and contrasted with Kafka, for his use of symbolism, and approved for his more optimistic conclusions. Woodcock's requisite, like Shelley's, is freedom from 'all authority, whether political or intellectual, temporal or spiritual'. The question, 'freedom for what?' is, however, left unanswered.

W. H. Sprott,[32] in his inaugural lecture as the first Professor of Philosophy in the University of Nottingham, surveys the present state of philosophic thought, down to existentialism. Sprott couches his lecture in language appealing to 'common sense' (i.e. non-academic) persons, language deliberately commonplace. He appeals to the great British philosophical tradition: 'Bacon, Locke, Berkeley, Hume, Bertrand Russell, none of these thought their subject so fragile that it had to be protected by layers of pomposity.'

John Frome and David Spenser have compiled in *Moods*[33] a non-literary anthology of scraps from casual reading, arranged in ten moods from the Domestic and Convivial, through the Dilettante and Critical, to the Philosophic, Poetic, and Religious. The Inquisitive mood is literary inquisitiveness, satisfied by letters, wills, diaries and memoirs. Though the purpose is avowedly non-

[31] *The Writer and Politics*, by George Woodcock. Porcupine Press. pp. vi + 248. 10*s*. 6*d*.

[32] *Philosophy and Common Sense*. Inaugural Lecture by W. J. H. Sprott. Nottingham: Clough. pp. 20. 1*s*. 6*d*.

[33] *Moods. An Anthology of Prose and Verse*, compiled by John Frome and David Spenser. Thorson. pp. 37. 8*s*. 6*d*.

literary, the sources are English literature and letters in a wide range; merit lies in the arrangement rather than in originality of choice. The ordinary but reasonably intelligent citizen who is the compilers' aim might sometimes want to know, not only the author of each quotation, but also its whereabouts.

II

ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

NUMEROUS articles on general linguistics, but comparatively few books, have appeared during the year. One of the most important of the books is Diringer's comprehensive work on the alphabet.[1] W. S. Allen, *Ancient Ideas on the Origin and Development of Language* (*Trans. of the Phil. Soc.*), provides a useful summary, and the origin of language and the Indo-European languages in general are also dealt with by H. Homeyer, *Von der Sprache zu den Sprachen.*[2] In *Tone Languages*[3] K. L. Pike presents a technique for determining the number and type of pitch contrasts in a language; see also R. H. Stetson, *Traits of Articulate Language* (*Quarterly Journal of Speech*, April), and on bilingualism W. F. Leopold, *The Study of Child Language and Infant Bilingualism* (*Word*, April), and P. Christophersen's interesting lecture on the subject.[4] J. R. Firth, *Sounds and Prosodies* (*Trans. of the Phil. Soc.*), presents some of the main principles of a theory of the phonological structure of the word in the sentence, while other work on general linguistics is represented by F. Schubel, *Aufgaben und Ergebnisse der allgemeinen Linguistik* (*Stud. Neoph.*), B. & E. Aginsky, *The Importance of Language Universals* (*Word*, Dec.), C. F. Voegelin, *Distinctive Features and Meaning Equivalence* (*Lang.*, Jan.–March), R. S. Pittman, *Nuclear Structures in Linguistics* (*Lang.*, July–Sept.), and H. Hoijer, *Linguistic and Cultural Change* (*Lang.*, Oct.–Dec.). On phonetics should be noted M. Joos, *Acoustic Phonetics*,[5] T. Tarnoczy, *Resonance Data concerning Nasals, Laterals and Trills* (*Word*, Aug.), B. Bloch, *A Set of Postulates for Phonemic Analysis*

[1] *The Alphabet*, by D. Diringer. Hutchinson.

[2] *Von der Sprache zu den Sprachen*, by H. Homeyer. Olten, Switzerland: O. Walter.

[3] *Tone Languages*, by K. L. Pike. Linguistics, vol. iv. Ann Arbor: Univ. of Michigan Press and O.U.P. pp. xii + 187. 16*s.*

[4] *Bilingualism*, by P. Christophersen. Methuen & Co. Published for the University College, Ibadan. pp. 16. 1*s.*

[5] *Acoustic Phonetics*, by M. Joos. Linguistic Society of America: Language Monograph No. 23. Baltimore. pp. 136. 4 plates.

(*Lang.*, Jan.–March), L. Lisker, *The Distinction between* [æ] *and* [ɛ] (*Lang.*, Oct.–Dec.), and J. W. Black, *A Brief Analysis of General Speech*,[6] which, though mainly concerned with public speaking, includes useful accounts of the mechanism of speech and of the speech organs. On morphology there is D. L. Bolinger, *On Defining the Morpheme* (*Word*, April), H. Frei, *Note sur l'analyse des syntagmes* (*Word*, Aug.), E. A. Nida, *The Identification of Morphemes* (*Lang.*, Oct.–Dec.), and see also G. Stern, *The Definition of the Sentence* (*Stud. Neoph.*), and E. A. Nida, *The Analysis of Grammatical Constituents* (*Lang.*, April–June). On semantics we have W. F. Leopold, *Semantic Learning in Infant Language* (*Word*, Dec.), and L. Spitzer, *Essays in Historical Semantics*, the latter of which it has not been possible to see. In *Linguistic Geography as a Corrective to Etymology* (*Trans. of the Phil. Soc.*) J. Orr illustrates with French examples, but the general principles which he enunciates are equally applicable to English. L. Spitzer, *Linguistics and Literary History*,[7] is mainly concerned with the links between form and content, whilst Aasta Stene writes on English loans in Norwegian,[8] and H. Jacob provides a *Summary of Paper on Language-making* (*Trans. of the Phil. Soc.*). On Primitive Germanic subjects W. F. Twaddell discusses *The Prehistoric Germanic Short Syllables* (*Lang.*, April–June), A. F. Thyagaraju deals with *Germanic *AB– and its Verbal Derivatives* (*J.E.G.P.*, April), E. Benveniste with *La Famille etymologique de 'learn'* (*English and Germanic Studies*), and R. Vleeskruyer criticizes *A. Campbell's Views on Inguaeonic* (*Neophilologus*, Oct.).

Coming to works dealing more particularly with English, a history of the English and German languages is being written by W. Jugandreas, and the first two volumes have now appeared.[9] The second is concerned with the history of German, but in vol. i Jugandreas deals briefly with Indo-European and Primitive Germanic, and continues with OHG. and OE. In general he is con-

[6] *A Brief Analysis of General Speech*, by J. W. Black. Gambier: Ohio. From the Author. pp. v+146.

[7] *Linguistics and Literary History*, by Leo Spitzer. University of Princeton Press and O.U.P. pp. vii+236. 21*s*.

[8] *English Loan-Words in Modern Norwegian*, by Aasta Stene. O.U.P. pp. xv+222. 15*s*.

[9] *Geschichte der deutschen und der englischen Sprache*, by W. Jugandreas. Göttingen: Vandenhoeck & Ruprecht. vol. i, pp. 116. vol. ii. pp. 130.

cerned only with the phonology of the latter, but includes an interesting and novel section on the influence of OE. on OHG.

O. Arngart, *Some Aspects of the Relation between the English and the Danish Element in the Danelaw* (*Stud. Neoph.*), agrees that historians have rightly stressed the strength and tenacity of the Scandinavian tradition in customs, institutions and nomenclature, but believes that linguistically the influence exerted on English by the Scandinavian languages of the Danelaw depends on the bilingualism resulting from frequent intermarriage. The rapidity with which the Danelaw was conquered suggests assimilation of the two races, and there is evidence to indicate that during the tenth century enmity was rather between Danes and Norwegians than between Danes and English. Relations between the two races may more particularly be illustrated by the nomenclature of the Danelaw, and Arngart collects the relevant material. In personal names the use of hybrid names and the blending of English and Scandinavian names in the same family suggest considerable intermarriage, and similar hybrid formations showing different kinds of combinations between Scandinavian and English elements are frequent in the place-names, particular attention being paid to the numerous class consisting of an OE. personal name followed by *by/porp*. In general Arngart concludes that the name material as a whole suggests the existence of a custom of mixed naming in the Danelaw which agrees well with Björkman's views of the relations between English and Danes in the Danelaw and between their idioms.

A careful, if perhaps less comprehensive investigation than the title might suggest, has been undertaken by A. Rynell.[10] His book is essentially a study of the fate of 102 sets of doublets, one native and one Scandinavian. Special attention is paid to *nimen* and *taken*, a short excursus appearing on *tacan* in OE., and a long one on *nema* and *taka* in ON. Rynell maintains that a true picture of the extent of Scandinavian influence on ME. can only be obtained if regard is paid not only to the absolute but also to the relative frequency of the loans as compared with that of native or other foreign elements. It is claimed that such an investigation will throw

[10] *The Rivalry of Scandinavian and Native Synonyms in Middle English especially 'Taken' and 'Nimen'*, by A. Rynell. Lund Studies in English, xiii. Lund: C. W. K. Gleerup. pp. 431.

valuable light on the distribution of the Scandinavian element; show at any given date which was the commoner of the two synonyms in the various dialects; throw light on the process which led to the victory of one word and the death of another; and provide a dialect criterion which will help to localize texts of uncertain origin. The occurrence of the doublets is examined in forty-six ME. texts, though the author's claim that these can be localized with tolerable certainty is, in most cases, decidedly optimistic. The texts are analysed individually in terms of the doublets, with considerable discussion of interesting detail in the footnotes. The most important part of the book, pp. 294–363, includes an alphabetically arranged summary of the results of the investigation with regard to each pair of doublets, concluding with some general observations on the subject. It is a careful and painstaking investigation, and if there is a lack of any startling conclusions this is rather a tribute to the scholarly caution of the author.

E. S. Olszewska, *Middle English 'trigg 7 trowwe'* (*English and Germanic Studies*), discusses a phrase found three times in the *Orrmulum*. She considers it possible that in Orrm's language *trigg* was not current in independent use, compares OWN. *tryggr ok trúr*, and suggests that instead of representing the coupling of a borrowed word and a native synonym the ME. phrase is modelled on the Norse with the second adjective accommodated in form.

The tendency for a word belonging originally to one grammatical category to pass, with no change of form, into another is not uncommon in modern English, e.g. the modern use of *contact* as a verb, and in *Functional Change in Early English*,[11] D. W. Lee shows that such a tendency became securely established in English between 1200 and 1600. He discusses the difference between functional change and derivation, lists the noun and verb pairs surviving into the ME. period, along with those that were not homonyms in OE. but which became so later. It appears that the tendency to form new verbs from older nouns has been operative during all previous periods of the language, and it is perhaps possible to indicate at what period of Germanic some of them were formed. The various types of functional change are classified semantically, and

[11] *Functional Change in Early English*, by D. W. Lee. Menasha, Wisconsin: G. Banta Publishing Co. pp. ix+129.

Lee then goes on to consider examples of the change in the thirteenth and fourteenth centuries, noting that whilst OE. supplied the pattern for later functional change this pattern was reinforced by borrowings from French and Scandinavian. A detailed survey is given of the pattern of homonymy between nouns and adjectives and verbs through the thirteenth and fourteenth centuries, along with numerous illustrations of functional change during these periods. The evenness of the tendency is noted, and the various kinds of semantic relationships involved are considered, along with the comparative lack of vitality in nouns and verbs produced in this way. The general pattern is continued during the fifteenth century, with some changes in the frequency of the semantic types adopted, and the origin of verbs in *-ate* is discussed. An examination of the sixteenth century shows that functional change continued more or less evenly during the whole of the four centuries examined in detail, and it is noted that the eighteenth century showed a decrease in the rate, as it did in all other types of change, while the nineteenth saw the tendency accelerated again, the twentieth continuing the same trend.

A. McIntosh, *The Relative Pronouns 'pe' and 'pat' in Early Middle English* (*Eng. and Germ. Stud.*), disputes the view that during the period in which the two co-existed as relatives no special rules governed the choice of the one or the other in a particular syntactic context. Where we have two or more 'good' versions of a text, although they do not by any means always agree in other details, they usually do agree in their use of the relative pronoun, as if *pe* were felt to be proper in one syntactic context and *pat* in another. For example in the last part of the *Peterborough Chronicle* it seems clear that *pe* is used only when its antecedent is animate, and in such a situation it appears to be obligatory, though the question as to why the relative pronouns acquired their separate spheres of influence is more complicated. Since in the text the definite article *pat* is almost entirely confined to inanimates it is not surprising that by this time the corresponding relative *pat* was felt to be the only correct form after singular inanimate antecedents. The complementary restriction of *pe* might well follow as a result, but it has probably been influenced also by its connexion with *pa* which in some texts seems to have been used with the same function as *pe*. The *Katherine Group* in general follows the same

rulès, but whereas in the *Peterborough Chronicle* an originally complex system has been simplified, in the former some of the complexities of much earlier times appear to have been preserved. In the best MSS. the use of the relative *þe* is confined, except in the pl., to animate antecedents and to certain others which, though not animate, are still charged in some degree with their grammatical or feminine gender. *þet* is used mainly after inanimate antecedents only, but it may also be used in certain definite cases after an animate antecedent.

In the introduction to his work G. Forsström[12] considers the difficulties of any investigation in ME.; the fact that few literary works can be accurately dated and localized, the vagueness of dialectal boundaries, and the possibility of scribal corruption. Previous work on this subject is described, as also the methods of investigation used by the author. Each important dialectal area is then taken in turn, the representative texts described and discussed in some detail, and the various parts of the verb 'to be' taken in order, under them being listed and discussed the forms occurring in the texts of that particular area. After this the principal parts of the verb are taken one by one, and the results arrived at in the preceding investigation summarized, showing clearly to what extent the OE. forms were retained in the later period. An accurate and scholarly piece of work, as we should expect from the series in which it appears.

G. Fridén, *Studies on the Tenses of the English Verb from Chaucer to Shakespeare*,[13] opens with a discussion of various problems connected with the present tense, particularly its relationship with other tenses. The principal functions of the preterite, perfect and pluperfect are dealt with, but the greater part of the book is concerned with a study of the auxiliaries in compound tenses, *have* and *be* as auxiliaries of the perfect and pluperfect, *shall* and *will* as auxiliaries of the future. The origin of compound forms is briefly described and the terminology defined. Some particular problems are discussed, e.g. why *have* is employed in certain cases,

[12] *The Verb 'To be' in Middle English*, by G. Forsström. Lund Studies in English, xv. Lund: C. W. K. Gleerup. pp. 237. 12*kr.*

[13] *Studies on the Tenses of the English Verb from Chaucer to Shakespeare*, by G. Fridén. Uppsala: Almqvist & Wiksells Boktryckeri AB. pp. 222.

be in others, and special sections are devoted to the use of *have* and *be* with the past participles of mutative verbs and with the most important intransitive verbs. A comprehensive account is given of the opinions and theories of scholars on the use of *shall* and *will* as auxiliaries of the future, and a short account of the usage in OE. and in ME. Their use from Chaucer to Shakespeare is described in detail, and the gradual weakening of their modal colours in the various categories is discussed and illustrated. A summary of the development of the future tense in English is followed by a concluding section summarizing the results of the investigation.

An important treatment of a neglected subject is J. Orr's lecture on *The Impact of French upon English*[14] in which he deals more particularly with the medieval period. Much new material is included which throws valuable light on the subject, and more particularly on the influence of French on ME. syntax, but perhaps too little consideration is given to the possibility of purely native development, or that the influence may rather have been from English to French.

A. L. Muir, *Some Observations on the Early English Psalters and the English Vocabulary* (*M.L.Q.*, Sept.), suggests that a comparison of the early Psalters would give much information about the uses and meanings of words, and about the development of the vocabulary during the formative period of the language. He gives examples of different translations of the same word occurring in Psalters between the ninth and fourteenth centuries, and concludes that a systematic study would reveal much useful material on the change and growth of the vocabulary. More particularly it would provide evidence for the earlier use of particular words, and the distinctions of meaning which arose.

In *The Translation of Technical terms in the Middle English 'Romaunt of the Rose'* (*J.E.G.P.*, Oct.) B. F. Huppé points out that information on the background and working habits of the ME. translators of Jean de Meun's work can be obtained from a study of their translation of his exact scholastic terminology. He takes various technical terms, quotes the original and the translation

[14] *The Impact of French upon English*, by J. Orr. O.U.P. The Taylorian Lecture. pp. 28. 2*s*.

and comes to the conclusion that the English translators had a good deal of difficulty in finding words of sufficient exactness to convey the precise meanings of the technical French terms. This was perhaps to be expected, but not the refusal of the translators to make use of French words not in common use in English. On the other hand they were often careless in their use of English words with possible technical connotations. When aware of technical problems in the French they take some pains to find the nearest common English equivalents, but have little concern with establishing a technical English vocabulary, nor did they always understand the technical sense of the original. (See also p. 103.)

The idiom with which G. V. Smithers, *A Middle English Idiom and its Antecedents* (*Eng. and Germ. Stud.*), is concerned is that illustrated by 'I bidde wisshe yow no more sorwe' (TC., ii, 406), and more particularly with the precise function and meaning of *bidde*. An examination of its use in similar passages in ME. leads to the conclusion that in these examples it means something like 'to wish, choose, propose, intend', and that its syntactic function is almost that of an auxiliary. This suggests a special idiomatic use of ME. *bidden* imported from another language, and an exact parallel, which is undoubtedly the immediate source of the ME. usage is that of Fr. *rover*. The development of the French idiom is considered, and the history and exact meaning of the phrase in OE. and in ME. is discussed.

A certain amount of new lexicographical material has been derived by A. S. C. Ross, *The Vocabulary of the Records of the Grocers' Company* (*Eng. and Germ. Stud.*), from the early records (1345–1463). This includes four words unrecorded by the *O.E.D.*, *femerell* v., *garblure*, *payther*, *perlime* v., some unrecorded senses of words appearing in *O.E.D.*, along with a large number of earlier instances of recorded senses, some of which antedate very considerably the earliest date for that particular sense given by *O.E.D.*, e.g. *azure* (1859) 1437, *balance* sb. (1720) 1428, *garblage* (1829) 1431, *weatherside* (1827) 1443, etc.

On the syntax of early modern English A. C. Partridge, *The Periphrastic Auxiliary Verb 'Do' and its use in the plays of Ben Jonson* (*M.L.R.*, Jan.), discusses the history of this particular con-

struction, and goes on to list and distinguish the examples in Jonson, while C. Hinman, *'Nether' and 'Neither' in the Seventeenth Century* (*M.L.N.*, May), points out that the only evidence for *neither* as a form of *nether* in the seventeenth century is a misprint appearing in the second quarto of *Othello* (1630).

Some useful work has been done on early dictionaries. A. H. Marckwardt, *The Sources of Laurence Nowell's 'Vocabularium Saxonicum'* (*S. in Ph.*), shows that it is based on a much wider range of prose material than had hitherto been supposed. The sources certainly included the *Lindisfarne Gospels*, the WS. and Kt. translations of the Gospels, the homilies of Ælfric and Wulfstan, the *Rule of St. Benedict*, translations of Bede and of Orosius, the *Chronicle*, Ælfric's *Grammar*, the laws, and a number of minor works.

Particularly important is V. E. Smalley's discussion of the sources of Cotgrave.[15] In five chapters she gives an admirable description of Cotgrave and his book, his use of dictionary sources, of works on natural history, law, political science and medicine. Smalley comes to the conclusion that although Cotgrave shows serious defects as a scholar, and is far from being a philologist, yet he is a natural lexicographer, with an unusual interest in words for their own sakes, who contributed some 20,000 terms to the vocabulary of the French dictionaries of his day. A study of the text leads the author to the conclusion that the work was not that of one man, but of a group working under the direction of an editor, presumably Cotgrave himself, and that it was published as a business venture. Its basis was Nicot's *Thresor*, a revision of Estienne's work, though it is shown that Cotgrave owed only some three-fifths of his vocabulary to this, and only a small part of his glosses. The bulk of the latter came from Latin-English works published in England before Cotgrave's time. His main contributions to lexicography lay in the establishment of a new type of material—technical and popular works—as legitimate stuff for dictionary vocabularies, the use of old legal and literary or popular texts as source material, the use of proverbs and popular expressions as illustra-

[15] *The Sources of 'A Dictionarie of the French and English Tongues' by Randle Cotgrave*, by V. E. Smalley. Johns Hopkins Univ. Press and O.U.P. pp. 252. 22*s*.

tive material, and his was the first serious attempt to incorporate as many as possible of the variant forms existing in the contemporary language. The investigation has been excellently carried out, and the results throw considerable light on the methods of Renaissance lexicography.

Two articles have appeared on Johnson as a lexicographer. In the first G. S. McCue in *Sam. Johnson's Word-Hoard* (*M.L.N.*, Jan.) discusses the question of how well Johnson represented in his dictionary the language used in the first half of the eighteenth century, and in the literature of the preceding two centuries. It seems clear that the earlier letters in the dictionary are covered far more completely than the later, the difference being due to the fact that as Johnson progressed he tended more and more to omit words of dubious currency, especially those with an antiquarian flavour, but throughout included a consistently high percentage of words current in 1750. Apart from his omission of obsolete terms his representation of technical trade terms is far from complete. Some of his omissions are probably accidental, others are certainly intentional, though it is rarely possible to decide now why they should have been deliberately omitted.

The second article, W. K. Wimsatt, Jr. & M. H. Wimsatt, *Self-quotations and Anonymous Quotations in Johnson's Dictionary* (*E.L.H.*, March), notes thirty-two words in the dictionary which are illustrated by quotations from Johnson's own works, and points out that sixteen of the twenty-nine anonymous quotations can also be identified as from works by Johnson. In these quotations Johnson was mostly relying on memory with the result that some of them show deviations from the accepted text of his works. The remaining anonymous quotations are also considered, and it is suggested that some of these may well be from Johnson's own works though others certainly are not.

D. Abercrombie, *Forgotten Phoneticians* (*Trans. of the Phil. Soc.*), deals with five early writers on phonetics whom he considers to have been underrated, Francis Lodwick, G.W., the author of *The Needful Attempt*, Abraham Tucker, and Thomas Spence. In an interesting article Abercrombie discusses their works and indicates their particular contribution to phonetic theory or practice.

An examination of certain limited phases of Coleridge's interest in linguistics is made by J. H. Neumann, *Coleridge on the English Language* (*P.M.L.A.*, June). Coleridge had a wide knowledge of classical and modern languages, had planned a work on the origin of language, and has much to say about the psychology of language, while his speculations on the relations of words and meanings make him a forerunner of the modern semanticist. He frequently compares English and German, particularly in regard to lexical structure, while his interest in word creation led him to speculate on the history of English neologisms. He felt himself free to introduce learned and polysyllabic words, many of which became naturalized in the language. His insight into the psychology of language provided him with a better perspective for judging the relation of slang and colloquial idiom to literary English than many other writers on language of his generation. But it is chiefly in the emphasis which he placed on the psychological interpretation of linguistic phenomena that Coleridge can be regarded as a forerunner of one important aspect of modern linguistic thought.

I. Poldauf's work, *On the History of Some Problems of English Grammar before 1800*,[16] is divided into two parts. In the first, after a general outline of the development of grammatical theory from Greek times, and the development of the study of the grammar of vernacular languages with special reference to English, Poldauf goes on to a detailed description and evaluation of English grammarians down to 1800. In the second part some special problems of English grammar are considered: the parts of speech, articles, gender, etc., and the way in which they were dealt with by the early grammarians. In each case the exact nature of the problem to be considered is pointed out, the attitude and ideas of classical grammarians, and then in detail the contribution of the early grammarians. Eight plates provide facsimiles of pages of some of the early grammars, and the book also contains a list of grammars and grammatical treatises before 1800. The author's knowledge of early grammars is detailed and accurate, and he has produced an informative and interesting book, with only very occasional indications that it is not written in his native language.

[16] *On the History of Some Problems of English Grammar before 1800*, by I. Poldauf, Prague Studies in English, Iv. Prague. pp. 322.

After a consideration of the methods and problems of his investigation B. Danielsson[17] goes on to discuss the opinions of earlier writers on the subject, the various types of accentuation, and then deals in detail with the loan-words ending with the different suffixes. In each case a similar plan is followed: a discussion of the formation of the words ending with that particular suffix, a survey of the types of accentuation, the evidence of verse, present-day opinions on the accentuation of such words, observations by earlier grammarians and lexicographers, followed by a chronological survey of the words with that particular suffix from the thirteenth century to the present, and a brief summary of the results. Part II consists of a list of the words dealt with, their first recorded occurrence, etymology, and accentuation according to the evidence of grammarians and of verse, followed by an appendix containing a survey of grammarians from Hart (1574) to the present day. Part III discusses the value of the evidence provided by verse, and considers in detail the evidence given by most of the English poets from the author of the *Cursor Mundi* to Browning, the usual detailed bibliography concluding the work. It is unlikely that there will be anything that can be added to this exhaustive and detailed study which, in its scholarliness and accuracy, maintains a consistently high standard.

An article by F. Mackenzie on *Some New Aspects of the English Language* (*Eng. and Germ. Stud.*) is concerned with the fact that some English words and phrases are really borrowings from French, and appear first in English translations of French works. Had these translations been methodically used by the editors of the *O.E.D.* a large number of the included articles would have been more precise, an entirely new aspect of the English language would have been noted, and the fact that French influence from 1660 to the present day is much greater than is generally suspected would have been definitely established. Mackenzie illustrates this type of borrowing by various examples, discusses their diffusion, and points out that their appearance often gives interesting information on the sources of some of the conceptions

[17] *Studies on the Accentuation of Polysyllabic Latin, Greek, and Romance Loan Words in English with Special Reference to those ending in -able, -ate, -ator, -ible, -ic, -ical, and -ize*, by B. Danielsson. Stockholm: Almqvist & Wiksells Boktryckeri AB. pp. xvi+644.

current to-day. He suggests that the use of similar evidence by French lexicographers might have led to the modification of numerous articles in French dictionaries, and concludes with a plea for closer co-operation in linguistic studies between French and English scholars.

On a similar subject A. A. Prins, *French Phrases in English, I,* and *II* (*Neophilologus*, Jan., April), points out that besides the numerous isolated loan-words which English has borrowed from French there are also a great many cases in which complete phrases have been taken over. In verbal phrases the verb often lent itself to translation (*to make common cause*), and in most cases mere form words were translated, though law-terms because of the stubborn survival of law-French were as a rule left untranslated. Some verbal phrases were completely translated (*to stop short*), but in others an occasional Romance word could not be dispensed with (*to put a good face upon it*). Non-verbal phrases usually preserve traces of their French origin in their composition (*blood royal*), form (*marriage of convenience*), or in the French origin of the institution indicated (*national convention*). Some seventy phrases in such OF. texts as Marie de France, Villehardouin, etc., are dealt with in detail, and Prins then goes on to draw various conclusions from the evidence presented. The greater number of such phrases first appear during the fourteenth century, and most of them are still current, while even the obsolete ones have had their effect on the English speech pattern. In general the examples given reflect the influence of French prose style on English prose, and show that it began earlier than had previously been thought. The infiltration took place in two stages; in the first stage part of the phrase was translated, whilst in the second it was not translated at all. Whether or not the difference represents a weakening of the Germanic character of the language it is certain that English benefited immensely in richness and universality, in suppleness and adaptability by the loans in vocabulary, style, and syntax, both from Latin and French.

On modern English in general M. M. Bryant, *Modern English and its Heritage*,[18] is a remarkably comprehensive work. The first

[18] *Modern English and its Heritage*, by M. M. Bryant. New York: Macmillan. pp. xii+407. 37*s.* 6*d.*

section deals historically with the development of English from its Indo-European origins down to the modern period. In the second the speech sounds of English are described phonetically, then the OE. and the ME., along with the phonological changes involved, and the section ends with a review of the origin and development of the alphabet. In section three the structure of the language is considered in some detail, and the nature of English grammar is discussed, whilst in the last section the author manages to deal concisely but adequately with word-formation, concluding with an interesting description of the rise of semantics as a subdivision of linguistics. Each chapter ends with a useful select bibliography and lists of topics for discussion and research. Naturally enough, where such a mass of material is dealt with, there are occasional errors of fact, and the only surprising thing is that these should be so rare. Perhaps the best of the sections is the up-to-date and suggestive one on the grammar, but throughout the book the author has succeeded in handling the technical aspects of her subject with clarity and directness, and with no loss of accuracy or comprehensiveness.

Almost equally comprehensive is W. G. Bebbington's book[19] in which he manages to compress a surprising amount of information into comparatively little space. He deals adequately, if conventionally, with the grammar, with such subjects as composition, idioms, definitions, surnames, etc., and even includes brief, but within their limits accurate, histories of English language and literature.

In *Plain Words*[20] Sir Ernest Gowers writes against the dangers of officialese. Excellent advice is given on the best way of obtaining a clear straightforward style, while other chapters deal with the problem of correctness in language, the difficulty of setting up a standard, and the necessity for the writer to be neither behind nor ahead of his public. Some of the more common grammatical problems, the split infinitive, etc., are dealt with in a similar tolerant and humane fashion, whilst the chapter on punctuation ends with the excellent advice that, helpful as such devices can be, it is better to

[19] *An English Handbook*, by W. G. Bebbington. Huddersfield: Schofield & Sims. pp. x+428. 7*s*. 6*d*.

[20] *Plain Words: A Guide to the Use of English*, by Sir Ernest Gowers. His Majesty's Stationery Office. pp. iii+94. 2*s*.

be plain without having to depend on them to make the writing so. The pamphlet contains much excellent advice, and the frequent examples make it entertaining reading. Moreover the author knows that there is another side to the question, one which the ordinary man rarely considers; namely that in some cases the officialese may be necessary to obtain absolute precision. Nor is he a pedant; he sees English as a living and developing language, and knows that officialese is far from being the preserve of the official; that far too many, who would be the first to complain if they found it in official letters, lapse into similar writing through mere laziness.

In *Language at Work*[21] J. Y. T. Greig uses the dialogue form in order to emphasize that all study of language should begin with actual spoken language and be constantly related to it. In some twenty-seven scenes of unequal length, beginning with stress and intonation and ending with the appreciation of poetry, the author ranges through various parts of the subject; the relation between the spoken and written language, the function of language, punctuation, slang, etc., with interesting asides on related subjects such as the language of children or the function of adjectives. The whole book forms an excellent introduction to the problems and study of language for the fairly advanced student. Strong common sense is perhaps the distinguishing characteristic of the author; he deals with the language as it is and not as others would have it be. He is concerned with the grammar of English as a language in its own right, and will have nothing to do with the too frequent attempts to fit it into the scheme of classical grammar, thus fitting it with a series of rules not really applicable to it which merely serve to hide its own particular characteristics.

The sub-title to C. Whitaker-Wilson, *Modern English Speech*,[22] describes it as 'A Guide to Construction, Expression and Pronunciation', but in fact the greater part of it is devoted to pronunciation. The first part includes words whose pronunciation gives difficulty, and others for which variant pronunciations are in use. The second deals with some constructions likely to give difficulty, whilst

[21] *Language at Work*, by J. Y. T. Greig. Johannesburg: Witwatersrand Univ. Press. pp. 260. 10*s*.

[22] *Modern English Speech*, by C. Whitaker-Wilson. Sidgwick & Jackson. pp. viii+150. 8*s*. 6*d*.

the third includes various pairs of words which are apt to be confused in meaning. It is hardly to be expected that all the recommendations of the author should meet with approval, but the book is interestingly and amusingly written, and will be found useful by all who think authoritative statement on disputed and disputable points desirable and possible.

The list of verbal idioms given by B. L. K. Henderson, *A Dictionary of English Idioms*,[23] is not intended to be complete, but only to deal more particularly with those verbs which, by the addition of adverbs or prepositions, undergo some subtle change of meaning. The various idiomatic meanings of the verbs and verbal phrases are carefully distinguished and illustrated, and the book should prove most useful not only to foreign but also to native speakers. How necessary it is can be shown by the one hundred and fifty or so different meanings associated with the verb 'to go'.

R. W. Chapman performs gracefully the melancholy task of writing an obituary for the Society for Pure English.[24] He gives a brief account of its foundation and history, mentions some of the great scholars who have been connected with it, and their contributions. The importance of some of these could well have been dwelt upon at greater length, but the names of the authors are sufficient to guarantee their scholarship and value. Lists of members, of the publications of the Society, of contributors, of the contents of the tracts, and an index to volume vi, complete the pamphlet.

In *Lexicography*[25] by the same author we have an entertaining and instructive lecture by the former secretary to the delegates of the Clarendon Press telling of the problems of dictionary-makers, giving information on important works in progress, and with some interesting and revolutionary suggestions for future lexicographers.

On modern English syntax P. A. Erades, *Points of Modern English Syntax* (*Eng. Stud.*, Oct., Dec.), prints a number of sentences and invites comments from readers on the various syntactical

[23] *A Dictionary of English Idioms. Part I, Verbal Idioms*, by B. L. K. Henderson. Blackwood. 1947. pp. 352. 7*s.* 6*d.*

[24] *Retrospect*, by R. W. Chapman. Society for Pure English, Tract No. 66. O.U.P. pp. 26. 3*s.* 6*d.*

[25] *Lexicography*, by R. W. Chapman. The James Bryce Memorial Lecture. O.U.P. pp. 34. 2*s.*

points raised by them. They are particularly interesting in that many of the points concern the spoken language and have not yet been noticed in the existing grammars. In the second article the views of various correspondents are printed and discussed.

According to S. S. Newman, *English Suffixation* (*Word*, April), a truly valid description of any English morpheme is a statement defining it in terms of the total linguistic system of English. Hence suffixation cannot be treated as an isolated or homogeneous system. It is rather a particular type of morphological process participating in a number of formal and functional systems—of junction types, of stress, of phonetic change, ablaut, grammatical types and semantic categories. Newman then deals with the formal and functional characteristics by which suffixes may be described and identified. The former includes the phonetic form, the types of junction, stress, phonetic changes and suffix affiliations, whilst a description of the latter would include its grammatical and semantic functions. The paper closes with a systematic application of the descriptive technique to two suffixes, *-ic*, and *-ic/-ics*, which overlap in phonetic form.

D. Bolinger, *The Intonation of Accosting Questions* (*Eng. Stud.*, Aug.) gives numerous examples of different kinds of questions of this type, and concludes that the simple upglide is avoided under very formal conditions. Downmotion, being less inquisitive, serves for these, whilst high pitch and narrow downmotion are characteristic of the strain of very formal asking. More rapid downmotion to a relatively low pitch is characteristic of half-formal questions. Upmotion plus downmotion, giving a circumflex profile, is demanding and is used only when the speaker feels that the hearer is responsible for an answer.

The second part of a *Dictionary of Unusual Words*[26] is continued on the same lines as the first (*Y.W.*, xxvii, 46), including also additional quotations for some of the words in the earlier volume. Perhaps it hardly fulfils the threat to include words of increasing difficulty as compared with A, but it certainly has many which will be unknown to most readers, though to include a word, *gynaeosyn-*

[26] *Dictionary of Unusual Words—Part B.* Leigh-on-Sea: Thames Bank Publishing Co. pp. 298. 10*s*.

crasy, invented by the compiler is perhaps going too far. As usual it makes interesting and instructive reading, but some of the illustrative quotations seem unnecessarily long and it is difficult to see what such words as *extol*, *high tea*, *marl*, etc., are doing in that company.

Similarly I. Brown, *No Idle Words*,[27] in his fifth book on the subject follows the same attractive plan as that used in the four preceding ones. Various words, from *alien* to *yester*, afford an excuse for a short essay, not always strictly relevant but invariably amusingly written and instructive. In general it is the literary associations of the words which are dealt with, and when the author allows himself to deal with phonetics he is less sure, on occasion forgetting that in modern English spelling and pronunciation do not necessarily coincide. His admission that he is a bad proof-corrector is unfortunately too well borne out by the evidence.

C. E. Funk, *A Hog on Ice*,[28] deals with over four hundred sayings and phrases, giving to each the figurative meaning it has acquired, and whenever possible showing how it has come about and the date of its first recorded occurrence. The expression often lives long after the original circumstance that caused its popularity has been forgotten, and Funk shows how the clue leading to its source may depend upon some former dialectal word or expression, technical trade term, obscure local event or custom, etc. The procedure is well illustrated in the foreword where the author shows the various stages which led to the possible explanation of the phrase *as independent as a hog on ice*. The author knows and uses all the best reference books, but when the evidence warrants it he is not afraid to differ from them. Nor does he feel it necessary to claim infallibility; he admits that we shall probably never know for certain the source of some of the phrases with which he deals. The collection is naturally especially useful for American phrases, and the author certainly succeeds in imparting his own enthusiasm for and interest in curious phrases.

Here, too, may be noted an article on *The Vernacular of Menstruation* (*Word*, Dec.) by N. F. Joffe who claims that in the course of a study of the attitudes to and beliefs about menstruation among various groups the relationship between linguistic and cul-

[27] *No Idle Words*, by Ivor Brown. Jonathan Cape. pp. 128. 6*s*.

[28] *A Hog on Ice*, by C. E. Funk. New York: Harper. pp. 214. $2.75.

tural behaviour became strikingly apparent. The words in use are commented on, and a long list given of the different terms in use in English and French, shorter ones for Italian and German, and brief ones for Yiddish, Polish and Irish-English.

Articles on separate words include A. W. Read's exhaustive *An Account of the Word 'Semantics'* (*Word*, Aug.), in which he notes its first appearance in English, its victory over various rivals whose history is also considered, its appropriation by Polish logicians and mathematicians, and the later vogue of the word due to the works of Korzybski. He points out that in popular use the word has developed a variety of meanings, and from his survey draws various general conclusions: that the philosopher may with profit pay attention to 'special linguistics', that the specialized linguist should broaden his conception of meaning, and that in the academic world the penalties for being unintelligible are less severe than those for being too popular.

A. A. Prins, *The Etymology of 'Point-Blank'* (*Eng. Stud.*, Feb.), suggests that the phrase is an adaptation of the Fr. *de pointe en blanc* found three times in *Les Memoires de Martin du Bellay* (1569), while in *Racket and Logorrhea* (*Word*, Aug.) Leo Spitzer suggests an alternative etymology for the former word from that proposed by Joffe (*Y.W.*, xxviii, 46). He would connect it with *rocket*, for the semantic development comparing the colloquial Fr. *pétard* 'scandal'. For *logorrhea* 'excessive talkativeness' he suggests that the model was *diarrhea* rather than *gonorrhea*, a suggestion made also by J. W. Connor, *Logorrhea* (*Word*, Aug.). Two other articles by Leo Spitzer deal with independent words. In *Basket* (*M.L.N.*, Jan.) he suggests derivation from L. *bascauda* via ONormandian or Picardian **baskot*, either directly or by a change of suffix of *-ot* to *-et*, while in *Noise and Curse* (*Word*, Aug.) he adds observations to articles on these words in previous numbers of this journal.•

Rather more work on English place-names has appeared during the year, and in particular H. G. Stokes[29] has produced an excellent popular book on the subject. In it he first gives an account of place-names derived from trees and rivers, then those describing early landmarks—usually settlement names—,those containing personal names, and those which throw light on old usages, trades,

[29] *English Place-Names*, by H. G. Stokes. Batsford. pp. viii+120. 12*s.* 6*d.*

customs, etc. Next come the place-names commemorating animals, birds, and insects, followed by an amusing chapter in which he deals gently with some of the place-name legends. This leads on to a consideration of some of the more humorous names, Crank to Start, Bursteye, Howle, Christmas Pie, etc. Chapter vii considers the contribution of the various nations, British, Anglo-Saxon, Dane and Norman, whilst chapter viii deals with street names. Finally comes a chapter giving an excellent introduction to place-name methods, teaching the beginner how to set about finding the etymology of any particular name, and where the early forms may be discovered, followed by a glossary of the common elements in English place-names. Obviously the book can deal with only a small selection of the place-names of the country, but the last two sections will help the reader to discover the etymology of those which are not mentioned in the body of the book. In the introduction Stokes pays due acknowledgement to help received from officials of the English Place-Name Society and consequently the general accuracy of the book is not surprising, but it has other merits which must be attributed directly to the author and publisher. It is interestingly written, contains a surprising amount of information in comparatively small space, is remarkably well produced, and contains sixty excellent photographs, as well as four reproductions of old maps, one in colour.

K. Jackson, *On Some Romano-British Place-Names* (*Journal of Roman Studies*), deals with various place-names whose Celtic etymologies seem to him more particularly to need revision. It is hardly possible to deal satisfactorily here with the suggested etymologies, and all that can be done is to indicate the place-names dealt with. The etymology or form of the following place-names is considered in the article: Albion, Anderida, Bravonium, Calacum, Canonium, Cantium, Clanoventa, Colanica, Combretonium, Coria, Counos, Crococalana, Cunetio, Delgovica, Gabrantovices, Hunnum, Ibernio, Leucarum, Luguvallium, Manduessedum, Maridunum, Regni, Sitomagus, Sorbiodunum. This is an article which all English place-name scholars must consult.

On American place-names R. B. Sealock and P. A. Seely[30]

[30] *Bibliography of Place-Name Literature: United States, Canada, Alaska and Newfoundland*, by R. B. Sealock & P. A. Seely. Chicago: American Library Assoc. pp. vi+331. $4.50.

point out that there is as yet no adequate dictionary of North American place-names, and in fewer than a dozen States have the place-names as a whole been properly dealt with. As a rule information on the subject is to be found only in scattered articles and hence the value of their book which, after a list of general works, takes each State or province in alphabetical order and lists the available published material, as well as some basic manuscript collections. A detailed index is added, and an incidental result of the survey is to point out the States and subjects on which little work has yet been done. Undoubtedly an indispensable book for all future workers on place-names in these countries.

N. M. Holmer, *Indian Place Names in North America*,[81] gives a useful account of the various types of Indian place-names in use, opening with a brief account of the more important Indian languages. The simplest and commonest type of name is the plain appellative in which the appellative noun is used alone or with some plain attribute. Alternatively the plain appellatives are often used in a diminutive or augmentative form, either as a means of distinction or merely descriptively. In such names the colour determinative plays an important part, a concrete connotation often being inherent, owing to the fact that colour names among the Indians are usually taken from the principal substance from which colour stuff is obtained. Other important types are those referring to the flora or fauna of the place, often in a locative phrase, and the type of name which may be considered as the incorporation of noun and postposition. Names indicating direction are not uncommon, and more particularly many important tribes are designated by names of this type, interesting notes being given on some of them. Personal names are comparatively rare in place-names, but sentence names are not uncommon, and may be compared with the Hebrew personal names. They are of various kinds, some referring to incidents or history, and a few to nature and mythology. The article concludes with some indication of the dangers and difficulties to be met with by the student of Indian place-names. Mention should also be made here of G. C. Martin, *Texas Stream and Place-Names*, which it has not been possible to see.

[81] *Indian Place Names in North America*, by N. M. Holmer. The American Institute in the Univ. of Upsala: Essays and Studies on American Lang. and Lit., vii. pp. 44.

In the introduction to his book on Maori place-names G. G. M. Mitchell[82] pays due acknowledgement to help received from some members of that nation who have placed at his disposal their knowledge of the language and of the traditions and mythology of the Maori. The book opens with a brief account of the Maori occupation of the present Buller County in South Island, their history, some account of the language, and more particularly the problems of transcription from Maori into English. The sources, mainly the maps and diaries of early explorers, are indicated—facsimiles of some of the maps being given—and the author then discusses in detail the 106 surviving place-names of Maori origin. The localization of the place is given and its etymology discussed, often with interesting incidental information on Maori customs and history, and on the flora and fauna of the country. A necessary map is included.

On personal names a second edition of E. Weekley's *Jack and Jill*[83] has appeared which is 'practically a new book'. It has been considerably enlarged, an occasional mistake corrected, and some irrelevancies pruned. A letter in the *T.L.S.* from P. A. Scholes, questioning the genuineness of the traditional type of puritan name, led to a lively correspondence in the following numbers, both from supporters and others. See *T.L.S.*, 17 July, 24 July, 31 July, 7 Aug., 14 Aug., 21 Aug.

G. R. Stewart, in his investigation of seventeenth-century New England names,[84] finds no evidence for the popularity of the sentence type of name. He gives various lists of Christian names, from London parishes between 1540 and 1649, of Massachusetts freeholders 1630–4, from Plymouth Colony 1640–99, and from Boston 1630–69, and is able to draw various conclusions from them. Between 1540 and 1649 English naming habits changed appreciably, due mainly to increasing Puritanism. Old Testament names became commoner and the traditional English names declined, but on the whole the changes were not very striking. The evidence of

[82] *Maori Place-Names in Buller County*, by G. G. M. Mitchell. Wellington, New Zealand: A. H. & A. W. Reed. pp. 59. 6*s*.

[83] *Jack and Jill*, by E. Weekley. Murray. pp. xi+168. 7*s*. 6*d*.

[84] *Men's Names in Plymouth and Massachusetts in the Seventeenth Century*, by G. R. Stewart. Berkeley and Los Angeles: Univ. of California Press. pp. 29.

the other lists shows that the greatest change came in the shift from England to New England. Here Old Testament names increase more than fourfold, traditional names fall to less than a third, and non-biblical saints' names almost vanish. Stewart then goes on to discuss his results in detail, with interesting comments on the prevalence and interpretation of some of the names, and remarks on the omission of others.

Here, too, may be noted B. W. A. Massey, *Fish Names in the British Commonwealth and the U.S.A.*,[85] the first instalment only of the complete work of which the general aim is to decide the principles and methods by which names are given to living creatures. Here he deals only with the names of the freshwater fish in the British Isles, the first recorded occurrence of the name being given and the etymology discussed. Various tables show the chronology of the names, the order in which the different species became known, etc. Some interesting, though as yet necessarily tentative, conclusions are drawn, and examples given of the transference of old names to new kinds of fish.

Important articles on modern English dialects appear in the *Trans. of the York. Dialect Soc.* J. L. Bailes, *A Vocabulary of Marbles*, gives a list of 140 or so terms connected with marble games, preceded by remarks on the types of games, the play, and the various methods of word-formation. The entries themselves include a definition of the term, the area in which it is found, and when possible the etymology. This is admittedly a preliminary list, and it is to be hoped that Bailes will continue his research on the subject since the vocabulary of children's games often includes otherwise obsolete terms of considerable philological interest.

Three other papers in the same periodical, M. S. Lawson, *The Dialect of Staithes in the North Riding of Yorkshire*, A. E. Langrick, *The Dialect of Bubwith in the East Riding of Yorkshire*, and E. P. Clayton, *The Dialect of Pinchinthorpe in the North Riding*, suffer from the fact that they have to deal in brief compass with subjects of considerable complexity. Consequently they are usually able to deal only with a few aspects—in the main with the vocabulary. All bewail the fact that the dialect with which they are dealing is not a

[85] *Fish Names in the British Commonwealth and the U.S.A.*, by B. W. A. Massey. Poznan Univ., Poland. pp. 34.

pure one—what dialect ever was?—and that it is rapidly dying out. The first is particularly interesting as showing some of the difficulties to be met with by a stranger in attempting to obtain information about a dialect, and here, too, many interesting fishing terms are given. The authors of the other two had the advantage of being natives of the district concerned. The former gives many interesting technical agricultural terms, whilst the latter is more interested in the phonological development of what is a comparatively well-studied dialect. G. L. Phillips, *Glossary of Terms pertaining to the Trade of Chimney-Sweeping* (*N. & Q.*, 7 Aug., 21 Aug., 18 Sept.), includes a good many terms not given by Halliwell, Wright or *O.E.D.* F. Williamson, *Stonthacker* (*N. & Q.*, 21 Feb.), notes an earlier example of the word as a personal name (1363) than the earliest example in *O.E.D.* (*c.* 1440), and H. P. R. Finberg, *What is Farleu* (*N. & Q.*, 21 Feb.), gives quotations from fourteenth and fifteenth-century records of Tavistock Abbey which makes it clear that *farleu/farley*, a distinctively Devonshire term, was a payment due to the lessor on the determination of a lease, either when it expires in the normal course, or earlier at the discretion of the lessee.

Since a dictionary of Forces slang during the second world war was sooner or later inevitable it is as well that it should have been compiled by the expert hands of Eric Partridge, assisted by W. Granville and F. Roberts.[86] A short introduction discusses the rise of this kind of slang, and compares the contributions of the three services. The dictionary itself appears to be comprehensive, the terms are carefully defined, and although more information on the origin and etymology of some of them would have been welcome, the etymology of slang is notoriously difficult. Altogether an expert piece of work. On the other hand, A. M. Taylor, *The Language of World War II*,[87] is a heterogeneous collection dealing in the main with official language. Arranged in alphabetical order it contains quotations from speeches, poster captions, song titles, explanations of abbreviations, technical terms, and some nicknames. Authorities are usually, though not invariably, quoted for the earliest use

[86] *A Dictionary of Forces Slang, 1939–45*, by E. Partridge. Secker & Warburg. pp. xi+212. 12*s.* 6*d.*

[87] *The Language of World War II*, by A. M. Taylor. New York: H. W. Wilson Co. pp. 265. $3.

of the word in question, and since these are usually American it is not surprising to find that some of the terms were in use in this country at a much earlier date. On the other hand some of the terms said to be specifically English had little currency apart from the newspapers which invented them. Some of the definitions are inadequate, and, though future investigators of the language of this period will find much of value here, it is a little difficult to know what to make of it in its present form.

H. L. Mencken publishes a second supplement to his standard work on the American language.[88] In the first supplement new material had been brought together relating to the subjects discussed in the first six chapters of *The American Language* (4th ed. 1936), and the present volume gives additional material for the following five chapters. The order follows that in the original book, and each section is linked with it by an identical heading. It includes a mass of material for the study of American English—much of it highly important, and has all the merits and defects of the author's other work on the subject. Though often annoying in his prejudices and wilful blindness he is always interesting and entertaining.

The *Dictionary of American English* is apparently to be followed by one which shall include only those words and meanings that originated in America. It will preserve the most significant materia of *D.A.E.*, will include material after 1900, and make possible revisions which will keep it up to date. M. M. Mathews having undertaken the supervision of this work gives, in *Problems encountered in the preparation of a Dictionary of American Words and Meanings*,[89] some indication of the problems with which he is faced, and his proposed solutions. The main problems involved are those of assembling the material, of deciding when a word or meaning falls within the desired category, and of evaluating the material. In connexion with the first some defects in *D.A.E.* are pointed out, and the difficulty of obtaining adequate material for the period after 1900 emphasized. The second question cannot always be decided definitely one way or the other, and in doubtful

[88] *The American Language, Supplement II*, by H. L. Mencken. New York: A. A. Knopf. pp. xiii + 890 + xliii.

[89] In *English Institute Essays*, 1947. New York: Columbia Univ. Press and O.U.P. pp. 76–96.

cases it has seemed better to include the word or meaning, if only because this will probably lead to further investigation. The evaluation of material includes a consideration of a definition of the terms to be dealt with, the disentangling of foreign words and meanings which have become mixed with the native stock, etc. Problems such as these will be met with by all lexicographers, and these will be interested in the manner in which they are attacked and in the suggested solutions, while the more general reader will find the numerous examples particularly interesting.

Concerned with the standard language as well as with dialects is an important work by M. M. Mathews on 'Southernisms', i.e. the new words and meanings originating in the southern States of the U.S.A., some of which have acquired a wider currency whilst others have remained strictly local.[40] Three sources are considered, Aztec, Muskhogean, and Africanisms. Mathews points out that some of the words have been borrowed twice, once into English from early travellers or through Spanish, and again at a later date directly into American, when the frontiersmen came into contact with the speakers of the various languages. The earliest borrowings from the first source were place-names, *Mexico*, *Guatemala*, etc., along with *tomato*, *cocoa*, *chocolate*, etc., whilst from a later date come *chile*, *avocado*, *coyote*, *shack*, etc. The main contribution from the second source is place-names, along with a few plant names which have remained strictly local. In the case of Africanisms the importance of the Gullah dialect is emphasized, an explanation suggested for the comparative slightness of the negro contribution, and some of the words dealt with—often in considerable detail. From this source come such words as *obi*, *zombi*, *voodoo*, *banjo*, *yam*, *goober*, etc. Such a bare summary is far from doing justice to the interest and value of this book. New light is thrown on the origin of many words, and there are interesting and valuable digressions on various related subjects; the relationships and characteristics of the Indian languages, the difficulties involved in the interpretation of Indian names and their usual non-poetic character, the missionaries to whom we owe so much of our knowledge of the Indian languages, the influence of the slave trade on the language, etc. In addition, throughout the book, the author

[40] *Some Sources of Southernisms*, by M. M. Mathews. Univ. of Alabama Press. pp. xii+154. $2.50.

is particularly concerned to emphasize the American contribution to English and to show that it is responsible for many words in the standard language as well as for some slang expressions.

Publication of the American Dialect Society, No. 9, includes a useful glossary of *Oil Refinery Terms in Oklahoma* by A. T. King, an article by E. H. Criswell on *Experiment in State-Wide Dialect Collecting*, and L. D. Turner, *Problems confronting the Investigator of Gullah*. Criswell's article is an interesting account of unfinished experiments at the Univerty of Tulsa in an attempt to organize state-wide dialect collecting in Oklahoma. He tells of the difficulties met with in recruiting helpers, the various means used, and the results obtained. Anyone engaged in investigating the dialect of a large or complex area will find in this paper much useful information. Turner emphasizes that the prospective investigator of Gullah must have some familiarity with the African languages spoken in the areas from which the slaves originally came, and notes some of the ways in which Gullah is indebted to the African languages. Other problems centre round the difficulty of the investigator in obtaining reliable dialectal material from dialect speakers to whom he is a stranger, and are problems which will be encountered by all investigators of modern dialects who will find in this article much of value.

M. W. Bloomfield, *Canadian English and its relation to Eighteenth-Century American Speech* (*J.E.G.P.*, Jan.), attributes the neglect of Canadian English to the mistaken idea that it is a direct offshoot of British English. He goes on to emphasize the necessity of a knowledge of the history of a country before one can know the history of its language in detail, and consequently gives a brief account of Canadian history, with particular emphasis on population groups, from 1715 on, the important point here lying in the movement north, after 1776, of numerous American loyalists who provided the bulk of Canada's original English-speaking population. It is from their American English that Canadian English is derived, and consequently the latter is to all intents and purposes General American, with a few modified sounds and some vocabulary variation. Bloomfield discusses these differences in more detail, and suggests that a study of the geographic origins of the loyalists might contribute to an understanding of eighteenth-century

American English, and especially that it might help to solve the problem of the origin of the three main American dialects. Similarly a study of local dialects in old loyalist settlements will reveal information on eighteenth-century speech in the U.S.A. He ends with an appeal for the study of Canadian English, and an appendix contains phonetic transcriptions of various words in different provinces of Canada.

III

OLD ENGLISH

By R. M. WILSON

HISTORICAL works, and those dealing with the Anglo-Saxon background must necessarily be dealt with very briefly. Of the former T. C. Lethbridge's collection of essays on Britain in the Dark Ages[1] is at once fascinating and provocative, full of prejudice and good sense, the most valuable essays being those dealing with ships and the sea. P. Hunter Blair, *The Northumbrians and their Southern Frontier* (*Arch. Aeliana*), continues his work on the early history of Northumbria, and suggests that Mercia owes its name to the frontier between Northumbrians and Mercians rather than, as is usually supposed, to that separating the Celts of Wales from the English of the Midlands. A remarkable article by C. F. C. Hawkes on *Britons, Romans and Saxons round Salisbury and in Cranbourne Chase* (*Archaeological Journal*) reinterprets, in the light of fifty years' archaeological progress, the account by General Pitt-Rivers of his excavations in this district. Also on early history are three articles by A. W. Wade-Evans, *Arthur and Octa* (*N. & Q.*, 27 Nov.), *Aelle, the First Bretwalda* (*N. & Q.*, 11 Dec.), and *The Origin of Glastonbury* (*N. & Q.*, 3 April). Mrs. D. P. Dobson, *Mount Badon Again* (*Antiquity*, March), argues for Brent Knoll, north Somerset, as the site; A. H. A. Hogg, *The Date of Cunedda* (*Antiquity*, Dec.), criticizes the dating of Cunedda's migration by P. Hunter Blair (*Y.W.*, xxviii, 57), see also P. K. Johnstone, *Domangart and Arthur* (*Antiquity*, March).

A pamphlet published by the Council for British Archaeology considers briefly 'the present state and future direction of British field research in archaeology' during the period covered,[2] and the fact that the sections on Anglo-Saxon England (pp. 68–78, 107–20) are by J. N. L. Myres is sufficient indication of their importance.

[1] *Merlin's Island*, by T. C. Lethbridge. Methuen. pp. xi+188. 10*s*. 6*d*.

[2] *A Survey and Policy of Field Research in the Archaeology of Great Britain*. I. Prehistoric and Early Historic Ages to the Seventh Century A.D. Council for British Archaeology. pp. 120. 5*s*.

On later history F. T. Wainwright, *Nechtanesmere* (*Antiquity*, June), deals with the localization and importance of that battle, while the same author, in *Ingimund's Invasion* (*E.H.R.*, April) is concerned with the Norse immigration into north-west England.

V. H. Galbraith, *Studies in the Public Records*,[3] contains an illuminating chapter on 'The Beginnings' dealing with Old English official and legal documents, whilst G. O. Sayles, *The Medieval Foundations of England*,[4] devotes sixteen of the twenty-seven chapters into which his book is divided to the OE. period. C. H. V. Sutherland's book on Anglo-Saxon gold coinage will no doubt remain the standard work on the subject.[5]

Here also should be mentioned the useful and stimulating essays by George Boas[6] on some aspects of the intellectual background of the Dark Ages, and L. Houghton's *In the Steps of the Anglo-Saxons*.[7] In the second of these the author describes two journeys to places which have historical associations connected with the Dark Ages. The book is an excellent guide to the relics of early Anglo-Saxon England, and to places connected with the early saints. The author re-tells many of the legends of the period, and gives excellent photographs of some of the places and buildings mentioned.

An introduction to OE. for beginners comes from P. S. Ardern, who, after a brief characterization of OE. literature, gives an outline of the accidence which is a good deal more adequate than he is inclined to allow.[8] Even better is a synopsis of the syntax which includes more than one has any right to expect. The extracts themselves, prose and verse, necessarily vary little from those found in other OE. readers. They are provided with brief but adequate

[3] *Studies in the Public Records*, by V. H. Galbraith. Nelson. pp. ix+163. 6*s*.

[4] *The Medieval Foundations of England*, by G. O. Sayles. Methuen. pp. xi +480. 18*s*.

[5] *Anglo-Saxon Gold Coinage in the Light of the Crondall Hoard*, by C. H. V. Sutherland. O.U.P. pp. 106. 5 plates. 25*s*.

[6] *Essays on Primitivism and Related Ideas in the Middle Ages*, by George Boas. Baltimore: Johns Hopkins Univ. Press and O.U.P. pp. xii+227. 25*s*.

[7] *In the Steps of the Anglo-Saxons*, by L. Houghton. Rich and Cowan. pp. 244. 12*s*. 6*d*.

[8] *First Readings in Old English*, by P. S. Ardern. Wellington: New Zealand Univ. Press. pp. 1+270.

introductions, the earlier ones being normalized in spelling, and with full and informative notes. The glossary—perhaps the most important part of such a book—is particularly comprehensive, with numerous cross-references and much information on accidence. An index of names, appendices on the classification of the declensions and the marking of quantity, and sketch maps to illustrate some of the extracts, complete the book. Perhaps more bibliographical information might have been given, more might have been said on the metre, and the pronunciation of OE. should have been dealt with separately, but on the whole the book provides an excellent introduction to the subject.

In *The Essentials of Anglo-Saxon Grammar*[9] A. S. C. Ross claims to have set out all that is necessary of the grammar and sound-changes for the normal university student of English. The skeleton grammar seems adequate enough, apart from the lack of any explanation of the terms long and short-stem syllable, and the approximate pronunciation is dealt with briefly but adequately. The sound changes, however, are not given in chronological order and it is not easy to see why some of the important ones should have been omitted.

Kemp Malone contributes the section on OE. to a history of English literature published in the U.S.A.[10] His account contains some individual interpretations with which not all will agree; the translations sometimes suffer from the too common idea that a new language must be invented into which alliterative verse can be translated, and there are too many misprints. But these are minor points in comparison with the fact that here for the first time in such a history the OE. part is given adequate treatment, and equally noteworthy are the proportions observed by the author within the section—*Beowulf* is given two pages out of the one hundred and five devoted to OE. Remarkable skill in compression enables Malone to deal adequately with practically every extant OE. work, and at the same time to retain the interest of the reader. We may not always agree with his critical views, but they are invariably

[9] *The Essentials of Anglo-Saxon Grammar*, by A. S. C. Ross. Cambridge: W. Heffer & Sons. pp. 19. 2*s*. 6*d*.

[10] *A Literary History of England*, ed. by A. C. Baugh. New York: Appleton-Century-Crofts. pp. xii+1673.

penetrating and suggestive, and he has found much that is new and interesting to say about OE. literature, the chapters on 'Popular Poetry' being particularly noteworthy. Numerous footnotes give a selective but up-to-date bibliography for anyone wishing further information on any of the subjects dealt with.

R. S. Loomis, *Introduction to Medieval Literature*,[11] provides a useful reading list and bibliography for students of medieval English and French literature. Suggested reading under each topic is grouped into three classes: the essential minimum, optional reading for interested students, and standard reference books and texts for advanced students. A final list includes authoritative works and bibliographies dealing with various aspects of medieval history and civilization.

In contrast with last year a good deal of work on *Beowulf* has appeared, and first of all three articles on literary aspects of the poem. K. Malone, *Beowulf* (*Eng. Stud.*, Dec.), placing the poem in relation to OE. religious poetry, points out that, despite the sharp contrast between its two parts, they have one feature in common—in both Beowulf fights as the champion of mankind against monstrous embodiments of the forces of evil. The poet, departing from the usual practice of heroic story, ignores Beowulf's exploits in battle simply because they would not readily lend themselves to treatment in terms of right and wrong. On the other hand much is made of the swimming match because it gives a vivid view of the future champion of mankind against the monsters as already a monster-killer, though as yet informed with no high moral purpose. But most of the episodic material is concerned with the hero's setting. The author was intensely patriotic, but with a patriotism which embraced the whole of Germania. In this connexion the introduction of Offa may be significant. He could not be used as the hero because spiritual values appearing in Beowulf's exploits were not apparent in those of Offa. Nevertheless the author cannot resist introducing him as the greatest hero of his race, and he does this skilfully by the method of contrast, Thryth with Hygd, in a similar way to that in which Heremod is contrasted with Beowulf. Malone points out that a distinction can be made between those

[11] *Introduction to Medieval Literature Chiefly in England*, by R. S. Loomis. New York: Columbia Univ. Press and O.U.P. pp. 32. 3*s*. 6*d*.

episodes which have been drawn into the narrative and those which remain external to it, but both serve to make the hero part of the heroic age of Germanic antiquity.

In the second part of the poem the author alternates between events of the present and those of the past, incorporating long passages on the history of the Geats in a way which has disturbed critics. But Malone shows that without them the dragon fight would lose greatly in spiritual quality since we should not know so well the people for whom Beowulf was giving his life. The fate of the hero and of the tribe are bound together in such a way that each lends worth and weight to the other.

H. B. Woolf, *On the Characterization of Beowulf* (*E.L.H.*, June), examines the first part of the poem in order to discover what sides of the hero's character are there revealed, and what means the poet uses to achieve the characterization. The introduction of Beowulf (192 ff.), stressing the physical prowess of the hero and his readiness to put it to good use, shows a combination of the Gmc. warrior and the Christian knight, and in 227–8 the poet goes on to make known the positively religious side of Beowulf. So far the characterization has been indirect, but in 247 ff., the impression the Geat makes on the coastguard is revealed, an impression emphasized later by Wulfgar's remarks on the visitors. Hrothgar's reply (377 ff.) reveals the international reputation of Beowulf, and the hero himself then mentions his former deeds and describes his plan of battle. Although the main action of the poem is hardly under way Beowulf has already been fully characterized, and in the later parts the hero is revealed as the sort of character one would expect after this skilful introduction. The devices by which the poet achieves his characterization are obvious enough, but his effective use of the various direct and indirect methods reveals another aspect of his skill.

B. J. Timmer, in *'Beowulf': The Poem and the Poet* (*Neophil.*, July), takes exception to criticisms of the poem by Klaeber. He refuses to believe that the description of Beowulf's death was an afterthought by the poet, and maintains that the latter uses the story of Beowulf and his three fights to illustrate his main theme, fame and courage. The subject is stated in the opening lines, and unity of structure is achieved by a mention of the same idea at the

very end of the poem. In any case our knowledge of Germanic epic, upon which *Beowulf* is modelled, suggests that one of its main characteristics was the defeat and death of the hero. Consequently we should expect the poet to give a complete picture of the hero's life, his early achievements, the prime of his life, and his death. Klaeber also complains about lack of steady advance in the poem. As against this Timmer claims that such a criticism is valid only if it were intended as a poem of action. But it belongs rather to the class of religious poetry, written for the purpose of strengthening the faith of the readers. Such an origin explains the remarkable mixture of pagan and Christian elements, the digressions and episodes, all consisting of stories and allusions which had a strong appeal to the readers. It also explains why the fifty years of Beowulf's reign are passed over since the poet is interested only in depicting Beowulf in struggles with evil powers.

On the actual text of *Beowulf*, apart from a new edition of Holthausen, with the text completely revised in the light of the latest work, all that has appeared is H. W. Splitter's *Note on a 'Beowulf' Passage* (*M.L.N.*, Feb.), concerned with 745–9. Splitter claims that the usual translation passes too lightly over the accepted meaning of *inwitþancum*, and involves a sudden and awkward syntactical shift of subject. He suggests as the translation: 'He (Grendel) seized him (Beowulf) quickly with evil intent and set (or leaned) him against his (Grendel's) arm.' Beowulf would then be held loosely in the crook of Grendel's arm in a position for either being devoured on the spot or stuffed into Grendel's bag for carrying away.

Sune Lindqvist, *Sutton Hoo and 'Beowulf'* (*Antiquity*, Sept.), is not convinced that the tumulus was a cenotaph, and denies that the manner of burial and lavish furnishings of the grave could only be for a pagan king. He brings forward evidence to show that the Church did not hinder new converts from continuing the traditional type of funeral ceremonies, and concludes that the burial was undoubtedly Christian, and most probably for Æthelwald (d. 663), a date which would agree better with the coin evidence. He claims that the shield and helmet show astonishing agreements with Swedish parallels, suggesting a date *c.* 600 for the manufacture of the former, *c.* 500 for the latter. They were in all probability

family heirlooms, and the fact that by this date boat burial, except at Sutton Hoo, occurs only in Uppland, suggests that the royal family may have had Swedish connexions. Moreover the composition of *Beowulf*, with its continental background, may in part be due to the continental relationships of this family. More particularly the description of the burial of Beowulf may be due to the author's memory of the interment at Sutton Hoo, the richness of which he imagined to have been the rule in ancient times.

The main object of S. O. Andrew's book[18] is to show that the conclusions reached with regard to prose syntax in *Syntax and Style in Old English* (*Y.W.*, xxi, 42) hold good also with regard to verse. After describing briefly the various kinds of word-order Andrew discusses whether forms with conjunctive order are possible principal sentences, and whether forms like *Ða com non dæges* are always principal sentences, coming to the conclusion that in *Beowulf* the first type are always subordinate sentences, whilst five out of six examples of the second type yield good sense and metre as subordinate constructions. Chapter iii considers *ær*, *nu*, *siððan*, sentences, and the consecutive *þæt* clauses, the following dealing with demonstrative and relative pronouns, concluding that when the pronoun is the antecedent it is the demonstrative, but otherwise if the headword it is the relative. Co-ordinate clauses are dealt with, and Andrew points out the danger of the common mispunctuation which breaks up a periodic structure into a sequence of short disconnected principal sentences, leaving many of them without a subject. Chapters vi and vii deal with some general problems of the sentence, and an important chapter on the poet and his art considers the author's use of temporal clauses in various contexts, his use of the gnome, litotes, etc. The following chapters deal with metrical subjects, and consider the effects of syntactical considerations on various of the rules given by Sievers, Klaeber, and others, whilst the final chapter deals with scribal errors, pointing out that many which entail gross breaches of syntactical laws are allowed to stand unchanged. This is a most important book for the interpretation of *Beowulf*, and if scholars are unlikely to accept all the suggestions of the author, they will certainly find in it much of value.

[18] *Postscript on 'Beowulf'*, by S. O. Andrew. C.U.P. pp. 158. 16*s*.

C. L. Wrenn, in *The Poetry of Cædmon*,[13] confines himself to the nine lines of the *Hymn*. He devotes much of his lecture to a review of the main points of Cædmon scholarship, and indicates the weakness of the case for Cædmon's authorship of the poems in the Junius MS. An illuminating discussion of Sievers's system of *Schallanalyse* emphasizes the futility of setting up a system of scientific tests for which the human ear is to be the only measuring instrument. As far as the *Hymn* itself is concerned it is suggested that it was not the fact of divine inspiration which seemed remarkable to Bede, but that the resulting poem should have been 'in the aristocratic heroic tradition of the Anglo-Saxon poetic manner—its highly technical diction, style and metre'. The miracle lay in the fact that in a night Cædmon had acquired the mastery over a long and specialized discipline.

An edition of the *Later Genesis* by B. J. Timmer[14] includes also the parallel Old Saxon fragment. The various problems connected with the text—date, author, sources, etc.—are discussed in the introduction, and Timmer concludes that the extant MS. was the first in which the interpolation appeared, and that the translator was an Old Saxon. A re-examination of the question of Milton's possible indebtedness leads to the conclusion that it is unlikely. Perhaps the weakest part of the introductory material is the section on the language, and certainly the conclusion that the work was written in the time of Alfred in the WS. area has nothing like sufficient evidence in support. The text itself is given as near to the MS. as is reasonable, and the edition includes also a glossary and useful bibliography, while an appendix adds descriptions of the pictures in the Junius MS. which have reference to the *Later Genesis*.

The only work on Cynewulf is K. Mildenberger's *Unity of Cynewulf's 'Christ' in the Light of Iconography* (*Spec.*, July). He examines the so-called Oriental Ascension iconography in an attempt to see whether the threefold association of Advent, Ascension, and Judgment was known. The earliest example of this is the

[13] *The Poetry of Cædmon*, by C. L. Wrenn. Proceedings of the British Academy. O.U.P. pp. 19. 3*s*. 6*d*.

[14] *The Later Genesis*, by B. J. Timmer. Oxford: The Scrivener Press. pp. 135. 15*s*.

Rabula miniature, ostensibly picturing the Ascension but undoubtedly combining also the Judgment. The remaining theme, usually called the Advent, attaches particular importance to Mary, who likewise appears on the icon and in oriental ascension iconography in general, though there is no authority for her presence in the Ascension scene and the reason for it is unknown. Consequently as early as 586 a conventionalized iconography was in existence which combined the principal themes of the *Christ*, and this eventually reached eighth-century Northumbria. Sixth and seventh-century Coptic examples are then discussed, and Mildenberger points out that a definite Coptic influence is to be seen in Celtic and AS. examples. The AS. example is to be found on the coffin of St. Cuthbert, the incised figures on it exhibiting most of the conventional elements of the Oriental Ascension iconography ingeniously adapted to the box shape. The presence of these on a famous relic must have done much to stimulate local awareness of the tripartite association, though the very presence of the decoration presupposes an already active awareness. Both the poetic material and the icon seem to indicate the working of some unifying idea nowhere explicit but inherent in the recurrent combination of motifs, a unifying idea undoubtedly apparent to contemporary Christians. Such an explanation of unity must be accepted in the case of the Oriental Ascension iconography, and by analogy may reasonably be ascribed to the three-part *Christ* poetry. Various illustrations help to drive home Mildenberger's point.

In *The Old English Hunt Riddles* (*P.M.L.A.*, March) E. von Erhardt-Siebold cites and translates Riddle 36. As the solution she suggests a party of hunters on their way home with two dogs and killed game (i.e. birds) in a small boat with four men and four oars. As an analogue Mackie's rendering of Riddle 64 is reproduced, and 19 is also compared.

The first part of G. Storms's *Anglo-Saxon Magic*[15] contains a general account of the sources of our knowledge of magic during the OE. period, the characteristics of the magical practices of the time, and the non-Christian element in the *Charms*. An interesting chapter on magic and magical practices is followed by a discussion

[15] *Anglo-Saxon Magic*, by G. Storms. The Hague: Martinus Nijhoff. pp. ix + 336.

of the structure and atmosphere of the ritual, and a consideration of the different elements in the *Charms*. The second part of the book consists of an edition of all the surviving *Charms*, including some which have not been previously printed. The OE. ones are provided with a translation, and each is followed by an illuminating discussion containing a good deal of comparative material. An appendix contains sixteen prayers used as charm formulae, and a useful glossary of AS. plant names. It is particularly valuable to have the OE. *Charms* together, and Dr. Storms has provided an excellent edition, as well as a full, informative and interesting discussion of AS. magic in general.

On the minor poetry L. Whitbread, in *Two Notes on Minor Old English Poems* (*Stud. Neoph.*), suggests that the presence of the *Gnomic Verses* after the *Menologium* in the C. version of the *Chronicle* may be accounted for by assuming that the scribe had before him a copy of both pieces as distinct but consecutive items. He appreciated the suitability of the former as a preface to the *Chronicle*, and having read only the opening lines of the latter assumed that it was equally suitable. The second note points out that obvious borrowings from *An Exhortation to Christian Living* appear in Nos. xxix and xxx of Napier's edition of Wulfstan's homilies, and Whitbread goes on to consider some of the questions raised by these borrowings.

The same author, in *The Thornhill Cross Inscription* (*N. & Q.*, 17 April), points out that the inscription appears to fall into two lines of loosely alliterative verse, and suggests that it should therefore be added to the surviving minor scraps of OE. poetry. Similarly in *Bryhtferth's Hexameters* (*N. & Q.*, 30 Oct.) Whitbread notes that the Latin couplet from Arator, quoted by Bryhtferth, is translated into what appears to be an attempt to imitate the versification of the Latin. These earliest English hexameters should be noted if only as an isolated experiment.

On prose texts A. Macdonald, *Wulfstan's Voyage and Freezing* (*M.L.R.*, Jan.), compares a passage in Sir Aurel Stein's *Ancient Khotan* describing the finding of an ancient ice-pit, recognizable as such by the thick layers of poplar leaves used as a covering for the ice stored there. Macdonald suggests that such an ice-house would account for the retention of the body of the dead man,

whilst the frozen jar of ale or water may have been resting on poplar leaves concealing from Wulfstan the underlying blocks of ice.

In an important article on *Wulfstan and the Laws of Cnut* (*E.H.R.*, Oct.), D. Whitelock uses the version of I and II Cnut in C.C.C.C. 201 (D) as evidence for their dating and authorship. It seems certain that D is the copy of a compilation used by the author of Cnut's laws, whether compiled with this end in view or for some other purpose. If this be so the MS. must be one of the most important for our knowledge of Wulfstan who, it is probable, would have been consulted, as an acknowledged expert, by Cnut on the compilation of his laws. D is written in the distinctive style of Wulfstan, and although this was to be expected in the extracts from VI Ethelred—almost certainly by him—his phraseology is equally evident in the parts not from this source. At the least the compilation must have been made by someone well-versed in Wulfstan's style. But if D has preserved a compilation earlier than Cnut's laws, the introductory material there is of importance since there is no reason why it should be regarded as a later addition, and the statement of its origin can then be taken at its face value. It is said to have resulted from the decisions of the council made—presumably at Oxford in 1018—after agreement between Danes and English had been reached. The document, giving an authentic glimpse of the procedure by which AS. law-books were made, could then be used as the basis of Cnut's code. Whitelock then considers the complete code of Cnut's laws, discusses their sources and authorship, and concludes that there is sufficient evidence for their attribution to Wulfstan. This would suggest that they had reached their general shape before the death of Wulfstan (1023), and there is in fact no evidence for Liebermann's dating of them (1027/1029–34), the probability being that they were composed some half a dozen years earlier. Such a redating would affect our estimate of Cnut's character, and would also have far-reaching implications for Wulfstan scholarship since it makes it unnecessary to deny his authorship of texts which appear to be using Cnut's laws.

Previous scholars have concluded that Wulfstan's vocabulary contained both specifically Anglian and WS. words, but R. J. Menner, in *Anglian and Saxon Elements in Wulfstan's Vocabulary*

(*M.L.N.*, Jan.), points out that many of the distinctive Ang. words occur in homilies now considered spurious. On the other hand the Saxon element in the genuine homilies is very strong, and much more distinctive than the rather colourless Ang. element. The few Ang. words are easily explained by the preacher's search for fine phrases or by his imitation of earlier homilists, and every one of them would be easily understood by educated Saxon listeners. But the converse is certainly not true, and there is nothing in Wulfstan's vocabulary to indicate that he was other than Saxon born and trained.

L. Blakeley, *Accusative-Dative Syncretism in the Lindisfarne Gospels* (*Eng. and Germ. Stud.*), examines cases of the syncretism of acc. and dat. in an attempt to throw light on the loss of the inflected dative in early ME., and A. Brunner, *A Note on the Distribution of the variant forms of the Lindisfarne Gospels* (*E. and G. S.*), concludes that an examination of them shows a clear demarcation at Mark v, 40. Consequently the gloss was either made by two or more scribes or, if one scribe made it, he must have copied from an earlier version by two or more scribes.

S. M. Kuhn, *From Canterbury to Lichfield* (*Spec.*, Oct.), investigates the provenance of five MSS. of the eighth and ninth centuries, *Liber Aureus*, *Vespasian Psalter*, Royal I E 6, Tiberius C ii, U.L.C. Ll. 1. 10, which have usually been assigned to Canterbury. He comes to the conclusion that only the *Liber Aureus* and the Royal MS. have any sort of connexion with Canterbury; that the first cannot be traced there earlier than the fourteenth century, whilst the second appears at Christ Church late in the ninth century under circumstances which render it unlikely that it had been in Canterbury previously. On the other hand three of them show early connexions with Mercia, and the evidence in general suggests a Mercian origin for the group, Lichfield being suggested for various reasons. It was a royal place of residence possessing a powerful religious house, whilst the palaeographical relationships between certain of the MSS. and the Mercian royal charters 'would be possible only in a centre where a political capital and a religious foundation dwelt together harmoniously'. Moreover the purity and consistency of the dialect in the Psalter gloss renders any provenance in outlying regions of Mercia unlikely.

On lexicographical subjects F. P. Magoun, Jr., in *OE. 'ealle þrâge'* (*M.L.N.*, Feb.), objects to the usual translation of the phrase as 'all the time, always', and believes that its function was to express customary, continued action, indicating a movement forward in time in one continuous direction, but without implying perpetuity, and suggests 'kept (on), went on'. P. Gradon, *A Contribution to Old English Lexicography* (*Stud. Neoph.*), lists the extant OE. forms of *Sion*, and concludes that they show a double declension of the noun; it can have an acc. gen. in *-e*, or it can be declined as a strong masculine with a g. sg. in *-es/-ys*.

The most important work on the language is H. Hallqvist's *Studies in Old English Fractured ea*.[16] In this he seeks, by the use of place-name evidence, to illustrate some of the dialectal developments of the OE. fracture diphthong *ea*, more particularly before *l* and *r*. In the main his material corroborates the accounts in the standard works, but some interesting points appear. The diphthongal pronunciation appears to have survived in ME. in many of the southern dialects, whilst a shift of stress was a common phenomenon in Devon and was shared also by the neighbouring parts of Cornwall and Somerset. Particularly interesting are the regular *a* forms before *rc*, *rg*, *rh*, in the East Midlands, where the northern counties equally regularly have *e*, and the West Midlands vary.

N. E. Eliason, *Old English Vowel Lengthening and Vowel Shortening before Consonant Groups* (*S. in Ph.*, Jan.), believes the two changes to be connected and is concerned to discover in what way this may be so. The available evidence on the subject is discussed, and earlier explanations of the sound changes by Luick, Sievers, and others, are examined and found unsatisfactory. Eliason believes the variation in the length of vowels before consonant groups to be caused by the difference in energy which the number and nature of the post-vocalic consonants required. Vowel shortening occurred when the additional energy required by the two or more post-vocalic consonants was provided at the expense of the quantity of the vowel. If this be so it can have occurred first only in dissyllables, and here the evidence suggests that when vowel short-

[16] *Studies in Old English Fractured ea*, by H. Hallqvist. Lund Studies in English, xiv. Lund: C. W. K. Gleerup. pp. 168. 9*kr*.

ening occurred the consonants were hetero-syllabic, and when it failed they were tauto-syllabic. Such an explanation accounts directly for the quantity of the vowel before two consonants in an overwhelming majority of instances in late OE. and early ME., and may therefore be characterized as the primary cause of all vowel quantity changes in dissyllables and monosyllables during this period. In the remaining instances the quantity changes must be ascribed to the operations of analogy, an explanation being suggested as to why this analogy operated where and when it did. In general Eliason concludes that vowel lengthening is a secondary change dependent upon vowel shortening and almost a corollary of it.

J. A. Walker, *The Rank-Number Relationship of Adjectival Suffixes in Old English* (*P.Q.*, July), after an examination of the meaning and frequency of eighteen adjectival suffixes in OE., decides that those occurring most frequently are the closest to being pure signalling devices, devoid of semantic overtones, while the less frequent ones on the whole preserve distinguishable meaning and so are less satisfactory as empty determinants. The length or weight of the element varies inversely with its number of occurrences. Consequently there is a direct relation between frequency of occurrence, semantic decay, and weight of the element under scrutiny.

IV

MIDDLE ENGLISH

I. CHAUCER

By DOROTHY EVERETT

THOUGH more work was published on Chaucer in 1948 than for some time past, it does not include much that is of outstanding interest. Mrs. Dempster is, however, breaking new ground in her studies of the MSS. of the *Canterbury Tales*, and one may note as specially useful some careful examinations of recent theories.

The first work to be mentioned is one which, by a regrettable oversight, was omitted from this chapter last year—H. S. Bennett's *Chaucer and the Fifteenth Century*.[1] In the preface to his book Bennett observes that 'it is particularly ironic that this most humane of English poets should be in peril of being buried under a mass of erudition'. He continues that, while much of value has emerged from some of the minute investigations of recent scholars, 'it may well be argued that more is to be obtained from the study of the age of Chaucer and from the events which shaped his career'. These two remarks are a key to much in Bennett's treatment of Chaucer. One of its merits is that the writer, while aware, as his bibliography shows, of the work of many indefatigable researchers, successfully avoids involving himself in controversy or overloading his discussion of the poet with too much learned detail. One of Bennett's chief aims (perhaps that in which he is most successful) is to relate Chaucer to his age.

In his introductory chapter he pictures London as Chaucer would have known it, and the life of Edward III's court with which the poet was familiar. A slight sketch of the literary background of Chaucer's poetry is also included here. In chapter ii, on Religion, he stresses the necessity, for an understanding of Chaucer's writings, of some knowledge of medieval religious beliefs and observances. Throughout the main discussion of Chaucer (chapter iii), emphasis is laid on the circumstances of his life. It might, indeed, be objected that, considering the comparatively small space that

[1] *Chaucer and the Fifteenth Century*, by H. S. Bennett. O.U.P. 1947. pp. viii + 326. 15*s*.

could be devoted to the poet in this book, too many pages are devoted to facts that can easily be found elsewhere; but this is one of the means by which Bennett keeps before us the picture of Chaucer as a man of his time.

He has not a great deal to say about Chaucer's earlier poems, and one has the impression that the poetry of the love visions does not greatly appeal to him. He is happier with *Troilus*, and he analyses the three chief characters sympathetically, bringing out, for instance, those aspects of Troilus's character which are admirable even to-day, and Chaucer's own tenderness towards Criseyde. But, while he praises Chaucer's narrative art as it shows itself in the creation of the courtly setting with its pervasive 'air of chivalric courtesy', he says nothing of the structure of the poem, and finds it necessary to apologize for the rhetorical style.

The account of the *Canterbury Tales* begins with an indication of the unfinished state in which Chaucer left the work, and continues by emphasizing 'the brilliance and originality' of the links, and illustrating the constant variety which Chaucer achieves. Bennett is interested in Chaucer's methods of describing character and he indicates fairly fully the means by which he gains his effects, both in serious and in ironic portraiture. He observes, too, Chaucer's 'simple and direct' images, and the part that proverbs and maxims play in his poetry. Later in the chapter he has some interesting things to say about his metre and style (especially his diction), both of which he analyses in some detail.

There is a sobriety and modesty about Bennett's criticism for which one is grateful, particularly since Chaucer is to-day so much a hunting ground for theorists. If, in laying stress on the lighthearted Chaucer who takes 'the easier way' he tends to ignore the satire (savage satire would hardly be too strong) of the *Pardoner's Tale* and the *Merchant's*, and the robust earthy comedy of the Wife's *Prologue* and *Tale*, and if he seems almost unaware of the complex artistry to be discovered in the structure of some of Chaucer's poems, yet all that he does say reveals him as a lover of Chaucer's poetry and genuinely appreciative of many of its aspects.

Albert C. Baugh's account of Chaucer in *A Literary History of England*[2] is largely factual, and indeed the space which it has been

[2] *A Literary History of England*, ed. by A. C. Baugh. New York and London: Appleton-Century-Crofts. pp. xii+1673.

found possible to give to Chaucer, a mere fifteen pages, does not permit of detailed examination of his poetry. More might have been said about the most important poems, however, by cutting out or curtailing the record of scholars' views on such things as the meanings of the allegory in the *Hous of Fame*, and the supposed topical references in the *Parlement of Foules*. So far as they go, the critical opinions which are expressed are sound.

The handsomely produced volume entitled *Chaucer's World*[3] includes some of the results of the exhaustive searches, undertaken some years ago by Edith Rickert and her collaborators, for material that would add to our knowledge of Chaucer and his period. Edith Rickert did not live to see the book which she and Miss Lilian Redstone had planned to produce, and the present volume has been prepared by former students of hers, two of whom, Clair C. Olson and Martin M. Crow, have been responsible for the final selection and arrangement of material. They have followed her plan as far as possible and retained almost all her explanatory comments and footnotes.

The book aims at presenting a fairly comprehensive picture of Chaucer's period, and the extracts are grouped in ten chapters, most of which have such general titles as Travel, Religion, Death, and Burial. But Chaucer has been made the centre of interest, and in all parts of the book stress is laid on anything that can throw light on his experiences or his writings. For instance, in the chapter on War, there is an extract from the *Scalacronica* dealing with the French campaign of 1359–60, in which Chaucer took part. There are long extracts from the account book of Gilbert Maghfeld (one of the most important of Miss Rickert's discoveries) which contains the names of many persons whom, from other sources, we know to have been connected with Chaucer.

As one of the examples just mentioned will indicate, the extracts are by no means limited to Miss Rickert's discoveries, and indeed, even the 'new' material it contains has, in large part, been previously described, mostly by Miss Rickert herself in various articles. The interest of the book lies, therefore, not so much in the new matter

[3] *Chaucer's World.* Compiled by Edith Rickert. Ed. by Clair C. Olson and Martin M. Crow. Illustrations selected by Margaret Rickert. New York: Columbia Univ. Press. pp. xxii+456.

it makes available, as in the selection of the material, and in the manner in which it is presented.

Most of the chapters and many smaller sections are introduced by comments, explanatory or descriptive, from Miss Rickert's pen. These witness to her power of entering into and re-creating the life of the past (particularly the life of London); and there are few of any length that do not reflect her lively interest in everything that concerns Chaucer. For the beginner they will be a liberal education, since, in addition to their intrinsic interest, they constantly point to sources of knowledge outside this volume. The specialist, too, will find much to interest him.

For the sake of the non-specialist reader many of the extracts have been translated or modernized. The accuracy of a few of these renderings can be questioned and others may be thought to be either too literal or too free. But this is a slight defect in a book which succeeds in one of the most difficult of tasks, that of presenting specialist knowledge in a manner that can interest all sorts of readers.

Of general interest to students of Chaucer's language and metre is *Chaucer's Final '-e'* (*P.M.L.A.*, Dec.) in which E. Talbot Donaldson answers Southworth's 1947 article (cf. *Y.W.*, xxviii, 72–3). Donaldson dissents from Southworth's opinion that historical grammar cannot satisfactorily explain the many cases in which final *-e* is not pronounced in Chaucer's verse, and from the deduction Southworth based on this, that 'we need not pronounce, and probably should not pronounce, final *-e* un rhyme'.

Donaldson first summarizes the statements, made on the basis of historical grammar, about the pronunciation of Chaucer's final *-e*. A recognized and important exception to the general rule that *-e* is pronounced when historically justified, is its elision before a word beginning with a vowel, a Romance word beginning with *h*, and certain native words beginning with *h* (e.g. *he*, *hem*, *hire*). This exception is not of course peculiar to Chaucer; it is found regularly in Orm's work and is general in later ME. verse. Southworth took no account of it in his statistics; and Donaldson notes that, if all cases of elision are eliminated from them, the ratio of silent final *-e*'s to those which are pronounced in the nouns and in the verb forms which Southworth examined is 'very nearly reversed'.

The second exception recognized by historical grammar is

phrased by Donaldson as follows: *-e* is pronounced, except 'when apocope of a normally or occasionally sounded *-e* is required by the meter'. His aim, in discussing this exception, is to show that, contrary to Southworth's view, it can be explained by historical grammar, but he has first to dispose of cases of 'phantom *-e*' (i.e. an *-e* added by a scribe, or even by a modern editor, without regard to ME. usage, e.g. *childe*). He then reviews the complex history of final *-e* in the ME. period and shows that, in a number of words and grammatical inflexions, Chaucer had alternative forms (with and without *-e*) to choose from, both of which are historically correct.

Southworth's dissatisfaction with the usual grammatical statements about adjectives led him to formulate new rules for the pronunciation, or otherwise, of *-e* at the end of them. Donaldson examines the application of these rules and finds that they are less satisfactory than those of the grammarians.

Finally he considers the *-e* at the end of the line. Since, as he has shown, *-e* within the line was normally pronounced (except in explicable cases of elision or apocope) one would be justified in assuming that it was pronounced in rhyme. But there are certain definite indications that this was so; for instance, rhymes like *Rome*: *to me* (which Southworth unconvincingly dismissed as eye-rhymes). Donaldson's conclusion is that 'it is necessary, for the present at least, to go on pronouncing Chaucer's final *-e* in rhyme'.

Publications on the *Canterbury Tales* will be considered in the following order: first, those on the MSS., then, editions and any work concerned with the *Canterbury Tales* as a whole, and finally, work on individual items in the *Tales*.

Germaine Dempster continues her examination of the material presented in Manly's and Rickert's *The Text of the 'Canterbury Tales'* (cf. *Y.W.*, xxvii, 72, for her earlier article). Her present article, *A Chapter on the Manuscript History of the 'Canterbury Tales'* (*P.M.L.A.*, June), is concerned with the lost ancestor of the manuscript family which Manly and Rickert called *d*.

This lost ancestor she refers to as $\sqrt{d}$. She considers first the origin of the material used in the preparation of $\sqrt{d}$. Manly found that, though group *d* differs from group *c* in content, and in the order of tales, and is textually distinct from it in about a third of the *Tales*, in the remaining two thirds the texts of $\sqrt{c}$ and $\sqrt{d}$ are virtually 'indistinguishable'. Taking it as established that in these parts the *c* and *d* MSS. had an exclusive common ancestor ($\sqrt{cd}$), Mrs. Dempster considers how they were related

to this ancestor and to each other. She decides that the extant *c* and *d* MSS. were derived from $\sqrt{cd}$ by radiation; which implies that, for every part of the *C.T.* under discussion 'the copy from which at least three *c* copies had been made [i.e. the three existing *c* MSS.] was literally taken over by the $\sqrt{d}$ editor'. One of her arguments is that, if $\sqrt{c}$ was not the same as $\sqrt{d}$, but the *c* and *d* MSS. are descended from two distinct copies, those two copies must have shared some ambiguities and many misreadings which would be most unlikely to appear independently.

In the remaining third of the *C.T.*, where the $\sqrt{c}$ and $\sqrt{d}$ texts are distinct, there is still a relationship between them, which is expressed by Mrs. Dempster as follows: 'Our $\sqrt{d}$ editor . . . derived his text of most of those pieces from a copy on the line of transmission to the $\sqrt{c}$ copy, and . . . probably very near to it.' This suggests (and other evidence points to the same thing) that the $\sqrt{d}$ scribe was working in the shop in which $\sqrt{c}$ had been made and manuscripts had been copied from it. But $\sqrt{c}$ had certain gaps. It lacked all three links in Block E–F, whereas *d* MSS. have two of the three, the Sq—Fk and Me—Sq links, altered respectively into Sq—Me and Cl—Fk links. Mrs. Dempster proves, by textual agreements, that these two links were derived ('directly or through intermediaries') from the Hengwrt MS. (Hg.).

The second part of the article is concerned with the $\sqrt{d}$ editor's handling of his material. Comparing $\sqrt{c}$ and $\sqrt{d}$ in regard to order and content, Mrs. Dempster makes two observations. First, that the order of the two is so similar that it seems obvious that $\sqrt{d}$ based his order on that of $\sqrt{c}$. Yet the two orders are not identical and the difference needs explanation. Second, that $\sqrt{d}$ has several links not in $\sqrt{c}$, some of them spurious, which suggests that one of the $\sqrt{d}$ scribe's aims was to avoid having a tale start without the speaker's having been introduced in a link.

The difference between the two orders is in the tales of the so-called 'Marriage group' where $\sqrt{d}$ has the order F^1 E^2 D E^1 F^2 and $\sqrt{c}$ the order F^1 D E^1 E^2 F^2. Why did the $\sqrt{d}$ editor depart from the $\sqrt{c}$ order at the end of F^1 (Sq T)? Mrs. Dempster's answer is as follows. In $\sqrt{c}$ he found, next to the Sq T, the WB Prologue, without any indication of the speaker; but in Hg., the pilgrim who praised the Squire and who told the next tale was the Merchant. So $\sqrt{d}$ lifted the *Merchant's Tale* (E^2) from its position in $\sqrt{c}$ (where it was linked neither to the preceding nor to the following Tale) and placed it in the Hg. position, joining it on by means of Hg.'s Sq—Me link.

By this alteration $\sqrt{d}$ produced the sequences MeT—WBT and ClT—FkT (i.e. E^2D and E^1F^2). Now it is this *d* order, and *d*'s Cl—Fk link, which, in Carleton Brown's view, reflects an early plan of Chaucer's (cf. *Y.W.*, xxiii, 50 ff.); but if Mrs. Dempster is right, this cannot possibly be, since they were due to 'the blending, by the $\sqrt{d}$ editor, of two post-1400 components *neither of which had either of them*'.

The last part of Mrs. Dempster's article is concerned with the linking of the two new sequences. She argues (against Manly's view) that the $\sqrt{d}$ editor was responsible both for the link, actually found only in three *d* MSS., between the MeT and the WBT, and for the three stanza link (i.e. the Host's stanza, E 1212 [a]—[ɛ], followed by two spurious stanzas) between the ClT and FkT, actually found only in two *d* MSS.

In conclusion, she remarks that, though the $\sqrt{d}$ editor pursued with determination his plan of linking the *Tales* into an apparently coherent whole, his treatment of his problems was careless and superficial. Yet, in spite of its defects, his arrangement was evidently welcomed, to judge by the number of our MSS. which derive from $\sqrt{d}$. Mrs. Dempster thinks (contrary to Manly's view) that the ancestor of the *b* MSS. followed the $\sqrt{d}$ order, and from this it reached Caxton. It prevailed in later editions until Tyrwhitt rejected it in 1775.

In a second brief but important article, *On the Significance of Hengwrt's Change of Ink in the 'Merchant's Tale'* (*M.L.N.*, May), Mrs. Dempster makes a suggestion which differs from Manly's about the nature of the manuscripts postulated as heads of genetic groups for the various *CT* items.

Manly noted that from E 2319 onwards, to the end of the *Merchant's Tale*, the scribe of the Hengwrt MS. (Hg.) used an ink different from the dark one in which the earlier part of the *Tale* is written, 'as if the scribe had resumed writing after a definite cessation' (Manly). There must, Mrs. Dempster observes, have been a break in Hg.'s exemplar at that point, yet the exemplar was not incomplete, for all the evidence points to the fact that it was from this same exemplar that the Hg. scribe later copied ll. 2319–2418. Mrs. Dempster suggests that the break was 'a case of disjunction', that is, that l. 2318 was the last line on a page which was not attached to the page on which ll. 2319 ff. were written.

Now it is at precisely the same point that the text of the three MSS. of group *c* break off (cf. Manly III, 375), and, since $\sqrt{c}$ and Hg. belong to unrelated genetic groups in the *Merchant's Tale*, as mostly elsewhere, and there is no indication of contamination, it looks as if the explanation of the conditions in *c* MSS. and in Hg. must be sought in the original of MeT. The only likely cause there would again be 'disjunction'. This, Mrs. Dempster notes, fits in with what has otherwise been deduced about the original—that it was a scribal copy 'intended from the first . . . as a working copy'.

If, however, 'disjunction' in the original is to account for the conditions both in Hg. and in group *c*, it must have been reproduced in at least two immediate derivatives, the ancestor of what Manly calls the 'Large Group' of MSS. (of which *c* is here a subgroup) and the ancestor of Hg. and its associates. This is difficult to explain if one accepts Manly's view, that Hg. and the 'Large Group' are among the MSS. which derived their texts of many *CT* pieces

from copies made for Chaucer's friends during his lifetime; for one would expect such copies to be neat and complete.

Mrs. Dempster has an alternative view which offers a better explanation of conditions at E 2319. She thinks, to quote her words, that 'the very great majority of the manuscripts postulated as heads of genetic groups for the various *CT* pieces were copies made after Chaucer's death from the papers that he had left'; further, that 'several scribes worked simultaneously, transcribing from different portions of Chaucer's *Nachlass* and, very soon, also from one another's manuscripts'; that these early copies were of single tales and blocks of tales; and, finally, that they were not intended for sale or for readers, but as exemplars to be used when *CT* manuscripts came to be made for readers.

The text of the Fitzwilliam MS. (Fi) of the *Canterbury Tales* is the subject of two articles by Theodore A. Stroud. In *The MS. Fitzwilliam: an Examination of Miss Rickert's Hypothesis* (*Mod. Phil.*, Aug.) he considers Miss Rickert's theory that Fi reflects (imperfectly) early versions of some of the *Canterbury Tales* (see *The Text of the 'Canterbury Tales'*, especially II, 501 ff.).

About two thousand lines of text are lacking in Fi, clearly not owing to any accident. According to Miss Rickert, the missing passages are often 'literary embellishments' which, she thought, might have been additions made by Chaucer after the ultimate ancestor of Fi had been copied. She recognized that there were passages in Fi which were 'ruined' in metre, construction or sense; but she insisted that those in which the context seems 'hopelessly muddled' are not very numerous.

Stroud re-examines the data in order to decide which passages are in fact 'ruined'. He finds some instances of faulty rhymes resulting from the omission of lines, and a considerable number of 'highly unmetrical lines' which often immediately precede or follow a point where lines are lacking. Sometimes these defective lines contain phrases or words from the absent passage. In addition there are breaks in construction, 'clumsy fluctuations between direct and indirect discourse', and a few instances of defective narrative sequence, all of which seem to be the result of omission of lines. Defects such as these suggest that Chaucer had no hand in the Fi variants; and a further indication is provided by a comparison of the *Tales* with their sources. Stroud is able to suggest

certain, rather unusual, motives for the Fi scribe's treatment, among which was the desire to make the units of the *Canterbury Tales* fit the pages of the MS. very exactly.

In *A Chaucer Scribe's Concern with Page Format* (*Spec.*, Oct.) Stroud discusses this peculiar habit of the Fi scribe in more detail. He appears to have aimed at making a unit begin at the top and end at the bottom of a page; and when necessary he omitted lines in order to achieve this. Stroud shows clearly that this has happened in most of the links, and he can also illustrate it from the ends of certain *Tales* where there are cuts of varying length. His examination of Fi in these two articles seems to have proved conclusively that its remarkable text is due to scribal editing and that Chaucer himself is in no way responsible for it.

Ethel Seaton's article '*That Scotch Copy of Chaucer*' (*J.E.G.P.*, Oct.) takes its title from a phrase in a letter written by Gerard Langbaine the elder (1609–58) to John Selden on 11 October 1652. This letter is now in the Bodleian and in the same volume there is an earlier letter of Langbaine's which in part explains it. There Langbaine refers to 'Mr. Rily, who assured me he had a Copy of Chaucer w[hi]ch came out of Scotland', and he asks Selden whether it has anything 'considerable' in it other than 'o[u]r MSS. have, especially whether it have that tale, In Lincolneshyre, etc.' (a reference to the spurious *Pilgrim's Tale*). Miss Seaton has identified 'Mr. Rily' as William Ryley the elder, who was Lancaster Herald at the time and Keeper of the Records in the Tower of London, in which post he succeeded Selden. Ryley had the task of searching the Scottish records, which had been seized by Cromwell and deposited in the Tower, and he was therefore 'in 1652 well placed for access to a Scottish MS.'.

Attempting to trace the 'Scotch copy', Miss Seaton makes the interesting suggestion that it may have belonged to John Maitland, first Duke of Lauderdale, who was, from 1651, for several years a prisoner in the Tower. Lauderdale certainly at one time possessed 'The Works of Sir Geoffrey Chaucer' (see No. 1 of the sales catalogue, dated 1688, of his books). It is therefore possible that the book to which Langbaine refers may have been Lauderdale's book; but, as Miss Seaton admits, there can be no certainty that it was.

In his article, '*The Canterbury Tales*' *and their Narrators* (*S. in Ph.*, Oct.), J. R. Hulbert reconsiders the relation of the *Tales* to their tellers, noting first that Chaucer had little, if any, precedent for his idea that a tale should be appropriate to the speaker. There are two main ways in which he ensures that a tale should be thought appropriate. For the most part he sees that the nature of the tale is suited to the kind of pilgrim who tells it; for example, the churls tell ribald stories, the 'gentles' more refined ones. When a tale is less obviously appropriate, he composes a link to make it seem so, as with the *Merchant's Tale*.

Hulbert considers Kittredge's view of the close relationship of tale to teller, and Lüdeke's attack upon Kittredge (*Die Funktionen des Erzählers in Chaucer's epischer Dichtung*, 1927). Lüdeke's contention, that in many tales it is the subject matter that determines the tone, and not the narrator, Hulbert finds to be 'not a valid criticism' of Kittredge. 'Naturally Chaucer developed each tale with the greatest effectiveness that its subject matter and his skill permitted,' but, even if this resulted, as for example in the *Miller's Tale*, in description more brilliant than the Miller would have been capable of, this does not alter the fact that there is, as Kittredge thought, 'a dramatic relation' between the *Tale* and its teller. Hulbert considers in detail a number of the *Tales*, including the *Prioress's*, the *Wife of Bath's*, the *Clerk's*, the *Monk's*, and concludes that there is much diversity 'in the kind and the amount of appropriateness'.

In her *Commentary on the General Prologue to the Canterbury Tales*,[4] Muriel Bowden undertakes to bring together the scattered literary and historical information which is necessary for a proper understanding of the *General Prologue*; and there is clearly much to be said for such an undertaking. A straightforward record of facts, and an account of the most important of recent theories would be welcomed by students old and young. But this is not what Miss Bowden gives us. Part of the trouble with her book is that it tries to do too much. It is intended, she tells us, not merely 'for those schooled in Chaucerian criticism' and 'college students', but also for that unknown creature, the general reader. It is presumably for him that she adopts the bright manner of a radio commentator, for instance, inviting us to 'see Chaucer coming home

[4] *A Commentary on the General Prologue to the Canterbury Tales*, by Muriel Bowden. New York: Macmillan. pp. xii+316. $4 (30*s.*).

from his day at the Custom House, eagerly reaching for a book or his pen after his bountiful supper (no "heremyte" given to "abstynence" is this portly gentleman!)'.

There is a lack of objectivity in this book. Hardly anything is mentioned without a characterizing adjective or adjectives (e.g. 'The pietistical and self-adulatory Margery Kempe, in her vigorous and amazing book . . .'), and—more disconcerting—an undercurrent of censure sometimes appears where plain statement is called for. Miss Bowden writes, for instance, of Chaucer's pilgrimage, 'If this were not in essence a religious journey, we should readily excuse the noisy good spirits, the venial over-indulgence in food and drink and the inevitable quarrels all of which now appear so unsecmly' (p. 27). It is this censorious attitude which leads to a grave misrepresentation of Chaucer's portrait of the Prioress (pp. 99–100).

But, in view of the aims of the book, its most serious defect is its undiscriminating use of authorities. In describing the historical background, Miss Bowden draws with equal confidence upon contemporary documents, or historians of repute, and writers whose views have been frequently called in question. Again, Manly's suggested identification of the Franklin with John Bussy (long ago criticized as unconvincing, cf. *Y.W.*, ix, 88) is spoken of as if it were much on a par with the identification (which no one now questions) of the Host with the Harry Bailly who appears in contemporary records as a Southwark innkeeper.

The portrait of the Prioress in the *General Prologue* is compared with that of Criseyde in *Troilus* V 806 f. in *A Note on Chaucer's Prioress and Criseyde* (*M.L.R.*, Jan.). The writer, A. C. Cawley, points out several verbal resemblances between the two; especially they have in common certain words denoting what he calls the 'essential qualities of their characters' (e.g. *estatlich, charitable, tendre-herted*). These are, of course, conventional epithets in courtly literature, but Chaucer has selected them carefully so that, in the case of the Prioress, there is no hint of sensuousness, and both her good qualities and her imperfections are suggested. The portrait of Criseyde, which is compounded from two earlier descriptions, also contains a mixture of good and bad qualities. Cawley suggests that the two women are essentially of the same type.

In *The Diet of Chaucer's Franklin* (*M.L.N.*, May), Joseph A. Bryant, Jr., refers to a passage in the *Secreta Secretorum* which speaks of the varying diets to be observed in each of the four seasons. This was a recognized principle in medieval medicine and Bryant mentions a number of other writers who refer to it. The fact that the Franklin changed 'his mete and his soper' according to the seasons is only one sign that he planned his diet so as to preserve his health. The food and drink mentioned in connexion with him are, according to Bryant, precisely those which, according to medieval theory, are best suited to one of his age, temperament and habits.

In *Some New Light on Chaucer* Manly remarked that the 'coverchief, or kerchief' which the Wife of Bath wore had not been 'in style' since the middle of the century. D. E. Wretlind, in *The Wife of Bath's Hat* (*M.L.N.*, June), notes that kerchiefs were certainly worn later than this, but he does not think that the Wife's coverchiefs, which weighed 'ten pound', are properly described as kerchiefs. He suggests that 'head-dress' or 'hat' is a more suitable term, and he remarks that large and ornate head-dresses, such as could have been described (though no doubt with some exaggeration) as weighing ten pounds, or as being 'as brood as is a bokeler or a targe', were brought into fashion by Anne of Bohemia. It would seem, then, that both on Sundays and on the pilgrimage to Canterbury, the Wife's head-dress was very much in the fashion.

The view, recently propounded by Johnston Parr (cf. *Y.W.*, xxvi, 47 ff.) that the *Knight's Tale* was revised after the middle of 1390, is discussed in some detail by Robert A. Pratt in *Was Chaucer's 'Knight's Tale' extensively revised after the middle of 1390?* (*P.M.L.A.*, June). One of Parr's arguments was that Saturn's statement in ll. 2461–2, 'I do vengeance and pleyn correccioun . . .' is a reference to events of the years 1387–9. Pratt holds that, even if there be a topical reference here, there is no reason why the lines should not have been written in 1386 or earlier. This line has also been discussed by W. E. Weese in *'Vengeance and Pleyn Correccioun': 'Kn.T'* 2461 (*M.L.N.*, May). His point is that Parr's interpretation is only possible because he takes the words in more or less their modern sense. Weese thinks that 'vengeance' means here 'retributive or vindictive punishment' and 'correccioun' means 'corporal

punishment'. Taken in this sense, Saturn's statement in ll. 2461–2 is simply a summing up of his activities as described in the preceding lines.

Pratt is mostly concerned with Parr's contention that Chaucer's description of the tournament and the preparations for it is largely a piece of reporting, based on his knowledge of the great tournament held by Richard II in 1390. Pratt shows that much of this description is based on the *Teseida*, and, this being so, it can hardly be evidence for an extensive revision of the *Tale* to make it fit events in 1390.

In Parr's reply, which is printed with Pratt's article, he admits some errors in regard to what is, or is not, in the *Teseida*, but holds by his main thesis.

The next two articles are concerned with the *Man of Law's Tale*. In *Chaucer's 'Man of Law's Tale' and Constance of Castile* (*J.E.G.P.*, Oct.) Roland M. Smith maintains that Chaucer wished to avoid a possible identification of the heroine of the *Tale* with Constance of Castile, John of Gaunt's second wife. He admits that one of the changes which Chaucer made in adapting Trivet's *Chronicle* might have led his readers to associate the two Constances. Trivet makes Constance speak Saxon on her arrival in Northumberland, but Chaucer's Constance, more plausibly, speaks in her own language, which was 'a maner Latyn corrupt' (516–19), a phrase that could well have been used of the native speech of Constance of Castile. But other changes seem clearly intended to avoid the risk of identification. Trivet's reference to Constance's arrival 'desouz vn chastel en la reaume de Northombre, pres Humbre' might have called to mind Gaunt's well-known castle of Pontefract. Chaucer has instead 'Under an hoold that nempnen I ne kan Fer in Northumberland' (507–8). Trivet's reference to Knaresborough is omitted, for at Knaresborough Gaunt also had a castle and it was to it that Constance of Castile fled in 1381 while her husband, like Alla, the husband of the fictitious Constance, was fighting in Scotland. Again, when Constance is for the second time adrift on the sea, Trivet tells us that the boat takes her 'en la mer d'Espayne', but Chaucer changes this into something less easy to connect with a Spanish princess (cf. ll. 946 ff.).

Smith thinks it possible that Chaucer was first attracted to the story of Constance precisely because it did contain so much that

could be associated with contemporary persons and events, and that he may have deleted 'the telltale names' during the period of Gaunt's unpopularity.

Paul E. Beichner, in *Chaucer's Man of Law and 'Disparitas Cultus'* (*Spec.*, Jan.), observes that in ll. 204–31 of the *Man of Law's Tale* Chaucer developed the discussion of the marriage between the Sultan and Constance in a manner which would be appropriate to the teller of the *Tale*. Trivet tells how the Sultan sent emissaries to the emperor Tiberius to ask for his daughter's hand, and how, after taking counsel with the Pope and with the Roman senators, Tiberius replied that, if the Sultan would renounce his religion and be baptized, he would agree to the marriage. In Chaucer's story the Sultan first calls his councillors and asks them how he can have Constance 'withinne a litel space'. They reply that it is very difficult, 'By cause that ther was swich diversitee Bitwene hir bothe lawes' (220–1); and they opine that no Christian prince would allow his child to wed a Mohammedan (ll. 222–4). Beichner finds in ll. 220–1 an echo of juridical terminology; 'the Man of Law', he writes, 'is referring, as explicitly as the English of the time will permit, to the diriment impediment to matrimony, *disparitas cultus*'. The following lines (222–4) remind him of the first part of the prohibition of Ambrose against marriage between a Christian and a pagan. Immediately after this the Sultan says that he will be baptized rather than lose Constance (though baptism has not so far been mentioned), thereby tacitly recognizing that the impediment would cease with baptism. Thus, instead of following Trivet's narrative, Chaucer allows the Man of Law to display his knowledge of canon law.

In *Rape and Sovereignty in the 'Wife of Bath's Tale'* (*M.L.N.*, June) Bernard F. Huppé points out how subtly Chaucer interweaves, in the *Wife's Tale*, 'the diverse threads of traditional antifeminist literature, and of the literature of courtly love', and how at the same time he provides a logical link between the two stories of the riddle and the dilemma. Huppé assumes that Chaucer was original in making rape the reason for setting the riddle. He notes that the status of the raped woman is important. She must have been a peasant girl, for otherwise the Queen would not have befriended the knight. In effect the Queen claims him as under the

jurisdiction of her court—the Court of Love—where his crime is less serious. For, though by the 'statut' of Arthur's realm he had committed a crime punishable by death, according to the law of the Courts of Love he had committed at the most an indiscretion'.

But rape, even of a peasant girl, could indicate a failure to understand the basic principle of the sovereignty of women; and this is serious in a courtly lover. Hence the riddle is set, so that it may be discovered whether the knight understands this principle. A year later the knight satisfies the Court of Love, but since he has not himself found the right answer, there is still no certainty that he really grasps the point. So it is necessary that he should be tested by the loathly lady by means of the dilemma ('foul and . . . trewe', or 'fair And take youre aventure of the repair That shal be to youre hous by cause of me'). When he leaves the choice to her, thereby admitting the sovereignty of women, then at last he is rewarded with a wife who will be both fair and good. Thus, concludes Huppé, 'With logical precision the Wife of Bath demonstrates her fundamental thesis, her thesis and ironically the thesis of courtly love: women are sovereign.'

In *The Structure of 'The Merchant's Tale'* (*U. of T. Q.*, July), G. G. Sedgewick shows an understanding of the intricate workmanship of this *Tale*. He is insistent that the *Tale* must be read in conjunction with the Merchant's *Prologue*. It is a tale told by 'an angry and disillusioned man who is deeply involved in a situation similar to that he is describing'. The dominant note of irony is struck almost at once (ll. 1253–4), and January's few lines in praise of marriage end with a 'dryly bitter comment' from the Merchant himself (l. 1266). In the lines that follow the theme of marriage is developed in great complexity. On the surface the words sound like a prothalamium; they pronounce that glorification of marriage which is passing through the mind of January. Yet even on this level there is from time to time some 'taint of January's malodorous mind'. But the lines are actually spoken by the Merchant, and from him, too, there comes a double voice. He is bitterly and savagely ironic, 'his fine words about marriage are really ironic curses extorted by the spectacle' of the fool he is about to expose; and, beneath this, there is an undercurrent, 'for the curses fall on himself as well as on January'. It is because he himself just two months back (cf. *Prologue* l. 1234) felt and thought as he did

that he knows what is going on in January's mind. Sedgewick considers that the length of this passage is structurally justified, because it firmly establishes the 'two-fold centre' of the story that is to follow. Moreover, in its 'complexity of texture' it is characteristic of the *Tale* as a whole, though elsewhere the complexity takes other forms, as when courtly love provides an ironic undercurrent in the passage about May's 'pitee'. The two-fold centre of the story is never lost sight of, however great the complexity. One sees first January, and behind him the Merchant, and finally the two 'blended into one', because of the fundamental similarity of their situations.

Chaucer's attitude towards the story which the Squire tells is discussed by Gardiner Stillwell in *Chaucer in Tartary* (*P.E.S.*, July). He blames Spenser, Warton and 'above all' Milton for the modern belief (which he thinks a misconception) that the *Squire's Tale* is a truly 'romantic' tale, told by Chaucer in all seriousness. Stillwell himself thinks that Chaucer's 'treatment of the subject matter indicates that he is not altogether at home in Tartary'. He points to passages dictated by the 'comic spirit' (F 347–56, 376–9) and to what he takes to be Chaucer's 'unwillingness' to enter into elaborate descriptions of courtly celebrations, speeches and so forth. In this 'unwillingness' he sees an indication of Chaucer's literary values: 'Not only did he consider some subjects tedious; he also thought them somewhat ridiculous.' The passages of comment by the 'lewed peple', on the magic objects brought by the strange knight, Stillwell finds 'incongruous in the romantic setting'; he goes so far as to suggest that in them Chaucer does not himself 'know precisely what he is trying to do'.

In *The Meaning of Chaucer's Prologue to 'Sir Thopas'* (*P.Q.*, Oct., 1947), an article which should have been mentioned last year, R. M. Lumiansky attempts to prove that Chaucer's aim in writing the link between the *Prioress's Tale* and *Sir Thopas* (B 1881–1901) was to show up the wide gap between the Host's literary pretensions and his actual lack of perception. Lumiansky amply illustrates the Host's affectation of literary knowledge, but when, as an example of his lack of perception, he cites his comments on the *Physician's Tale*, in which he 'completely overlooks the unskillful inclusion of extraneous material and the faulty motivation', one feels bound to defend the Host with the plea that, so far as we

know, the Host's creator was also insensitive to these things. To suppose it possible, as Lumiansky does, that Chaucer 'would have planned to use his turn as story-teller as an opportunity to make evident the Host's lack of real ability as a literary critic', is not merely to suppose something for which there is no evidence, but also something which ignores the effect of one of Chaucer's happiest strokes—the impression which the author of the whole of the *Canterbury Tales* makes on one of his creations (the Host), an impression which Chaucer allows to be confirmed by his telling of *Sir Thopas*. To deduce from this supposition 'another antagonism, Chaucer—Host' to be 'added to the antagonisms of Miller—Reeve, Host—Cook . . .' is to treat the creator and his creation as if thev belonged to the same planes of reality—as Lumiansky has already come near to doing in speaking of the *Physician's Tale*.

The phrase 'at erst' in this same Prologue to *Sir Thopas* ('And thanne at erst he looked upon me' B 1884) is discussed by Joseph P. Roppolo in *The Meaning of 'at erst': Prologue to 'Sir Thopas'* (*M.L.N.*, June). He rejects the usual interpretation, 'at first', in favour of the meaning 'then and not sooner', 'only then' or simply 'then'. The *O.E.D.* gives the meaning of *erst*, used absolutely in adverbial phrases, as 'now (then) and not sooner', quoting *The Second Nun's Tale* G 151 as an example. Roppolo examines other instances of the phrase 'thanne at erst' in Chaucer and finds that in some this meaning fits much better than 'at first', and that it is possible in all.

J. R. Kreuzer's *Note on Chaucer's 'Tale of Melibee'* (*M.L.N.*, Jan.) makes a suggestion about the identity of 'the poete' referred to by Prudence in B 1495. Chaucer's source for *Melibee*, Renaud's *Livre de Mellibee et Prudence*, also mentions 'li poetes', and Kreuzer thinks that Renaud may have been referring to a versifier of *De Duodecim Utilitatibus Tribulationis* (ascribed to Peter of Blois), or of a French translation of it. That treatise is very close in idea to the passage ascribed by Renaud and Chaucer to 'the poet'. That it was popular is proved by the number of manuscripts containing translations of it, both in French and English. Kreuzer quotes a few lines from a fifteenth-century English translation to show how close an earlier versified form could have been to Chaucer's passage.

In *Sampson, David and Salomon in the Parson's Tale* (*Mod. Phil.*, Nov.) Albert C. Friend begins by remarking on Chaucer's use of rhetorical devices in that section of the *Parson's Tale* which is headed *Remedium contra luxuriam*. This section concludes with the warning that no man should trust in his own perfection 'but he be stronger than Sampson and hoolier than David, and wiser than Salomon' (955). Friend takes this to be a conclusion by means of a proverb, as recommended by Geoffrey de Vinsauf. (But in fact it seems to have more in common with the equally familiar rhetorical device of quoting famous parallels.) These three Biblical characters are, of course, often mentioned in medieval discussions of women, and Friend gives a number of references. Rather close in wording to Chaucer's passage is the reference in two distichs of the poem *De vita monachorum*, probably by Roger of Caen.

William B. Gardner on *Chaucer's 'Unworthy Sone of Eve'* (*S. in Eng.*, Univ. of Texas, 1947) maintains that this phrase, *C.T.* G 62, is one that would come naturally to a nun, who would repeat it daily in the form, *'filii Evae'* in the *Salve Regina*. Its use in the Second Nun's Prologue is, therefore, no indication that Chaucer did not write this, and the tale that follows, with the Second Nun in mind.

In the same annual Rudolph Willard finds near parallels to the *Text that saith that hunters ben not hooly men* in a Letter of Aelfric to Wulfstan and in a rubric to a canon of Ivo's *Decretum*.

The only two publications concerned in any way with *Troilus and Criseyde* are a note by Charles Muscatine on *The Feigned Illness in Chaucer's 'Troilus and Criseyde'* (*M.L.N.*, June) and Lillian H. Hornstein's article *Petrarch's Laelius, Chaucer's Lollius?* (*P.M.L.A.*, Jan.).

Muscatine notes that Chaucer's account of Troilus's feigned illness at the house of Deiphebus (*Troilus* II 1541 ff.) has a parallel in the Biblical story of Amnon and Tamar, versions of which also appear in Peter Comestor's *Historia Scholastica* and in Josephus's *Jewish Antiquities*. The last version is, indeed, closer in several respects to Chaucer's account than the Vulgate, and may possibly have given him the idea of introducing this scene, for which there is no hint in Boccaccio.

Miss Hornstein proposes a new and interesting identification of the Lollius to whom Chaucer refers in *Troilus* and the *Hous of Fame*. Briefly, her thesis is that Lollius was a real person, Petrarch's friend Lellus Pietri Stephani de Tosettis, and that it was probably through his hands that *Il Filostrato* reached Chaucer.

Petrarch was, of course, a central figure in the Renaissance of classical studies in Italy, and Lellus was in the circle of friends who helped him in the recovery of classical MSS. There is abundant evidence that the two men were intimate for thirty-four years. Many of Petrarch's letters are addressed to Lellus, and there are references to him both in Petrarch's prose and in his poetry, usually under the name Laelius, which Petrarch adopted in accordance with his practice of addressing his friends by classical names. Miss Hornstein shows that Lellus/Laelius was an important figure in Roman politics and had close connexions with the Avignon Curia. He was in Avignon in 1354, when Boccaccio was also there as special envoy from Florence to the Pope; and there were other occasions on which the two could have come into contact with one another. Petrarch expresses his grief at Lellus's death by plague in a letter to Boccaccio on 7 September 1363.

Miss Hornstein shows that there were good reasons why *Il Filostrato* might have reached Chaucer without Boccaccio's name being attached to it. The majority of the fifty-three or so surviving MSS. of the poem do not, in fact, bear his name. So Chaucer might easily have failed to know its real author, and might 'in good faith' have ascribed it to 'a member of the Petrarch-Boccaccio circle'. Though Lellus had been dead for ten years before Chaucer first went to Italy, it would not be unlikely that Chaucer would hear of him, especially as he had been a link between Italian literary circles and the political leaders whom (or in some cases their descendants) Chaucer met.

Miss Hornstein's attempt to find really close connexions between Lellus and any of the personages whom it is certain Chaucer met has not been successful, but there is a reasonable chance that she is right when she suggests that it was at one of the royal houses Chaucer visited that his attention was drawn to a manuscript of *Il Filostrato* which had reached that house through Lellus. She has evidently also been unsuccessful in finding Lellus's name spelt as Lollius, though she can show that it was very variously spelt. In the absence of these clinching facts, it must be admitted, albeit regret-

fully, that her theory, interesting and probable as it is, remains an hypothesis.

A group of publications is concerned with Chaucer's love visions, two of them with the *Book of the Duchess*. Franklin D. Cooley in *Two Notes on the Chess Terms in 'The Book of the Duchess'* (*M.L.N.*, Jan.) is not satisfied with the usual explanation of the role of the *fers* in that poem. It is clear that Chaucer chose the *fers* (in our terminology, the queen) to symbolize the wife of the Man in Black because that piece had feminine associations. But it is not so clear why he represents the loss of the *fers* as tantamount to the loss of the game, for in medieval chess the queen was not as powerful as now. According to Murray (*A History of Chess*) the role of the queen in the medieval game was to be in 'close attendance' on the king so that she could be interposed when the opponent's rook checked from the other side of the board. This meant that the queen (*fers*) would frequently be the last piece to be taken before the king was mated. Cooley thinks this 'close attendance' may have suggested to Chaucer the relation between husband and wife, and that he also had in mind the serious consequences for the king of the taking of the queen.

In his second note Cooley discusses the phrase 'ferses twelve', l. 723. His suggestion is that Chaucer is not thinking of a single game in ll. 732–5, but is saying, in effect, 'had your loss been twelve times as great'. The number 'twelve' can be explained as necessary for the rhyme, but this still leaves the use of the definite article ('Thogh ye had lost the ferses twelve') unexplained, and Cooley recommends the 'drastic' (and perhaps unnecessary) solution of emending the line by omitting it.

Marjorie Anderson's article, *Blanche, Duchess of Lancaster* (*Mod. Phil.*, Feb.) assembles the known facts about Chaucer's 'goode, faire White' so that the historical figure can be set beside Chaucer's picture. There are almost no references to her in contemporary records before her marriage in 1359 to John of Gaunt, then Earl of Richmond, a marriage for which a papal dispensation was needed, since the pair were third cousins. Blanche's father and her sister died during the next three years, and Blanche inherited the whole of the vast property of Henry, Duke of Lancaster. Many of the records concerned with Blanche relate to property; others

are petitions to the Pope or to the King on her own or her husband's behalf, or on behalf of other people. During her ten years of married life Blanche had five children, two of whom died in infancy. She herself died of the plague and was buried in St. Paul's Cathedral, where her husband erected a tomb of alabaster to her memory.

Miss Anderson is disposed to believe that Chaucer's description 'gives us a fairly close picture' of Blanche, and this although, as she recognizes, many of the details were taken from Machaut.

Curt F. Bühler draws attention, in *Chaucer's Hous of Fame: Another Caxton Variant* (*Papers of the Bibliographical Society of America*, xlii, 140–3), to differences between the colophon in the Vienna copy of Caxton's edition of the *Hous of Fame* and that in the three other known copies. He shows that the entire sheet containing the colophon represents a different setting from that found in the other copies.

The two articles which have appeared on the *Parlement of Foules* differ in their approach and in their conclusions, but both attempt to force a theory on the poem. The theory which R. M. Lumiansky propounds in *Chaucer's 'Parlement of Foules': A Philosophical Interpretation* (*R.E.S.*, April) is that 'the unifying theme' of the poem is 'Chaucer's unsuccessful search for a way of reconciling true and false felicity'. He begins by assuming that the 'certeyn thing' which Chaucer says he hoped to learn by reading the *Somnium Scipionis* (cf. ll. 19–20) was 'a way to reconcile true and false felicity'. (This, it should be emphasized, is indeed an assumption. In view of the opening lines of the poem, a more obvious interpretation would seem to be that Chaucer wished to learn more of love.) In the *Somnium*, which Chaucer proceeds to summarize, Scipio learns from Africanus that perfect bliss 'comes only to those who have shunned earthly joys', and, having read this, Chaucer puts down his book and goes to bed,

> *Fulfyld of thought and busy hevynesse;*
> *For bothe I hadde thyng which that I nolde*
> *And ek I nadde that thyng that I wolde.* (89–91)

Lumiansky's interpretation of this depends on his initial assumption. It means, he thinks, that Chaucer was sad because he found 'what he had not looked for (emphasis on true felicity in the after-

life) and had not found that which he sought (reconciliation of worldly pleasures with the hope of perfect bliss in heaven)'.

When Lumiansky arrives at what is, to most readers, the core of the poem, the assembly of birds and their debate, he has little to say about it, since it would clearly be difficult to relate it very closely to what he takes to be Chaucer's theme. But he can bring the closing words of the poem into line again, for when Chaucer describes himself as turning back to his reading in the hope that he will one day 'mete som thyng for to fare The bet', this can be taken to mean that he hopes to find 'a way of justifying his love poetry in the light of religious teaching'.

It seems certain enough that, as Chaucer summarized the *Somnium Scipionis*, his mind was occupied with 'true felicity', and it is very likely that, as B. H. Bronson pointed out some years ago, the contrast between it and earthly happiness (false felicity) is implicit in ll. 90–1. So much of Lumiansky's interpretation may be granted; but, to attempt to make this contrast, merely hinted at by Chaucer, into the theme of the whole poem inevitably leads to the falsification of some parts of it and the ignoring of others which, to judge from their position in the work, are vital to it.

Bertrand H. Bronson, whose earlier article on the *Parlement* (cf. *Y.W.*, xvi, 96–7) has just been referred to, returns to the poem in *The Parlement of Foules Revisited* (*E.L.H.*, Dec.) with the suggestion that the version we know is a revision of a more conventional love vision which was written to celebrate some topical event. Bronson first clears the ground by emphasizing that there is no conclusive evidence for the generally accepted date of the poem (1381–2).

Bronson sees signs of revision in the debate of the birds, where he finds 'a strange anomaly'. Of the speakers in the debate only the first, the terselet of the falcon, is concerned with the question of the respective merits of the three eagles; the other birds all seem to be discussing a different question, which Bronson formulates as 'Shall the formel accept the royal tersel or shall she not?' (But surely the question in debate is rather, Shall a lover remain faithful to his lady, even if she does not return his love?) This suggests to Bronson that the discussion of the lesser birds was 'written for a version of the poem which had only the one royal suitor', and, on examining the whole passage, from Nature's opening speech (ll.

386 ff.) onwards, he finds other signs that the three suitors were a later idea.

Bronson seems to feel it necessary to explain why the first draft of the poem should have been revised. This first draft, he appears to suggest (but his expression is not very clear at this point), was commissioned on the occasion on which 'a royal suitor . . . has applied for the hand of a lady, who has put him off'. Stigmatizing this as an 'unpromising' subject, Bronson tries to show that the poem that resulted was written against the grain, which of course necessitates the disparagement of certain parts of the poem which he believes to have been in the first draft. In revising this first draft, Bronson supposes that Chaucer was 'motivated chiefly by artistic considerations'. The main change which he made, apparently, was to substitute the 'livelier spectacle' of the three suitors for the 'one suitor left dangling in uncertainty'. There is probably no need to stress how much of this is pure conjecture.

Work connected with the *Legend of Good Women* consists of two discussions of Margaret Galway's theory, first proposed in *Chaucer's Sovereign Lady* (*M.L.R.*, xxxiii), that Alceste is to be identified with Joan of Kent (cf. *Y.W.*, xix, 66 ff., *et seq.*). These are welcome, for there have been signs of late that this theory is now accepted as fact in some quarters.

In *Alceste and Joan of Kent* (*M.L.N.*, Nov.) Walter E. Weese attacks the evidence by which Miss Galway has recently attempted to 'bolster' her identification. In *M.L.N.*, lx, she related Alceste's speech (cf. *Prologue* F 342–413) to contemporary accounts of Joan's intervention in affairs of state in 1385, claiming that 'enough of her [Joan's] historic speech . . . is preserved' to show that 'it is Alceste's speech on a king's duties'. Examining the works which Miss Galway cited (Malverne's supplement to Higden's *Polychronicon*, the *Historia Anglicana*, and the *Chronicon Adae de Usk*), Weese remarks that 'none of them comes near to preserving Joan's speech; in the first two she is not quoted, and the third quotes one sentence, attribution of which to Joan is questionable'. He shows that Usk's account, in which this third passage comes, is unreliable in chronology and is obviously the result of confusing several incidents which occurred at various times.

Bernard F. Huppé's discussion, in *Chaucer: a Criticism and a*

Reply (*M.L.R.*, July), is more broadly based. He first points out that Miss Galway's fundamental assumption, that the F Prologue to the *Legend* contains historical allegory, should not be taken for granted. He then deals, point by point, with Miss Galway's interpretation of a number of passages, which he finds 'forced and inaccurate'. Miss Galway suspects allegorical significance in Alceste's speech in defence of Chaucer, partly on the ground that 'it develops into a lecture on the duties of a king, and in phraseology occasionally loses touch altogether with its professed subject'. To this Huppé answers that the contrast is intended for humorous effect; 'it is a mock serious address to the God of Love on a mock serious subject'. Miss Galway's identification of the God of Love with the Black Prince, Joan's dead husband, depends on her assumption that, because he wears a halo (ll. 228–9), and says he must return 'to Paradys', he must represent some person no longer living. But Huppé points out that, in medieval allegory, love was a God, and Chaucer is merely describing him as such.

Miss Galway replies to this criticism by calling attention to later publications of hers in which, so she claims, she has produced further evidence of the identification. Attempting to meet Huppé's objection to her basic assumption, she remarks that, of Chaucer's other three love visions, 'the *Book of the Duchess* is certainly occasional, the *Parlement* almost certainly, and the *House of Fame* certainly alludes to actual persons and events'. But the topicality of the *Parlement* is by no means generally accepted.

It will be convenient to mention here a new theory which Miss Galway propounds in *Chaucer, Graunson and Isabel of France* (*R.E.S.*, Oct.) and which she follows up in *Cancelled Tributes to Chaucer's Sovereign Lady* (*N. & Q.*, 10 Jan.). This theory has as its starting point the fact that Chaucer's *Complaint of Venus* is an adaptation of three *ballades* by Otes de Graunson. Some of Graunson's *ballades* were written for a 'Princesse' named 'Isabel', and Miss Galway therefore thinks 'we may reasonably infer' that the 'Princesse' whom Chaucer addresses in the envoy to the *Complaint* is the same person. Contrary to the views of other writers on Graunson, Miss Galway decides that Graunson's Isabel was the French Isabel, daughter of Charles VI, who married Richard II in 1396, on the eve of her seventh birthday. One of Miss Galway's reasons for deciding this is, to quote her own words, that 'From

the *Complaint of Venus* (l. 82) it appears that Graunson wrote his poems for the princess "in Fraunce'". This, it would appear, is an inaccurate interpretation of the last lines of Chaucer's poem; but upon it the following statement partly depends: 'We have to look, then [for Graunson's lady], for a juvenile Princess Isabel, of France, who flourished for some years during the maturity of her Savoyard poet, and who had some claim also on the literary services of Chaucer.'

Having settled to her satisfaction the identity of Graunson's Isabel (and therefore of Chaucer's 'Princesse') Miss Galway proceeds to treat this identification as fact and to build a considerable superstructure upon it. We presently find her saying of the *Complaint of Venus* that Chaucer 'sent this English version [of Graunson's *ballades*] to Isabel'.

Other poems of Chaucer were, in Miss Galway's opinion, written for her, the most important being the revised (G) Prologue to the *Legend of Good Women.* In connexion with this, she presents an imaginary picture of 'the ageing poet' faced with the problem of providing a romantic courtly poem for the marriage of Richard and Isabel, and solving it 'by getting out the *Legend* Prologue of eleven years ago and endeavouring to make it passable with a minimum of alteration'.

Two writers are concerned with the texts of some of Chaucer's short poems. In *Four Unpublished Chaucer Manuscripts* (*M.L.N.*, Nov.) George B. Pace prints the hitherto unpublished texts of *Truth* in MSS. Additional 36983 and Pepys 2006, of *Lak of Stedfastnesse* in MS. 432, Trinity College, Dublin, and of *The Complaint to his Purse* in MS. 176, Caius College, Cambridge. He adds a few textual notes and, in the case of all but the Trinity College MS., mentions the affiliations of the text with other known texts. The affiliations of the defective Trinity College text of *Lak of Stedfastnesse* are uncertain. Pace comments that it 'seems clearly to have been written from memory', and that the scribe may have known more than one version of the poem.

Pace refers to his unpublished studies of the texts of *Truth* and *Lak of Stedfastnesse*, and to a study entitled *The Text of Chaucer's Purse* which has appeared in the *Papers of the Bibliographical Society of the University of Virginia*, vol. i. Here he examines the relationship of the ten MSS. and the Caxton print (representing a

lost manuscript) of the *Complaint to his Purse*, and produces a new critical text. He objects to the bifid classification of previous scholars and argues for a different relationship of the MSS. MSS. Fairfax, Ff. I, 6, Additional 22139 and Harleian 2251 are all, he thinks, at one remove from the original, and since Ff has fewer unique readings and is in general a good text, he takes this as the basis of his own text. This does not differ much from Skeat's or Robinson's, as Pace himself points out; but the reclassification of the MSS. has been of value if only because it can now be shown that the Morgan MS. reading of l. 17 *Out of this toune helpe me þis night* (other MSS., including Ff, *helpe me thurgh your myght*), which Bühler has conjectured to be a reference to some circumstance of Chaucer's life, cannot be authentic. Pace concludes his paper with a table of variants.

In *Chaucer's 'Rosemounde'* (*M.L.N.*, May) Helge Kökeritz prints the text of *To Rosemounde* from the unique MS. Rawlinson Poet. 163, and discusses Skeat's emendations. He objects to the emendation *semly* (Robinson *seemly*) for MS. *semy* in l. 11, for there is evidence of the existence of ME. *semy* with the appropriate meaning 'subtle' ('thin'). Kökeritz connects ME. *semy* with the Provençal adj. *seme* meaning 'diminué . . . maigre' (Mistral), with the OFr. verb *semer* 'maigrir' (Godefroy), and with various other Romance words with similar or related meanings. He suggests that this may be the first component of the word *semysoun* in the *Miller's Tale* 3697.

Another emendation of Skeat's which Kökeritz rejects is that of *be refreyde* (l. 21) to *refreyd be*. He thinks that *be* should be omitted and *refreyde* read as trisyllabic. It is then an infinitive, parallel to *affounde*, and meaning 'to become or grow cold', as in *Troilus* II 1343. The fact that *refreyde* occurs several times in Chaucer's writings and nowhere else in ME. except in Wyclif is, Kökeritz thinks, 'as good internal evidence as any' for Chaucer's authorship of the poem.

P. R. Watts's article on *The Strange Case of Geoffrey Chaucer and Cecilia Chaumpaigne* (*Law Quart. Review*, Oct. 1947) is concerned with the deed, dated 1 May 1380, whereby Cecilia Chaumpaigne released to Geoffrey Chaucer all her rights of action against him 'de raptu meo'. Almost certainly to be connected with this

deed are three documents in the City of London Records, Pleas and Memoranda, the first a general release by Richard Goodchild 'coteler' and John Grove 'armurer' to Geoffrey Chaucer, the second a similar release by Cecilia Chaumpaigne to the same two men, and the third a recognizance by John Grove before the Mayor and Aldermen of a debt of £10 to Cecilia, to be paid at Michaelmas next.

Watts maintains that, after the Statute of Westminster II, the primary meaning of the word *raptus* would have been rape, as defined in that statute, and he sees nothing in the context to suggest that it should be understood otherwise in the deed of 1 May 1380. Two things are certain, he thinks; that Cecilia threatened to prosecute Chaucer for rape, and that she 'debarred herself from so doing by executing a formal release under seal duly enrolled in the Chancery'. Though there is no mention of money in the deed, it is 'reasonably certain' that the release cost Chaucer money, and probably a considerable sum. Watts remarks that the fact that Chaucer thought it prudent to settle the matter out of court 'raises a strong presumption of guilt'.

Discussing the documents relating to Richard Goodchild and John Grove, Watts decides that whatever they did must have been done 'without illegal intent', and that their part in the incident 'was subsidiary and more or less innocent'.

In the same periodical (Jan. 1948), T. F. T. Plucknett, while accepting Watts's interpretation of *raptus* so far as the deed of 1380 is concerned, dissents from his view of the position of Goodchild and Grove. They need not have been accomplices (however innocent) of Chaucer, but could have been 'loyal friends who lent their financial credit to get the poet out of a scrape'. In regard to the deed itself, he notes that it does not provide evidence of the crime of rape. 'There is nothing to suggest that Cecilia could have convicted Chaucer of felony', and, moreover, 'no one incurred legal responsibility' for the use in the deed of the word *raptus*, 'or undertook to prove its truth'.

In R. A. Pratt's *Two Chaucer Allusions: 1819 and 1899* (*M.L.N.*, (Jan.), the first is one known to Miss Spurgeon only from a review in *The Gentleman's Magazine* (see Spurgeon, Part II, Section I, pp. 119–20). Pratt has discovered its source in a work called *Childe Harold in the Shades* by E. D. Baynes (London 1819).

V

MIDDLE ENGLISH

II. BEFORE AND AFTER CHAUCER

By GLADYS D. WILLCOCK

1948 was a year of less solid output directly concerned with ME. vernacular writings than was 1947. It was, however, characterized by a number of varied works of comparative and cognate scope which, in the aggregate, contribute substantially to knowledge of the background in ideas, learning and rhetoric. Apart from a welcome and long-awaited edition of the Harley Lyrics, texts edited were mainly works of the second class. Most of the writings to be noticed here are therefore articles and notes, of which one or two, particularly on *Piers Plowman*, are sustained and important. This chapter will open, as usual, with cognate studies and works of general scope; these will merge into the international background of the romances. What little there is on the ME. romances this year will be followed by other ME. secular and mixed verse down to and including Gower. Next will come *Piers Plowman* and then fifteenth-century verse, prose and drama. Some rather miscellaneous items combining the medieval and the modern wind up the chapter.

Since the works of comparative and cognate interest bear only indirectly or in some limited context on ME. writings, mention of most of them must be reduced to little more than bare enumeration. The achievement of one or two medieval scholars has been rendered more accessible by new editions and studies. Richard of Bury's *Philobiblion* has been re-edited[1] and a study of the *Summa Philosophiae* of the pseudo-Grosseteste[2] shows reason to believe that in the so-far unidentified author we have a thinker of the first

[1] *Richard de Bury, 'The Philobiblion'*, ed. by Archer Taylor. Berkeley and Los Angeles: Univ. of California Press. pp. xiv+110. $3.50.

[2] *A Study of the 'Summa Philosophiae' of the pseudo-Grosseteste*, by C. K. McKeon. N.Y., Columbia Univ. Press. p. xii+226.

[3] *Aquinas: Selected Political Writings*, ed. by A. P. d'Entrèves, translated by J. G. Dawson. Oxford: Blackwell. pp. xxxvi+199. 9*s.* 6*d.*

rank. The work of Aquinas is relevant to all Western literatures. A helpful translation[3] of Selected Political writings of Aquinas, though it is open, of course, to the objections levelled by some against all 'snippets', will bring those who need such help into some contact with the main source of medieval political ideas—ideas often of great importance in the interpretation of *Piers Plowman* and other works. The wide cultural bearings of Thomist 'politics' are well brought out by d'Entrèves in his Introduction.

The life and organization of medieval universities provide the subject for a full study by Pearl Kibre in *The Nations in the Mediaeval Universities*.[4]

Medieval rhetoric has attracted increasing attention in recent years both in the manuals and as exemplified in medieval works, learned and popular. L. Arbusov has sought to facilitate assimilation (for the reader with German) by his *Colores Rhetorici*,[5] a selection of Figures and Commonplaces designed to help the interpretation of medieval texts. In this context might be mentioned an Italian work of 1947 which was not available for notice last year—F. di Capua's *Sentenze e Proverbi*[6]—which concentrates on the rhetorical role of proverbs and sentences, studied here primarily in medieval Latin, but not, as any reader of ME. knows, confined to Latin rhetoric.

A different line of comparative study—from this country to the Continent—is represented in Ruth J. Dean's article, *Cultural Relations in the Middle Ages: Nicholas Trevet and Nicholas of Prato* (*S. in Ph.*, Oct.), The speed with which, in spite of deficient communications, ideas and actual works passed over seas and frontiers has no doubt struck many workers in the medieval field. Undoubtedly the mendicant orders and the visiting that went on at monastic houses offered the principal channels of communication. The Court was another centre of diffusion. It is the aim of this

[4] *The Nations in the Mediaeval Universities*, by Pearl Kibre. Cambridge (Mass.); Mediaeval Academy of America. pp. xii+240. $5.

[5] *Colores Rhetorici. Eine Auswahl rhetorischer Figuren und Gemeinplätze als Hilfsmittel für academische Übungen an mittelalterlichen Texten*, by L. Arbusov. Gottingen: Van den Hoek and Rupprecht. pp. 124.

[6] *Sentenze e Proverbi nella tecnica oratoria e loro influenza sulla arte del periodare. Studi sulla Letteratura Latina Medievale*, by F. di Capua. Napoli: Libreria Scientifica Editrice. 1947. pp. 218.

article to show how Trevet, a churchman and a public figure, was able to influence the cultural life of the Continent. Probably an Italian of similar type, Nicholas of Prato, a pensioner for a period at Edward II's Court, became a link between Trevet as an author and the Continent, where many of his works soon became current. In particular, his Commentary on *The Consolations of Philosophy* was much copied and known almost everywhere.

It happens this year that the most massive work to be considered in this chapter falls in the category of comparative studies. This is E. R. Curtius's *Europäische Literatur und lateinisches Mittelalter*.[7] In this book Curtius gathers together the fruits of his long study of the organic filaments linking ancient and medieval, Latin and the vernaculars, and leading on from the Middle Ages into the Renaissance and even later worlds—results which have so far only appeared in articles. In the course of this European survey a considerable number of English writers find mention—not all of them medieval, for the lines unravelled may lead to Shakespeare or Richard Bentley. So wide and diversified a panorama cannot easily be reduced to focus in a brief paragraph. Some notion of the sweep can perhaps be seen from the recital of one sequence of chapters (11–17): 'Poesie und Philosophie', 'Poesie und Theologie' (with Dante, Petrarch and Boccaccio), 'Die Musen', 'Klassik', 'Manierismus', 'Das Buch als Symbol' (with much Shakespeare), 'Dante'. The 'Epilog' falls into several sections; when all else is done, a number of 'Exkurse' on a medley of subjects are added for good measure. The book, however, is no pious revival of the medieval encyclopedia, for the sense of continuity and interconnexion is never seriously blurred. It is the work of a good European.

A more specialized set of links make the quest pursued by C. Grant Loomis in his *White Magic*.[8] By 'White Magic' he means the folk elements discernible in the supernatural powers developed by the 'heroes' and 'heroines' of Christian legend, i.e. for the most part, the saints of medieval hagiography. Since the saints' lives and other exemplary legends were clerical in origin and drew upon

[7] *Europäische Literatur und lateinisches Mittelalter*, by E. R. Curtius. Bern: A. Francke, A-G. Verlag. pp. 601. 44 fr.

[8] *White Magic. An Introduction to the Folklore of Christian Legend*, by C. Grant Loomis. Cambridge (Mass.): The Mediaeval Academy of America. pp. vii+251.

literate sources, it is no easy matter to disentangle what may fairly be held to reflect the beliefs and customs of the folk from the accretions, mixtures and distortions which pass rather from book to book than from one generation of the 'folk' to another.

R. S. Loomis has recently interested himself in devising easy first steps in ME., perhaps with a view to encouraging a flow of recruits to medieval studies. Two works of general introduction may be mentioned before we pass on to more specialized ME. studies: a second edition of his Reading List, *Introduction to Medieval Literature chiefly in England*[9] (see *Y.W.*, xx, 56), and (in conjunction with R. Willard) a volume of modernized extracts[10] from ME. verse and prose, designed as a representative illustration of ME. literature. In promoting and sponsoring these publications Loomis faces frankly the threat to all studies a little remote and no longer transparent in form created by the crowded curricula of the present day.

The approach to ME. romance must generally be made by a devious route *via* Anglo-Latin, Anglo-Norman or OFr.—indeed, it frequently goes farther afield. Alexander Bell continues his studies of Geoffrey Gaimar's *Estoire* by an article, *Glossarial and Textual Notes on Gaimar's 'Estoire des Engleis'* (*M.L.R.*, Jan.). Since the *Estoire* was compiled in close dependence on British History (in Latin) and English History (in Anglo-Saxon) the possibility must be reckoned with that these contacts may have affected the OFr. vocabulary. The bulk of these notes concern OFr., but two have some interest for students of English. Of these the more interesting is the discussion of *cyules*, 'long ships'. This is, it will be recalled, the first recorded word of the English language (apart from names). Latinized in the ablative plural (*cyulis*) it occurs in Gildas' account (*Mon. Hist. Brit.*, cxxiii) of the arrival of Hengist and Horsa. It is accepted by everyone as based on an early form of OE. *cēol*. Bell thinks that Gaimar's knowledge of this term came not from his English sources but from the British-Latin sequence: Gildas—Nennius—Geoffrey of Monmouth. The other note is on

[9] *Introduction to Medieval Literature chiefly in England*, by R. S. Loomis. See above p. 57.

[10] *Medieval English Verse and Prose in modernized editions*, by R. S. Loomis and R. Willard. New York: Appleton-Century-Crofts. pp. 557. $4.50.

here (*Estoire*, 2546); Bell is prepared to gloss it 'lord' but doubts once more whether Gaimar drew it from OE. *herra/hearra*.

G. H. Gerould, *A Text of Merlin's Prophecies* (*Spec.*, Jan.), reports the existence of a version of the prophecies independent of any MS. formerly known. This text is found on the reverse side of a vellum roll in Princeton University Library, the front of which is occupied by a schematic dynastic history of Henry III in medallions. The handwriting on both sides is the same so that the copying of the Prophecies can be dated as not long after 1250 from the last of the children of Henry III actually filled in. Gerould finds in such a method of copying the Prophecies evidence of the vitality and wide currency of the Merlin myth; corroboration is found in the divergence of readings, pointing to free handling and continual copying.

The *lais* of Marie de France inspire two articles, appreciative of her quality as a narrative artist. W. C. Stokoe, Jr., (*P.M.L.A.*, June) on his way to a future investigation of the ME. *Sir Launfal*, finds himself compelled to clear out of the way the inter-relation of OFr. *Graelent* and Marie's *Lanval*, and decides that *Graelent*, or a closely similar *lai*, was used by Marie as her source. The promised study of *Sir Launfal*, Stokoe tells us, is to carry the comparison of the six ME. versions and two French sources into the field of 'practical literary criticism', to draw from the changes made by redactors and translators evidence as to 'editorial' practice and even theories of literary art. There may well be a promising line of investigation here.

The other article, *Marie de France and the Tristram Legend* by Grace Franks (*P.M.L.A.*, June), recalls that an episode in the charming tale *Chièvrefeuil*—the carving of a message by Tristram on a stick—bears a striking resemblance to a similar *motif* in five versions of the Tristram-story, including the O. Norse, the Anglo-Norman (*Folie Tristan*) and the ME. *Sir Tristrem*. There seems to be an interesting echo or persistence of runic-tradition—of poems like the Anglo-Saxon 'Husband's Message' which is imagined as carved upon a rune-stick. The obscurity which some modern students of Marie's *lais* have found in *Chièvrefeuil* springs from our 'needlessly realistic' modern scepticism. Thus, commentators calculate whether the message as given (17 ll.) could, physically, be carved on a split hazel-stick and decide in the negative—in spite of

the 55 ll. of the 'Husband's Message'. Arithmetic does not really come in; the carving of the message in *Chièvrefeuil*, as in the Anglo-Saxon poem, can be taken as a striking imaginative device —less exaggerated, indeed, than many marvels in the *lais*. It is interesting that the English *Sir Tristrem* actually says:

He wrot hem al wiþ roun

and even more so that the Scandinavian redactor was quite clear that the whole message was carved.

A certain pre-occupation with women links two other articles on Arthurian themes. A. H. Krappe in *The Grail Messenger* (*P.Q.*, Oct. 1947) takes one of his global sweeps in search of female (and ugly) messengers. Starting from Wolfram's Cundrie and taking in classical and other analogues (not, for example Iris, all ugly), he settles in Ireland, from which a short excursion is made to the Australian aborigines. In Ireland swiftness was valued in women and traditions of the female messenger can be traced from pagan times to the Middle Ages. Ugliness in these women was, presumably, an asset since it lessened the risks of delay from male admiration. In this feature the Grail romances at the literary stage do not reflect and idealize actual conditions (when the clergy were the natural go-betweens). It is an ancient *motif*, it is definitely Irish and, so far as it goes, it points to Ireland as the original home of the Grail stories.

From ugly messengers we pass to *Besieged Ladies in Arthurian Romance*, by Helaine Newstead (*P.M.L.A.*, Sept.). The besieged lady is a commonplace figure in romances, but 'even commonplaces must originate somewhere'. Malory's Dame Lyones, though late, serves admirably as type and her story is rich in traditional elements. From the name Lyones (a place-name, 'Loenois', or 'Leonois') Helaine Newstead begins to apply the technique of regressive identifications by which investigators in this field work backwards to some original centre or source. La Dame de Loenois changes back first into the Lady of Lothian, heroine of the romance *Fergus* localized in Scotland—besieged damsels would be particularly at home in Edinburgh with its *Castellum Puellarum*. Into the Lady of Lothian have passed traditions of Morgain—Morgan le Fay—and Morgain leads back to the Celtic fountain of myth and story.

These arguments are always complex, and the final trend of this article is perhaps not altogether clear. Yet the details of the stories, especially where we can trace the impressive and mysterious lineaments of Morgan le Fay, illustrate the 'amazing vitality' of the old Celtic traditions.

On individual ME. romances there is not much to record. Kenneth Hare has published, after a long interval, a second edition of his translation of *Sir Gawain and the Green Knight*, of which the first edition appeared in 1918. C. O. Chapman (*M.L.N.*, Jan.) annotates line 11 of the same romance (*Ticius to Tuskan. Sir Gawain and the Green Knight*, line 11). The line in question reads:

'Ticius to Tuskan & teldes bigyñes.'

No support is found in legend for any Ticius as founder of Tuscany. Chapman prefers a bolder course than the attempts so far made to find a not too improbable name that could be written 'Ticius'. We had originally here, he believes, no other name than the Virgilian Turnus. The forms of the script would make it possible for -urn- to be carelessly transcribed -ici-. If this seems overbold, Chapman can bring up two items in support; he shows how in the MS. the verb 'turned' as written can account for the error and he quotes from Higden's *Polychronicon*, Lib. ii, Cap. xxvi, *contra Turnum, regem Tusciae.*

Gawain did not always, of course, appear in earnest and courtly settings. R. W. Ackerman's edition of the homely minstrel tale of *Syre Gawene and the Carle of Carlyle*[11] renders more accessible one of those stories in which Arthurian 'heroes' are, not exactly 'guyed', but made to appear in an earthy and jolly context. This edition confines itself to editorial matters—the MS., language, date, methods of editing, notes. The literary background is deferred to a subsequent study. The MS. (formerly Porkington, No. 10) may be assigned to the decade 1460–70. Clues to the original date and regional type of the language are scanty. Modern punctuation has been added; there is an Index of Names, useful Notes (as footnotes), but no Glossary.

The composer or adapter of this tale was no purist (in any sense);

[11] *Syre Gawene and the Carle of Carlyle*, ed. by R. W. Ackerman. Univ. of Michigan Press, 1947. pp. 44. $0.75.

he ekes out his stock of Arthurian information by such duplications as:

Syr lebyus dyskonus and syr ferr' unknowþe.

Blows and buffets provide his 'derring-doe' and his *amour* is barely *courtois*. He has a certain gift of genuine raciness:

Then said þe carle, 'Whoo ther.'
That game i the forbede.

Before leaving the field of romance it may be convenient to mention the appearance of R. N. Walpole's book[12] on his pseudo-Turpin researches, for a number of articles arising therefrom have been recently mentioned in this chapter when they concerned ME. matters. In the present study there is little connexion with ME. vernacular work, though the somewhat challenging views put forward as to the political and social conditions governing the magnification of the Charlemagne figure are of interest to the English student, particularly as Charlemagne became (by importation) a popular heroic type on this side of the channel also.

The most fertile topics in ME. secular verse other than the romances were, in 1948, the lyrics and the writings of Gower. Otherwise there are only a few notes and short articles to record. R. Blennerhasset has been working on the topography of Layamon's *Brut* for a number of years. In *Lawman's London* (*Med. Stud.*, x) he leaves the river-names and the coastline of Britain to follow Layamon to London. C. T. Onions puts together *Two Notes on ME. Texts* in an article in *Medium Aevum*. The first returns to a much discussed couplet in the *Owl and the Nightingale*, 1091–2:

þat underyat þe King Henri;
Iesus his soule do merci!

In spite of efforts to prove the contrary, the natural inference from the second line is that Henry was dead. This is supported by Onions who says roundly that such formulae were, by medieval religious usage, restricted to the departed. As an example of the care taken in such matters, he refers to Ledger A (date 13 Dec. 1487) in the muniments of Magdalen College, Oxford, where a prayer *pro bono statu* of Lord Francis Lovell shows the emendation *anima* (for *bono statu*) when he was dead.

[12] *Philip Mouskés and the Pseudo-Turpin Chronicle*, by R. N. Walpole. Univ. of California Press, Berkeley and Los Angeles, 1947. pp. 113. $1.75.

The second note glosses the first line of the well-known thirteenth-century lyric:

Nou sprinkes the sprai,
al for loue icche am so seeke
that slepen i ne mai.

He contends that here (and in some other similar lyric formulae) 'nou' (or 'sone', etc.) should be taken as conjunctive, 'now that' etc. So, in an OFr. poem which offers a close parallel, *si tost* is to be translated by 'as soon as'.

B. F. Huppé's *The Translation of Technical Terms in the Middle English 'Romaunt of the Rose'* (*J.E.G.P.*, Oct.) is included in this chapter because his concern is with the translation of Jean de Meun's continuation of the poem, i.e. with parts B and C of the English poem by separate translators, and not therefore with any Chaucerian connexion with the extant *Romaunt*. His object is to see how the English translators stand up to the demands on their knowledge and skill made by Jean de Meun's distinctive and scholastic vocabulary. Naturally, the OFr. original forms the groundwork of this inquiry. The conclusion is that the Englishmen do not stand up very well. Chaucer, even in parody, would not blur his logical or other terms as they do. (See also p. 32.)

A welcome new edition is G. L. Brook's *Harley Lyrics*.[18] These lyrics, though many of them have been much anthologized and continually glossed and amended, have heretofore only been accessible as a complete collection in Böddeker's seventy-year-old edition. In their detail they remain a difficult text. While not every difficulty or obscurity has now been removed, they appear here with an editorial apparatus which is designed, not to swamp these mainly delightful poems in detail, but to offer the reader almost all the help he can reasonably desire towards elucidation and appreciation. What may be called the editorial portion of the Introduction is brief and covers concisely the MS. and its provenance, the dating of the poems and the orthography; there is no section on the language. After the text come notes, varying in length, modifying and supplementing the commentaries of Böddeker, Carleton Browne

[18] *The Harley Lyrics*, ed. by G. L. Brook. Manchester Univ. Press. pp. x+126. 10*s*. 6*d*.

and others, then a Glossary with the necessary minimum of etymological information; there are two indices—of proper names and of first lines. It was a good idea to insert, in this part of the apparatus, a Glossary of the Anglo-Norman words used in the bi-lingual poems.

The major part of the Introduction is given to background and literary appreciation. Here the question of popular and courtly is judiciously handled. Bound up with this is the business of courtly love. Brook does not brush aside this convention as having received excessive consideration. The weight it receives in the Introduction may at first surprise those who find it somewhat remote from the fresh springtime air of these lyrics. Brook finds most of its characteristics illustrated in the songs and gives careful thought to the problem of the means by which the unknown poets achieved their effects of directness and spontaneity within the convention. Some further clues here may be drawn from the final introductory section—The Lyrics as Literature—where some stimulating remarks are made on the special fitness of ME. to be a lyrical language. Brook considers it more 'sonorous' than modern English. The lyrics have been much praised; they are here praised again, but with fresh point and definition.

The Harley Lyrics are, of course, both sacred and secular. The religious lyrics of the fourteenth century have been made the subject of another Italian bi-lingual selection, closely comparable to Sergi's scholarly anthology of Anglo-Scots ballads noticed last year. These *Liriche religiose*[14] cannot, by the limitation of subject-matter, offer the Italian student equally varied fare, particularly as the editor, A. Obortello, in his Introduction, concentrates almost exclusively on developing the religious, i.e. Catholic and mystical, values and significance of the lyrics as he has grouped them, and is less interested in the elements which diversify the ME. handling of the common Catholic themes. The notes provide a valuable commentary.

Gower has attracted increasing notice lately, though D. S. Bland in his *Gower and his Critics* (*Jour. of S.W. Essex Tech. Coll. and Sch. of Art*, Dec.) considers that this greater attention has not

[14] *Liriche religiose inglesi del secolo quattordicesimo*, tradotte da Alfredo Obortello col testo a fronte. Milan: Bompiani. pp. 287. 3,000 lire.

done its subject all the good it might. Ranked as Chaucer's equal in the fifteenth century, he is now moving slowly up again after a period of unmerited neglect. But this rise in status has been largely the work of the 'thesis-writer and social historian'. Gower needs a fresh literary assessment, but there are two difficulties in the way: the literary historian looking at any notable work as a 'stage in development', particularly an early stage, will tend to over-value it and—this seems a weightier difficulty—it proves almost impossible to avoid comparison with Chaucer. This is only too likely to turn into a device for praising Chaucer, without achieving any fresh assessment of Gower. Having said this, Bland adds *his* comparison: Gower represents poetry 'direct', Chaucer poetry 'oblique' (following Tillyard's distinction).[15] Bland then goes on to show how the *Confessio Amantis* can be approached as a thing in itself. Not very much is added to Gower's stature; he is left much as he was, but standing more securely on his own feet.

Lewis Thorpe (*A Source of the 'Confessio Amantis'*, *M.L.R.*, April) follows up an earlier suggestion that Gower's 'Tale of the False Bachelor' (*Conf. Am.* Lib. II, vv, 2501–2781) may show use of one story in *Le roman de Marques de Rome*, the first of five early French sequels to the *Seven Sages of Rome*. That Gower, like Chaucer, was indebted to the *Seven Sages* is known. The *Marques* collection (French prose of the thirteenth century) contains a tale *Annulus* which offers the skeleton of Gower's story. Thorpe sets out in parallel columns the course of the tale according to the two narrators; a few lines of the French will correspond to twenty or more lines of the *Confessio*. It is therefore scarcely possible to clinch the connexion of the two works by pointing to verbal dependence of the much amplified English verse on the brief French prose, though in some passages the English reproduces the French substance closely enough. However, the *Marques* collection, extant to-day in nineteen MSS., must have been popular and since all but five of these MSS. also contain prose versions of the *Seven Sages*, it is a fair inference that Gower drew all his material from the *Seven Sages* and the sequel from one of these comprehensive French MSS.

A third article turns to Gower's French poem *Mirour de l'Omme*

[15] E. M. W. Tillyard: *Poetry Direct and Oblique.*

and illustrates the 'direct' aspect of Gower's work as a reflexion of political and social conditions. Gardiner Stilwell in *John Gower and the last years of Edward III* (*S. in Ph.*, July) takes up a long passage about the duties of a king (ll. 18373–26520) and, noting its strongly *pro*-clerical tone in references to taxation of the clergy, finds in it specific references to the domination of the King by Alice Perrers and the public evils flowing therefrom. A point of literary interest is the contrast between the clerical anti-feminism expressed in this passage and the love-theme as handled in the *Confessio Amantis*, where 'if Gower is moral, he is also courtly'.

Demonstration of the unity or integrity of *Piers Plowman* is once more exceedingly active. Defenders of unity advance in echelon; 'disintegrators', if any survive, have held their fire. A long and important article by George Kane, *'Piers Plowman'; Problems and Methods of Editing* (*M.L.R.*, Jan.), brings in the problem of unity against the background of the history, processes and problems of the editing of the poem. The article is written from the standpoint of a successor to the Chambers-Grattan inheritance. In it a wide field of scholarship has been mapped and the nature of the task remaining so carefully explained from step to step and with such economy (in view of the intricacy of the problems) that it would be a thankless task to seek to condense the account further into a paragraph or two. It will be best to indicate the range and complexity of the subject by a few leading points.

We are reminded that it is now eighty-one years since Skeat's edition which, though 'monumental', could not be final. There is still no established text for any one of the three versions. Consequently all interpretations depending on verbal detail remain provisional merely. (These interpretations have been legion.) The establishment of the text is therefore fundamental—a colossal task which has grown more so with every extension of the MS. field and every revelation of a new inter-relationship. Thus, many years ago now, Mrs. Blackman established the fact that, though the 'archetype' of the B-MSS. can, by textual criticism, be arrived at without undue difficulty or uncertainty, the composer of the C-text used a B-text MS. which, in certain respects, was *better* than the recoverable ancestor of the extant B-MSS. Some at least of the implications of this will at once be seen.

A large section of the article is devoted to 'Specific Problems of

the B-text' and uses the experience gained by a full collation of all the extant B-MSS for Passus xviii–xx. In view of what was said above, a crucial question for the editor of B will be what authority to give to C, where the C-writer is not revising or re-writing. How far from simple the answer is Kane proceeds to show. Further sections deal with the additional twists given by certain individual MSS.—MS. Additional 35287 (M) and MS. Rawlinson Poet. 38 (R). The former provides opportunity for an interesting account of the present state of ultra-violet and photographic techniques and of hopes that these are now being improved; the latter offers a pretty tangle and raises the question of possible contamination between B and C or even, alternatively, of a revival of Skeat's theory of a transition-stage between B and C.

G. H. Gerould approaches *The Structural Integrity of 'Piers Plowman'* (*S. in Ph.*, Jan.) mainly from the analytic and interpretative point of view. His concern is not with any integral evolution of the poem through three versions, but with the organic unity of the B- or central version, which, however, must have its implications concerning the poem in all its forms. He clears the ground by reminding us that the copyists of A seem to have regarded what they had before them as a 'composite' work—at least as a *Visio* followed by a *Vita*. The copyists of B appear to have recognized by their consecutive numbering of the Passus that *Visio* and *Vita* formed one work. Gerould will make no concessions to the tinge of deprecation concerning all that follows the *Visio* which spread widely after Manly's criticism. Like Coghill, he takes his stand on B as a unified text 'great in all its parts'. After all that has been done, he believes there is room for yet another approach.

This approach is through the dreams, which he takes as structural steps in the working out of the poem's great theme or themes. There are nine dreams (plus two inset dreams) in the poem and the main part of the article consists in an analysis of these dreams, in the belief that the sequence from the initial vision of the Field full of Folk to the final dreams of Antichrist, exhibits a 'steady progression of thought from Prologue to conclusion'. This, as Gerould notes, involves substituting the dreamer for Piers Plowman as the principle of continuity.

Despair and Hope: A Study in Langland and Augustine,[16] investigates the meaning of 'hope' and 'wanhope' in *Piers Plowman* against the Augustinian background. It finally lines up behind R. W. Chambers and others who, while recognizing the 'deep troubles' which agitate the dreamer, reject 'despair' as the outcome of vision and argument.

There are also two shorter articles on *Piers Plowman*. J. A. W. Bennett's *A New Collation of a 'Piers Plowman' MS.* (HM. 137) in *Medium Aevum* dovetails rather neatly into the references to Skeat in Kane's article noticed above. In an article by R. W. Chambers (*Hunt. Lib. Bull.* No. 8) on MSS. in the Huntington Library, a footnote recorded Chambers's view (based on a collation of HM. 137 up to the end of Passus ix) that Skeat's text was very accurate. It is the C text which is involved, and Bennett, finding, after independent collation, that errors in Skeat's text are more numerous than this note had indicated and that they increase in the later Passus, offers a list of corrigenda. These corrected readings, Bennett claims, modify the effect of inconsistent spelling and shed some light on scribal habits and dialect mixture.

F. G. Cassidy has a note, *The Merit of Malkyn* (*M.L.N.*, Jan.), referring to Skeat's comment on *Piers Plowman*, Pass. i. l. 182 (B-text): 'Malkyn is a proverbial name for an unchaste slattern.' But the point is that Malkyn has been desired by no man and that her 'virtue' is a purely negative one since it has not been proved by resistance to temptation. She is not a wanton (cf. Chaucer, *Man of Law's Prologue*, l. 30) but the homely sort of body 'that nobody looks twice at'.

This chapter last year carried (p. 94) a notice of an article by E. S. de Beer on the fifteenth-century travel-poem *A Pilgrimage to the Holy Land*. In 1948 appeared an independent article on the same poem by A. R. Dunlap (*M.L.N.*, Jan.). The text of this poem is preserved in *Purchas his Pilgrimes*, Part I, Book VIII.

Henryson's light and homely poem *Robeyne and Makyne* makes the subject of a note by A. K. Moore (*M.L.R.*, July). Moore's object is to show that the poem has been too easily connected by editors with the French *pastourelle*. The *pastourelle* is a clearly

[16] *Despair and Hope: A Study in Langland and Augustine*, by Sister Rose Bernard Donna. Washington, D.C.; Catholic Univ. of America Press. pp. ix+192.

defined lyrical kind and it is true that the male name 'Robin' may be said to be a part of its convention. As for the French feminine name—Marian and variants—the only link with the Scots name is that 'there is M's in both'. In general Moore seems on strong ground in finding *Robeyne and Makyne* an independent product of Henryson's own talent and environment—in that environment would be included ballads and popular songs in which 'Robin' was a common name (we can compare Shakespeare's 'Hey Robin'). We might go even further than Moore and hesitate, in view of the associations of 'pastoral', to concede the name 'pastoral ballad'. The poem seems to arise out of Henryson's native earthy sense of proverb and is as wholesome as the *pastourelles* were (frequently) salacious.

Some scribblings on a blank page in MS. Lincoln Cathedral 132 contain a quotation from a Robin Hood poem otherwise unknown. These scribblings are bi-lingual, English and Latin; in keeping with this context the English fragment is translated into Latin. These two fragments are printed and annotated by G. E. Morris, *A Ryme of Robyn Hode* (*M.L.R.*, Oct.).

It is known that Lydgate was both prolific and versatile. We have, however, scarcely thought of him as an authority in medical matters. C. F. Mullett in *John Lydgate: a Mirror of Medieval Medicine* (*Bull. of the Hist. of Med.*, xxii, 4) finds him pretty well a compendium of medical knowledge (including astrology) of his period. This can be taken as merely one aspect of Lydgate's encyclopedic reflection of whatever there was in his world to be picked up and versified. But Lydgate's writings can also, as this article shows, illustrate some of the facets of disease and the Dance of Death by which the imaginations of his contemporaries were stirred. At the end of the article come brief comparisons with Henryson and Gower. Comparison with the former shows, as would be expected, Henryson's advantage in exaltation, humour and shrewdness. Gower's *Confessio* has also its encyclopedic side. This article chimes with Bland's (noticed p. 104) in stressing Gower's greater philosophical consistency and signs of some critical quality on the subject of quackery.

The literature of nurture and conduct is, we are told by the edi-

tor of *The Good Wife Taught her Daughter*, as old as ancient Egypt. T. F. Mustanoja has put together in one volume the three extant fifteenth-century examples of this genre relevant to women.[17] The Preface speaks of the 'peculiar charm of the *Good Wife*'; it has indeed some freshness and the interest of being among the earliest works to cater for the middle-class woman. In general, however, these productions are mechanical, if not dreary. Only the inexperienced would expect to reach through them the real relations between a mother and daughter or the actual preparations of some good wife from Bath or elsewhere setting out on pilgrimage. They are not, of course, the work of women but of clerics preaching from their store of maxims.

The Introduction and apparatus in this edition are even overconscientiously full, as the poems are not being edited here for the first time. For two of the three poems the two best MSS. are printed as parallel texts; further versions are added in an Appendix. There are notes using illustrations from the Scriptures, Coulton Owst, etc., and, finally, a Glossary and two Indices—of Proverbs and Subject-matter.

This chapter has, in the last two or three years, given considerable space to Malcolm Letts's series of Notes on Mandeville's *Travels*. Two further articles are now to be recorded in *N. & Q.*, 7 Feb. and 15 May—*Sir John Mandeville* VIII and IX. The substance of all these articles is now incorporated in a published book[18] and it will probably be useful to readers interested in the Travels to give information about the book now, in advance of fuller notice.

An unknown English writer of real quality in the use of prose is introduced to us in an interesting article by Phyllis Hodgson, '*Ignorancia Sacerdotum*', *a Fifteenth-Century Discourse on the Lambeth Constitutions* (*R.E.S.*, Jan.). This text is contained in a recent accession to the Bodleian Library, MS. Eng. Th. C 57 and is the product of the growth of 'penitential' literature consequent

[17] *The Good Wife Taught her Daughter. The Good Wyfe Wold a Pylgremage. The Thewis of Gud Women*, ed. by T. F. Mustanoja. Helsinki: *Annales Academiae Scientiarum Fennicae*, B. LXI. pp. 250 np.

[18] *Sir John Mandeville; The Man and his Book*, by Malcolm Letts. Batchworth Press, 1949. pp. 192. 15*s*.

upon the making of confession compulsory for all (Lateran Canon 1216) and the Lambeth Constitutions (1281) enjoining pastoral instructions on the clergy four times a year. Their own intellectual and doctrinal equipment being insufficient, there was an increase in useful compilations for their assistance. It is not claimed that the present text is, in its substance, more than a neatly efficient compilation from St. Bonaventura, the Fathers, the variants and offshoots of *Somme le Roi*, Raymond of Pennaforte's *Summa Casuum Poenitentiae* and so on. But it *is* claimed that we have here a writer of English who can turn his authorities with real neatness, whose style has a happy, natural touch which lifts it above the numerous similar mosaics of pastoral instruction. He is no mere compiler; topical details are brought up to date—there are vivid details of the extravagant fashions of the fifteenth century; he can sustain an elaborate allegory or lighten the path of penitence by racy metaphors and anecdotes. There is no evidence as to the identity of this writer. This article joins its quota to the increasing testimony of appreciation of the fifteenth-century achievement in prose.

1948 was singularly barren of work on the medieval drama. Sister Joseph Marie's *The Role of the Church and the Folk in the Development of the Early Drama in New Mexico*[19] deals with a body of drama that is neither medieval (in date) nor English. It has, however, not a little 'comparative' interest for students of the early stages of medieval European drama. In the history of this there are points where we know that certain crucial transitions took place—from the Church to (ultimately) the moving pageant, from clerical initiation and authorship to the possession of the gilds—but full extant evidence of all the stages is lacking. At other points in this history questions of popular and oral transmission among the illiterate may arise. This study has some interesting evidence on how the clerically sponsored and composed drama becomes the possession and production of an illiterate people, never losing its religious character, yet completely cut adrift from direct ecclesiastical control.

To wind up the chapter brief mention can be made of some of a

[19] By Sister Joseph Marie. Philadelphia: Univ. of Pennsylvania. pp. viii + 175.

group of articles which bring together Middle English and modern subjects. William Elton in '*Paradise Lost*' *and the Digby* '*Mary Magdalene*' (*M.L.Q.*, Dec.) notes the strongly miracle/morality cast of the plots on the *Paradise Lost* theme sketched in the Trinity Coll. MS. This is, indeed, striking. Elton thinks it probable that Milton had read *Mary Magdalene* in a Bodleian MS.

H. Weisinger's *The Middle Ages and the late Eighteenth-Century Historians* (*P.Q.*, Jan.) is mainly concerned with the later period—when historians slowly found ways of overcoming the inherited opposition to the Middle Ages. Weisinger considers that here—in this gradual blurring of the sharpness of distinction felt by the Renaissance itself—we are at the beginning of the process which has culminated in denial of the Renaissance altogether.

The fate of one particular ME. author in the age of prose and reason is the subject of R. Willard's inquiry, *Layamon in the Seventeenth and Eighteenth Centuries* (*S. in Eng.*, June).

VI

THE RENAISSANCE

By FREDERICK S. BOAS

IN this chapter, as usual, 1948 publications will be noticed successively under prose, poetry and drama. Attention may be first called to the relevant sections of the massive volume dedicated to the memory of Joseph Quincy Adams, Director of the Folger Shakespeare Library. In this and later chapters it will be referred to as *A.M.S.*[1]

A transition phase is dealt with by Willard Farnham in *The Medieval Comic Spirit in the English Renaissance*. His first illustration is from *The Praise of Folly* by Erasmus where in humanist guise 'he gives us a clear insight into the profoundest meaning that folly could have to the medieval mind'. The book was dedicated to More who was even a finer example than Erasmus of the combination of medieval spiritual depth with Renaissance humanism, and could go to execution in 'a spirit of grim Gothic foolery'. Farnham deals with further aspects of the medieval grotesque lingering into the Renaissance.

Another article in *A.M.S.* linking the medieval and Renaissance epochs is Helen C. White's *Sixteenth-Century English Devotional Literature*. It deals with some of the transformations which the traditional *Primer* went through in the late fifteenth and early sixteenth centuries at the hands of reforming editors. Illustrations are given from the Byddell-Marshall *A Goodly Prymer in Englyshe* (1535), *Thys Prymer in Englyshe and in Laten*, in Paris with no printer's name (1538), and the official *The Primer set foorth by the Kynges Majestie and his Clergie* (1545). Psalters and Prayer-Books are also discussed. In *Some Renaissance Views of Diogenes The Cynic* by John L. Livesay one may also see something of medieval *naïveté*. This was due in part to a confusion between the Cynic and Diogenes Laertius, author of *Lives of the Philosophers*. Also little was really known about the Cynic, whose reputation

[1] *Joseph Quincy Adams Memorial Studies*, ed. by J. G. McManaway, G. E. Dawson, E. A. Willoughby. Washington: The Folger Shakespeare Library. pp. x+808. $10.00.

rested upon what he said and how he said it, thus giving scope for invented additions. Among the earlier English works in which he is a chief figure are *A Dialogue between Lucian and Diogenes* (n.d. Sir T. Elyot?), W. Baldwin's *A Treatise of Moral Philosophy* (1547), U. Fulwell's *The Arte of Flatterie* (1576). There are later works up to 1616. 'In general,' Livesay sums up, 'the Renaissance looked upon Diogenes with a charitable and approving eye,' though there were exceptions.

There was a legendary accretion also to the name of a greater Greek philosopher, Aristotle, in *The Secret of Secrets.* The only known edition of the English prose version of this work has been that of Robert Copland in 1528. In *The Folger 'Secret of Secrets', 1572 (A.M.S.)*, Thomas P. Harrison Jr. tells of the discovery in the Washington library of a 1572 edition printed by W. Williamson for Anthony Kitson. This is identical with Copland's version, except for revised spelling. Copland probably translated from two French MSS., one of the *Secret of Secrets*, the other of the addendum in his edition of the *Roman de Sydrae*, a work of somewhat similar type. Harrison gives an account, in which he is indebted to Robert Steele's researches, of the earlier history of the pseudo-Aristotelian work, which probably existed first in a lost Syriac text, and passed through Arabic, Latin, and later languages. He also illustrates its influence on Roger Bacon, Hoccleve, the *Kalendar of Shepherds*, and possibly Shakespeare in 1 *Henry IV.*

Curt F. Bühler gives an account (*M.L.N.*, Jan.) of two *New Manuscripts of 'The Dictes and Sayings of the Philosophers'* which have come to light since his edition (1941). They both contain the translation made by Earl Rivers and printed by Caxton (1477). The one in the Columbia University Library is much condensed. The other, now belonging to Mr. Bühler, follows Caxton's second edition, and was made for Sir Peter Manwood in 1621—a proof, as Bühler points out, 'that a scholarly interest in medieval English texts survived into the age of Milton'.

He further shows in *William Baldwin's use of the 'Dictes and Sayings'* (*Spec.*, Jan.) that the author of the very popular *A Treatise of Morall Phylosophie* borrowed considerably from the *Dictes and Sayings* in the Rivers version. Some of the sayings and attributions are identical in the texts of Rivers and Baldwin, though in some

cases the name of the philosopher is varied. Occasionally Baldwin turned the prose proverbs in the *Dictes and Sayings* into doggerel verse.

Herbert Weisinger's article, *Renaissance Accounts of the Revival of Learning* (*S. in Ph.*, April), deals chiefly with continental humanists. But reference is made to letters from the University of Oxford to Humphrey, Duke of Gloucester, in 1441 and 1445, thanking him for his gifts of classical works: and to laudatory comments on the Revival by John Palsgrave, in his dedication of his translation of *Acolastus* to Henry VIII, and by Thomas Campion in his treatise *On English Verse*.

Another article, *The Literary Background of Renaissance Poisons* by Thomas P. Harrison Jr. (*Univ. of Texas St. in Eng.*, June), is also chiefly concerned with continental publications on the subject. But reference is briefly made to it here on account of its many allusions to various modes of poisoning in Elizabethan drama.

Brief mention need only be made in this chapter of *The Common Expositor* by Arnold Williams,[2] which is dealt with more fully later (see p. 194). This volume calls attention to an aspect of Renaissance literary output of which the importance has been insufficiently recognized. This consists of the *Commentaries on Genesis* and the secular writings in the most varied fields which they have influenced. Williams takes as his limiting dates 1527 and 1633. Between these he has counted thirty-five commentaries in Latin and six in English, besides twelve in Latin and one in English on the Pentateuch. The first of the English commentaries, Gervase Babington's *Certaine Plaine, Briefe, and Comfortable Notes, vpon Every Chapter of Genesis* did not appear till 1592, and the others in the earlier decades of the seventeenth century. At an earlier date William Hunnis had produced his *Hyve full of Hunnye* (1578) which contained 'a versification of *Genesis*'.

Published in U.S.A. in 1947, the complete surviving collection of *The Correspondence of Sir Thomas More*[3] brought together and

[2] *The Common Expositor: An Account of the Commentaries on Genesis, 1527–1633*, by Arnold Williams. Chapel Hill. Univ. of North Carolina Press. pp. xiii+297. $4.00.

[3] *The Correspondence of Sir Thomas More*, ed. by Elizabeth Frances Rogers, 1947. Princeton Univ. Press and O.U.P. pp. xxiii+584. £2. 2*s*.

edited by Elizabeth F. Rogers, has become available for notice in the present volume of *Y.W.* It will take rank along with the edition of *Erasmi Epistolae* by P. S. and Helen M. Allen, of whom the latter writes an appreciative 'foreword' to the work. Two hundred and eighteen letters are listed, beginning with one to More from Erasmus, 28 October 1499, and ending with More's from the Tower to Margaret Roper, 5 July 1535. Where possible they are reproduced from the original MSS., many of them in Sir Thomas's autograph. Those between More and the University of Oxford, not previously printed, are taken from contemporary copies in the University Letter-Book. Where no MS. is extant the earliest published source is used. A number only exist in the excerpts printed by Thomas Stapleton in his *Tres Thomae* (1588). The correspondence with Erasmus, available in full in the Allen edition, is only referred to by title, sources and date. The majority of the letters are in Latin including the longest, 1613 lines here in printed form to Martin Dorp from More at Bruges, 21 October 1515. Most of the others are in English but there are a few concerning Calais in French. The editor in her introductions to the various letters and in her footnotes has shown exemplary care and skill in bringing together all aids, biographical, historical, and bibliographical, to a full understanding and appreciation of the correspondence. The work will be indispensable to everyone dealing with More's career and writings and of great value to every student of the eventful period covered by the correspondence. The layout of the volume is very effective.

A Volume of 1548 to which George Goyder calls attention (*Spec.*, 23 July) is the copy of the *Paraphrases* of Erasmus, which was included in the National Book League's exhibition, 'The Bible in English Life'. After Erasmus had completed his version of the Greek New Testament, published in 1546, Colet urged him to 'illustrate it also with expositions and full commentaries in the Gospels'. Erasmus responded with his *Paraphrases*, of which the first volume appeared in 1524; with each Gospel dedicated to a different crowned head. Into this work, in Goyder's words, he poured 'his unparalleled knowledge of the Scriptures and of the Church fathers'.

The translation of the *Paraphrases* into English was set in motion by Queen Catherine Parr, under the direction of Nicholas Udall

with a team of scholars including Miles Coverdale. Princess Mary assisted in the translation of the Paraphrase of St. John. This volume on the Gospels appeared in 1548, and it was ordered that it should be set up where all parishioners could read it. It was reprinted in 1551, but the second volume on the Epistles was issued only once in 1549. Goyder claims that the work is still unrivalled as an introduction to the study of the Bible, and asks for a modern reprint.

James Wortham discusses in detail *Sir Thomas Elyot and the Translation of Prose* (*H.L.Q.*, May). He finds that previous translators had used either a phrase-for-phrase method or, less frequently, one of free interpolation. Neither gave a really satisfactory result, and when Elyot entered the craft of translation there were, as Wortham puts it, various needs to be combined. These were fidelity to the original, a more analytic style better suited to English, greater clarity of syntax, and the application in practice of certain classical stylistic precepts. That Elyot kept these needs before him is indicated by some of his statements in *The Governour*. Thus he defines a 'grammarian' as one who 'can expounde good autours expressynge the invention and disposition of the mater, their stile or forme of eloquence explicating the figures as well of sentences as wordes'.

The basis of such excellence in style can only be furnished by adequate matter. For tinsel rhetoric Elyot has a contempt, and one of his favourite epithets 'compendious' implied 'a clear, compact style, almost austere in avoiding extrinsic ornament'. Wortham proceeds to illustrate Elyot's application of these principles in his various translations from classical and later writers, especially in *The Doctrinal of Princes* reproduced from the Greek of Isocrates' *Ad Nicoclem*. He follows the balanced, antithetical style of the original, with verbal echoings of some of its stylistic figures, and rises at times from craftsmanship to art 'by virtue of his own control in English of diction, rhythm and melody'.

In *Before 'Euphues'* (*A.M.S.*) George B. Parks discusses predecessors of Lyly's novel not from the point of view of style or treatise on manners but of psychological fiction. The first instance that he gives is Sir Thomas Elyot's translation of Boccaccio's *novella* of *Titus and Gysippus*, included in *The Governour*, with the sub-

jective element extended. There was more sentiment in the two Spanish romances, *Arnalte y Lucenda*, translated by John Clere (1543) and *Cárcel de Amor*, translated by Lord Berners (1549). There follows the collections of stories, from the Italian or French originals, by Painter (1566–7), Fenton (1567), Pettie (1576), Smythe (1577), Wotton (1578), in which again the subjective element is expanded. In addition there is the original English story, *The Golden Aphroditis* by John Grange, which has as little action as *Euphues* and may have given Lyly a lead. A feature of Parks's article is his statistical tables of subjective and other words.

As a sequel to Parks's article it is convenient to notice Frank S. Hook's selection from *The French Bandello*[4]. This reprints four of Bandello's stories in Belleforest's French version, *Du Seigneur de Virle, D'un gentilhomme Espaignol, Vie desordonnée de la Comtesse de Celant, Acte genereux d'un Gentil-homme Siennois*. Hook's chief aim has been to make accessible to scholars part of Belleforest's text of which copies are very rare. In his introduction he points out that the French versions differ substantially from the Italian. Bandello had a good sense of narrative technique, while Belleforest lacked this, and encumbered the action with philosophical and moralizing additions. Of these divergences Hook gives a number of significant examples. There was yet further deviation from Bandello's Italian text in Geoffrey Fenton's *Tragicall Discourses* (1567), which was a version at second hand from Belleforest of thirteen of the stories. Fenton considerably expanded the French text in an artificially balanced yet often lively style, and introduced a Puritan strain. On the other hand, William Painter in his two-volume *The Palace of Pleasure* (1566–7), translating partly direct from Bandello, partly from Belleforest, kept in the main close to his originals. Hook closes a helpful introduction by showing the various debts of Elizabethan drama to the four stories in his selection.

Another aspect of an English translation to its French original occupies Charles and Ruth Prouty in the first part of their article *George Gascoigne 'The Noble Arte of Venerie', and Queen Elizabeth*

[4] *The French Bandello: A Selection. The Original Text of Four of Belleforest's 'Histoires Tragiques' Translated by Geoffrey Fenton and William Painter, Anno 1567*, ed. by Frank S. Hook. Univ. of Missouri. pp. 185. $2.50.

at Kenilworth (*A.M.S.*). The book contains a letter from the translator to the reader, 16 June 1575, but no other date, and is anonymous. It is a translation, as D. H. Madden pointed out in 1907, of *La Vénerie* by Jacques du Fouilloux, of which the 1575 edition included additional material from *Le Livre de Chasse* by Gaston de Foix. It was this edition that the translator used. The first forty-five chapters, with some exceptions, especially the thirty-fifth, are faithful renderings of the French, but some passages are introduced of a moralizing type or to contrast French and English hunting practices. After Chapter 45 comes an extract from *La Chasse*, on the hunting of the buck instead of the hart, and henceforward the order of the material is altered, and there are three new verse passages from the hare, the fox and the otter.

In the second part of the article additional convincing support is given to Whetstone's contemporary attribution of *The Noble Arte* to George Gascoigne. It was only because Christopher Barker also published in 1575 *The Booke of Faulconrie* by George Turberville, and that the two treatises are sometimes found bound together, that Turberville has been mistakenly credited with *The Noble Arte*. It has been mentioned that in Chapter 35 the translator departs from the original. It is a short passage telling where and how an 'assemblée' or picnic should be held. For the French prose Gascoigne substitutes a long poem bringing in a doctor-butler and a cook who with their adherents have a fight, in which the butler is victor. Then the huntsmen set upon both cook and butler, until at the end a huntsman kneels and begs

> *This little lesson here, which followeth next in place*
> *Forgive me* (*Queene*) *which am so bold to speak into yo*^{r} *grace.*

In the six original stanzas that follow, 'my liege' or 'queene' is addressed, and Dr. and Mrs. Prouty suggest that this transformed account of the 'assembly' was intended by Gascoigne as part of the entertainment of Elizabeth at Kenilworth. If there is no reference to it in descriptions of the festivities it may have been because a line urging the Queen to hunt 'as great a Harte as ever yet bare breath', may have been thought an imprudent reference to her relations with Leicester.

In *The Humanism of Gabriel Harvey* (*A.M.S.*) Harold S. Wilson distinguishes three types of Renaissance humanists: (1) those like

More and Colet whose study of the classics was associated with Christian aims; (2) those like Marlowe who were critical of Christianity; (3) those whose 'study of the humanities was a branch of secular learning directed to purely secular ends. But it was not their intention to exalt the human above the divine.' It was to this third group that Harvey belonged. For him the training in eloquence after the Ciceronian model was the chief feature in humanistic study, and to this he devoted ten years as scholar and teacher in Cambridge, as a preparation for a career in public affairs, with the encouragement of Sir Thomas Smith, who had been Public Orator in the University and afterwards a privy councillor and secretary of state. Wilson quotes from Harvey's marginalia a number of his precepts for a public career—which he never had the chance of putting into action.

More light on the marginalia is thrown by Wilson in his detailed, informative article on *Gabriel Harvey's Method of Annotating his Books* (*Har. Lib. Bull.*, Autumn). G. C. Moore Smith in 1913 did good service by editing a selection of the marginalia. But he did not see some of the most richly annotated of Harvey's books, including several now in U.S.A., of which specimen pages illustrate the article, with examples of Harvey's elegant Italian script. Wilson draws attention to a puzzling feature, the red or green scorings, apparently in chalk, found in a number of the books. And he reproduces, and explains the significance of, more than a dozen symbols which Harvey uses in his marginalia.

Hyder E. Rollins in *Marginalia on Two Elizabethan Poetical Miscellanies* (*A.M.S.*) supplies a number of notes on new material which has accumulated since he published his editions of *Tottel's Miscellany* (1928, 1929) and *A Handful of Pleasant Delights* (1924) with the Harvard University Press. These notes have to be used in connexion with Rollins's editions. But here attention may be drawn to one or two points. Two miscellanies of which fragments have been found, *A Boke of Balettes* and *The Courte of Venus*, may possibly have antedated Tottel's (see *Y.W.*, xi, 139–40). A number of further copies of *Tottel* have come to light, including two of the 1559 edition with undated title-page. Three editions of *A Handful of Pleasant Delights* are now known to have been published. The unique complete extant copy is dated 1584. A fragment of an earlier edition, probably in 1566 (see *Y.W.*, vi, 177), has been found and is

now in the Huntington Library. Copies of another edition on 13 August 1576 were confiscated from Richard Jones and redelivered to him about 10 June 1577.

R. G. Howarth in *Notes on Skelton* (*N. & Q.*, 1 May) refers to his debt to Ovid in various allusions to the Phoenix, and in *Speke, Parrot*. He also adds to the list of Skelton allusions.

Andrew J. Sabol supplies *An English Source for one of More's Later Epigrams* (*M.L.N.*, Dec.). It appears in a Tudor songbook (Br. Mus. Add. MS. 5654). The first two lines of a seven-lined stanza run:

> *Benedicite what dremyd I this nyȝt?*
> *me thought the worlde was turnyd vp so downe:*

of which More's version is:

> *Dij melius, venere mihi quae somnia nocte?*
> *Tota semel mundi machina versa ruit.*

In *Wyatt's Poems in Add. MS. 17492* (*N. & Q.*, 7 Feb.) Kenneth Muir lists the more important of about sixty misreadings from the above MS. in Miss Foxwell's 1913 edition of Wyatt. Further in *The Text of Wyatt* (*N. & Q.*, 20 March) he gives a selected list of mistaken readings from other MSS.

The earlier sections of *Silver Poets of the Sixteenth Century*[5] accidentally overlooked in last year's survey, fall within the range of this chapter. The poets included in this attractive 'Everyman' volume edited by Gerald Bullett, are Wyatt, Surrey, Sidney, Raleigh and Sir John Davies. Wyatt is represented by his songs and lyrical pieces, his satires, one of his two translations of Petrarch's *canzoni*, and selections from his sonnets and other verse. The Surrey section includes all his lyrics and sonnets and his blank-verse translation of Book II of the *Aeneid*.

Bullett supplies a helpful introduction in which he gives special attention to metrical problems, particularly in relation to Wyatt. He shows that Tottel's more 'correct' versions of his poems, contrasted with the MS. texts, sacrificed much of their rhythmical force. He also dissents on somewhat similar grounds from Padelford's views of Surrey's prosody in his edition of his poems.

[5] *Silver Poets of the Sixteenth Century*, ed. by Gerald Bullett. 1947. Dent. New York: Dutton. pp. xix+428. 4*s*.

With reference partly to the Wyatt section of *Silver Poets of the Sixteenth Century* and to E. M. W. Tillyard's *The Poetry of Sir Thomas Wyatt*, E. D. Mackerness discusses in *English* (Autumn) *The Transitional Nature of Wyatt's Poetry*. He points out that in part of his vocabulary and in some of his stanza-forms Wyatt reaches back to Chaucer and other medieval writers of verse.

He also shows something of the influence of Skelton's metrical schemes. But while he continues older traditions, on the other hand he is an innovator taking over from Italy, especially from Petrarch, ottava rima, terza rima and the sonnet. There is also a dramatic element, a conflict of feelings in some of his love lyrics which anticipates certain aspects of the 'metaphysical' school.

In a letter on *Bishop William Barlow* (*T.L.S.*, 24 April), J. F. Mozley answers the doubt whether this Bishop of Chichester is the man of the same name who wrote the poem against Wolsey, *The Burial of the Mass*, printed at Strasburg in 1528. He points out that a comparison of his confession in 1533 in Cotton MS. Cleopatra E, iv, 140 with the Bishop's holograph letter of 1536 in Cotton MS. Caligula B, iii, 195 shows that the hands are the same and that this settles the matter.

When Sir David Lyndsay's *Ane Satyre of the Thrie Estaitis* has been winning renewed popularity at two successive Edinburgh Festivals it is appropriate that attention should be called to other than his dramatic work in a selection by Maurice Lindsay.[6] The editor states in his introduction that 'his poems were on the tongues of the ordinary Scottish folk as late as 1820, and until the advent of Burns, the volumes of his works were as common a piece of furniture in Scottish homes as the Bible'. Probably the modern Scot and certainly readers south of the Border will need to make extensive use of the Glossary for a full comprehension of the poems in this volume, illustrating various aspects of Lyndsay's poetic powers. They include satirical attacks on abuses in Church and State, narrative and descriptive passages, a skit on contemporary female fashions and some extracts from *Ane Satyre of the Thrie*

[6] *Poems by Sir David Lyndsay of the Mount* (Lord Lyon, King of Arms), selected and ed. by Maurice Lindsay. Edinburgh: Oliver & Boyd for the Saltire Society. pp. 77. 5*s*.

Estaitis. It should in the editor's phrase serve as an 'appetiser' for a full meal of Sir David's works.

In *The English Verses in the Huloet-Higgins 'Dictionarie' of 1572* (*M.L.N.*, April) James Sledd calls attention to some translations in rhyme by John Higgins who in 1574 was to publish what he called '*The First parte of the "Mirour for Magistrates"* ' (see *Y.W.*, xxvii, 114). His *Dictionarie* (1572) was a revision of Richard Huloet's *Abecedarium Anglo-latinum* (1552), which had three translations of Martial's epigrams, which Higgins rewrote and added versions of five further epigrams and part of a sixth. Sledd also notes the important fact that twenty-eight lines in the *Dictionarie* describing a prayer to Diana by Brutus, the legendary founder of the British monarchy and her answer in a vision, are almost literally reproduced in some stanzas of the Albanact 'tragedy'; also the description of Bath is versified word for word in the King Bladud section. Sledd concludes that support is thus given to Higgins's statement that he began writing a few of the tragedies experimentally and continued his work owing to the encouragement of friends.

Few articles appeared in 1948 on the plays before 1579. Johnstone Parr returns to the much-debated question of *John Rastell's Geographical Knowledge of America* (*P.Q.*, July) as shown in his *Interlude of the Four Elements*. In *P.Q.*, July 1938 (see *Y.W.*, xix, 112) G. B. Parks had asserted that Rastell knew very little of contemporary geography, though in *S. in Ph.* (April) M. E. Borish took a more favourable view. In *P.M.L.A.*, March 1942, (see *Y.W.*, xxiii, 97) Elizabeth Nugent threw light on Rastell's geographical sources, and Parr in *P.M.L.A.*, March 1945 (see *Y.W.*, xxvi, 5) supplemented this.

Now Parr claims that Rastell had good authority, writing his interlude about 1518, for stating in it that 'Americus' [Vespucius] had first discovered the new world 'within this XX yere', i.e. 1497. Here he was indebted to Martin Waldsemüllers's *Cosmographiac Introductio* with its world map (1507) or to one of the many cosmographers, listed by Parr, who followed his lead. Parr also shows that Rastell was in conformity with contemporary maps when he declared that the new coastline was 'about v thousand myle' and that there was a 'great east sea' across which one could

sail from the new lands 'playne Eastwarde and cum to Englande againe'. Parr further proves that Rastell's account of the natives and their habits and beliefs agrees with the descriptions by Schöner and Peter Martyr. He suggests that the 'fygure' brought on the stage in the interlude was not, as usually thought, a map but a globe. He is justified in finally claiming that Rastell 'was as well informed about cosmographical matters as was his learned brother-in-law, the author of *Utopia*'.

William Peery discusses *The Prayer for the Queen in 'Roister Doister'* (*Univ. of Texas, S. in Eng.*, June). After stating different views that have been held concerning the date of the play, he takes it as now generally agreed that it 'was written a few months before, at, or a few months after the beginning of Mary's reign', probably in 1553. It would follow that unless the prayer was added or altered in the only surviving 1566 edition, 'our most noble Queen of renown' was Mary, not Elizabeth. Peery makes a good enough case for such expressions in the prayer as 'her godly proceedings' and 'the faith to defend' being applicable to Mary, but he has to admit that 'the Gospel to protect' is a 'troublesome phrase' in connexion with her, and his explanation of it is dubious. On Peery's hypothesis Udall wrote the prayer, though it is a very hazardous speculation that it was intended by him as a recantation.

In an article on *The Cambridge Comedy 'Pedantius' and Gabriel Harvey's 'Ciceronianus'* (*S. in Ph.*, Oct.), H. S. Wilson discusses how far Nashe was justified in declaring that in this comedy Harvey was fully drawn from head to foot. That Edward Forsett held up various personal traits of Harvey to ridicule in the play is without doubt. But Wilson, whose edition of Harvey's lecture, *Ciceronianus*, was noticed in *Y.W.*, xxvi, 81, recalls that the Cambridge scholar there warned his undergraduate hearers against the fanatical aping of Cicero's style of which he himself had been guilty in his younger days. 'Pedantius is precisely such a slavish imitator of the letter of Cicero's example as Harvey himself laughs at. . . . Forsett uses Harvey's works largely to misrepresent Harvey's real attitude and practice in matters of learning.' Wilson's inference is that no real harm was intended by the burlesque in a college play, though it may have been intended to help Anthony Wingfield's candidature against Harvey for the public oratorship.

VII

SHAKESPEARE

By ALLARDYCE NICOLL

THE emphasis in 1948 in Shakespearian studies—and a mighty volume of books and articles have been issued during the twelve months—is definitely upon interpretation. Evident on all sides is an anxious endeavour to understand Shakespeare's vision of the world, especially as that has been revealed in the tragedies, and to relate this vision to the world we know to-day.

Little of consequence has to be recorded concerning the life of the poet, although we must welcome the reprinting of several among Tucker Brooke's previously published biographical essays, even while we lament the fact that this is to be the last work from the pen of that distinguished scholar. *Essays on Shakespeare*[1] includes several such articles—'Shakespeare Remembers His Youth in Stratford' and 'Shakespeare's Dove-House'—and adds to these others of a critical kind. Perhaps none is so important as that called 'Shakespeare Apart', which stresses an essential truth—that Shakespeare cannot be regarded as a 'typical Elizabethan', that he displays 'a humanity so immense that few could note how completely he had failed to be Elizabethan'.

Alfred Günther has added his name[2] to the considerable body of speculators who have striven to fill in the gap between the marriage and Greene's attack.

In *Links with Shakespeare* (*N. & Q.*, 3 April) H. A. Shield provides some notes on Christopher Weaver, one of the witnesses in the Mountjoy suit. Arthur W. Secord would identify *I.M. of the First Folio Shakespeare* (*J.E.G.P.*, Oct.) with Mabbe. Sidney Shanker thinks *Shakespeare Pays Some Compliments* (*M.L.N.*, Dec.) to the Blunt family of Stratford where, in *Richard III*, he deviates from Holinshed and gives prominence to a fictional

[1] *Essays on Shakespeare and Other Elizabethans*, by Tucker Brooke. Yale U.P. and O.U.P. pp. xii+220. 15*s*.

[2] *Der junge Shakespeare: Sieben unbekannte Jahre*, by Alfred Günther. Stuttgart: Deutsche Verlags-Anstalt. 1947. pp. 230.

knight, 'Sir' James Blunt. Spenser is considered by Henry D. Gray to be *Shakespeare's Rival Poet* (*J.E.G.P.*, Oct.): he assumes the sonnets were addressed to Southampton and composed in 1596–7. Norman Nathan wonders whether Shylock may not be a satirical portrait of Henslowe (*N. & Q.*, 17 April), and J. Milton French is sure that *Shakespeare's Portrait of Ajax in 'Troilus and Cressida'* (*P.M.L.A.*, June) is intended to represent Jonson. George C. Taylor, asking *Did Shakespeare, Actor, Improvise in 'Every Man in his Humour'?* (*A.M.S.*), replies in the affirmative, suggesting not only that the poet-player took the part of Kitely but also that part of this role came from his lips.

Before turning to the interpretative essays, we may glance at the 1948 bibliographical studies. A couple of significant articles appear in *English Institute Essays*[8]—M. A. Shaaber's *Problems in the Editing of Shakespeare: Text* and Matthew W. Black's complementary study of *Interpretation*. The former notes the

> 'strange anomaly that, while the standard editions of most Elizabethan authors print the text in the spelling of contemporary books and manuscripts from which it is derived, there has never been a complete edition of Shakespeare in the old spelling.'

Rightly, he pleads for caution in the normalizing of verse lines, since perhaps 'mislineation' may indeed be 'in part Shakespeare's work'. Black similarly attacks the interpretative problem and suggests that we should be careful not to assume too hastily that Shakespeare always had *one* meaning in mind. Taking 'humor'd thus' in *Richard II*, III, i, for which at least three good senses can be given, he expresses the belief

> 'that in the heat of composing these passionate lines Shakespeare hit upon a word and a construction that suggest all the kinds of *humoring* in his imaginary situation, a phrase that strikes, not a single tone, but a chord of three notes; and that minded as he was, he cannot have been unaware of it.'

With this article may be mentioned Thomas M. Parrott's *Shakespeare and the New Bibliography* (*Library*, June) wherein are some notes on F. P. Wilson's profound study of the editorial problem.

The two most important special investigations are those devoted

[8] *English Institute Essays*, 1947. N.Y.: Columbia U.P. and O.U.P. pp. 202. 14*s*.

by Harry R. Hoppe to the bad quarto of *Romeo and Juliet*[4] and by J. Dover Wilson to *Titus Andronicus*.[5] Hoppe's work includes an interesting examination of Danter's career. On the basis of this he determines the quarto's printing-date as February–March 1597, and supposes that the text was compiled by some former Chamberlain's men who had joined Pembroke's company—Gabriel Spencer and William Bird being the likeliest culprits.

Dover Wilson, after carefully scrutinizing the text of *Titus*, concludes that, while there are ample signs of Shakespeare's hand in the last four acts, the first act must be by Peele. He thinks that originally this was a short play, specially written for a touring company about 1592–4: Shakespeare, he suggests, was called in to deal with the later acts about the time when he was engaged on *Lucrece*. In all probability, in Dover Wilson's view, he undertook the revision tongue in cheek, but could not quite prevent himself from falling in love with some of his characters.

In *The First Quarto of 'Titus Andronicus'*[6] Hereward T. Price finds plentiful evidence of Shakespeare's characteristic spelling forms. In view of Dover Wilson's hypothesis it is worthy of note that Price finds these forms throughout all the acts.

Discussing *The 'Copy' for the Second Quarto of 'Othello'* (*A.M.S.*) Charlton Hinman, after collating many copies of Q. 1 and the Folio, decides that there is no real evidence of any independent authority for Q. 2.

In *The Punctuation of Shakespeare's Sonnets of 1609* (*A.M.S.*) Albert H. Carter finds a definite system of stopping but is forced to admit that this rarely aids interpretation; here are no 'startling new clues'. Startling new clues, however, are found by others in the lineation and punctuation of the plays. G. B. Harrison, in *A Note on 'Coriolanus'* (*A.M.S.*), strongly argues for retaining the original lining, emphasizing that 'we cannot separate aesthetic and psychological considerations from textual study', while Richard Flatter has published a book which aims at finding *Shakespeare's*

[4] *The Bad Quarto of 'Romeo and Juliet': A Bibliographical and Textual Study*, by Harry R. Hoppe. Ithaca, N.Y. Cornell U.P. and O.U.P. pp. x+230. 16*s.*

[5] *Titus Andronicus*, ed. by John Dover Wilson. C.U.P. pp. lxxii+173. 10*s.* 6*d.*

[6] *In 'English Institute Essays'*. See p. 126.

Producing Hand[7] in punctuation marks and line divisions. There can be no doubt about the interest of this volume or the truth of many among Flatter's conclusions. The difficulty, of course, is that recent bibliographical research hardly justifies the particular basis on which he has erected his structure. In the Introduction Nevill Coghill declares: 'it has been thought and to a large extent established that the text of the First Folio of 1623 and the "Good" Quartos of Shakespeare was probably printed from Shakespeare's autograph'—and, with exclusive attention to the Folio, this is Flatter's fundamental hypothesis. But if anything has been determined concerning the First Folio text, it is that several plays in it were based on quarto texts and that frequently the punctuation in the one differs from that in the other. For *Macbeth*, to which Flatter devotes much of his study, he is on safe ground, but other dramas make the problem much more complex than his conclusions suggest. At the same time, his examination of these minutiae and his relating of punctuation to stage practice makes his work of genuine worth.

This book of Flatter's leads to a consideration of the 1948 critical studies. There has been of late a symptomatic little flurry of interest in the attempt to assess the value of the 'new criticism' and of 'historical' criticism. Robert W. Babcock, in *Mr. Stoll Revisited Twenty Years After* (*P.Q.*, Oct.), surveys Stoll's developing standards and provides a useful list of his works; the same author comments on various younger critics in *A Note on Modern Sceptical Criticism of Shakespeare* (*N. & Q.*, 13 Nov.); while Oscar J. Campbell discusses *Shakespeare and the 'New' Critics* (*A.M.S.*). This last essay starts by examining the thesis that poetry is paradox —a thesis inspired by Wilson Knight and fully developed by Eliot, Ransom, Tate, Brooks and Warren. Campbell denies that Shakespeare uses his imagery to pose a conflict between two philosophical attributes; he believes that this imagery is employed for purely dramatic purposes—to intensify the auditor's response to particular situations and to individualize his characters. Elmer E. Stoll himself takes up the cudgel, rebutting (in *A New 'Reading' of 'Othello'*, (*Mod. Phil.*, Feb.)) the conclusions of Moody E. Prior in his 1947 article (see *Y.W.*, xxviii, 130), and similarly dealing with

[7] *Shakespeare's Producing Hand: A Study of his Marks of Expression to be found in the First Folio*, by Richard Flatter. Heinemann. pp. x + 184. 12*s.* 6*d.*

G. G. Sedgewick's chapter on *Othello* in his book *Of Irony* (*Another 'Othello' Too Modern, A.M.S.*). Prior, in *A 'New' Reading of 'Othello': A Reply to Mr. Stoll* (*Mod. Phil.*, May) answers Stoll and defines his own critical principles.

Several works of a general kind have been published during the year. One of these is a new edition, with notes by Napoleone Orsini, of Croce's well-known study.[8] Another is a short appreciative examination of the plays by von Delius[9]—'eine Neudeutung seines Geistes'. A third is Henri Fluchère's fine exercise in imaginative interpretation.[10] Stressing the fact, too often forgotten, that Shakespeare's worth after all depends upon his power in the handling of words, Fluchère seeks to set the dramatic artist in his milieu. For his public, he insists, the world was a field of experience and the dramatic consequently the prime literary form. In his examination of the plays Fluchère has many interesting remarks to make, as when he discusses the playwright's use of time in *Macbeth* and *Hamlet* and when he deals with Shakespeare's language. For him Shakespeare's unique achievement was 'le passage progressif de l'image-ornement à l'image fonctionelle. . . . Et la clé de cette fameuse richesse psychologique qu'on impute à Shakespeare réside sans doute dans sa merveilleuse mâtrise d'expression'; the vitality of Hotspur and Coriolanus is not psychological, it is the creation and truth of poetry.

In a fourth general work, Hardin Craig essays to provide in a single volume[11] a portrait of Shakespeare as an Elizabethan and a series of factual and critical notes on the plays. Based on a deep understanding of Renaissance thought and literature, this book is of considerable significance. At the start of his career Shakespeare is seen by Craig as possibly more of a pioneer than many other literary historians would allow ('It is not . . . a foregone conclusion that Marlowe's *Edward II* antedated 2 and 3 *Henry VI*') and the

[8] *Shakespeare*, Benedetto Croce. (New edition with notes by Napoleone Orsini.) Bari: Gius. Laterza. pp. xxx+214.

[9] *Shakespeare*, Rudolf von Delius. Reinbock bei Hamburg: Parus–Verlag. pp. 158.

[10] *Shakespeare: dramaturge élisabéthain*, Cahiers du Sud. pp. 376.

[11] *An Interpretation of Shakespeare*, by Hardin Craig. N.Y.: Dryden Press. pp. x+400. $3.75.

progress of his art, together with the growth of his mind, is excellently suggested in the comments on succeeding dramas. Throughout Craig skilfully combines a vigorous critical independence with a care to avoid any problematical conclusions likely to mislead ordinary students. Perhaps the only exception is the tendency in the treatment of numerous plays to assume the presence in the text of non-Shakespearian or revised material.

In *The Road to Stratford*[12] Frank O'Connor is less cautious. It is perhaps symbolic of his work that the very first page starts with the confident declaration that 'the only part of the Shakespeare legend we can confidently pronounce true on the face of it is that he had to leave Stratford because of a misunderstanding with Sir Thomas Lucy—"Lousy Lucy" as he called him—about poaching'. If, however, O'Connor shows himself a trifle naïve in the uncritical acceptance of such myths, he has much that is interesting to say concerning the progress of Shakespeare's style. His treatment of the dramatist's cadences and his comments on the difference between the early poetry and the later are instinct with sensitive appreciation. In this connexion his study of the style leads O'Connor to accept *Titus Andronicus* as Shakespeare's and to suggest that his hand is to be traced in *Edward III.*

An excellent exposition of *Der Makrokosmos im Weltbild der Shakespearezeit* (*Sh. Jahr.*) is contributed by Gisela Prym-von Becherer—a useful background against which the plays may be set. In the same journal appears an essay by Frhrr. Kleinschmit von Lengefeld on the much debated theme of *Shakespeare und die Kunstepochen des Barock und des Manierismus.* Hereward T. Price's *Mirror-scenes in Shakespeare* (*A.M.S.*) is an interesting study that discusses certain scenes which do not advance the action but rather seem designed to provide mirrors for the plays in which they appear. Examples are the fly-scene in *Titus*, the gardener-scene in *Richard II*, the Helen-scene in *Troilus* and the Cinna-scene in *Julius Caesar.* Price's endeavour here to reach down to Shakespeare's dramaturgic practice is paralleled by two other papers. In *Shakespeare, Montaigne und die schauspielerische Formel* (*Sh. Jahr.*) Eduard Schmid discusses the possible influence of Montaigne's reference to masks upon the playwright's treatment of character and situation, while Juliusz Krzyżanowski presents a

[12] *The Road to Stratford*, by Frank O'Connor. Methuen. pp. 148. 7*s.* 6*d.*

valuable scheme [13] for the analysis of Shakespeare's sources with the object of demonstrating the underlying motives behind his changes, additions and excisions.

H. B. Charlton, after having surveyed the comedies, now turns to give us his view of Shakespeare's tragic art.[14] Fundamentally Charlton's approach is the 'Bradleian' but the peculiar vigour with which he treats the individual plays gives to his work a rich quality and independence. The failure of *Richard III*, he believes, is due to the dramatist's taking over from the chroniclers the idea that the wages of sin is death—and this leads to his definition of tragedy: 'Tragedy does not merely exemplify general views. It reveals their truth; it provides, not an illustration of what is generally held to be true, but a conviction that this or that must be true.'

Richard III fails, then, because the villain-hero is not destroyed by powers inherent in the drama. After examining the tentative essays in *Romeo* and *Julius Caesar* (a play that Charlton finds puzzling) this book proceeds to discuss the greater tragedies, with special attention to *Hamlet*. Charlton sees Hamlet as a man free from all contriving whose destruction comes from the fact that he builds up 'a disturbed image of reality'. Here, as in the companion dramas, the critic sees that 'for man, and for Shakespeare contemplating man, the true tragedy of life is a conviction of its futility'. The real value of Charlton's book is its driving sense of moral purpose and its recognition of a deep 'meaning' to be derived from the experience of travelling with Shakespeare through the depths and sublimities of his tragic scene.

Charlton's emphasis on Shakespeare's essential sanity and basic humanity is reflected in Alfred Harbage's essay on *Shakespeare's Ideal Man* (*A.M.S.*). After noting Mazzini's complaint that the dramatist's characters are 'not symbols of any abstract or ideal type', Harbage concludes, from an analysis of the plays, that for Shakespeare the right kind of man, his ideal, must be 'scholarly', 'soldierly' and 'honest'.

The vitality of these characters, Una Ellis-Fermor[15] insists, de-

[13] *Shakespearean Modifications* (*Methodical Prolegomena*), by Juliusz Krzyżanowski. Wroctaw: Nakladem Wroctawskiego Towarzystwa Naukowego. pp. 31.

[14] *Shakespearian Tragedy*, by H. B. Charlton. C.U.P. pp. x+246. 12*s*. 6*d*.

[15] *Shakespeare the Dramatist*, by Una Ellis-Fermor. O.U.P. for the British Academy. pp. 16. 2*s*. 6*d*.

rives from the fact that Shakespeare alone uses all the powers of dramatic dialogue. The implied comparison here forms the theme of Levin L. Schücking's latest book,[16] devoted to an examination of Shakespeare's work against the background of the efforts of his contemporaries. There is much of value here in the interpretation of the tragic heroes in Marlowe, Chapman, Webster, and Jonson.

The investigation into the secrets of the poet's verbal magic which occupies so many of the pages in several of these books forms the main theme of Edith Sitwell's interesting 'Notebook'.[17] It is true that numerous comments here are concerned with characters, as when she deals with the 'pulseless, shadowlike' personality of Ophelia and the unconscious hypocrisy of Isabella, or with the hidden mythological significance of particular scenes; but for the most part, Miss Sitwell's concern is with the texture of the verse, its cadences, its alliterative subtleties, its consonances and dissonances. Her final conclusion is that 'we do not tell the work of a poet so much by the use of imagery (unless the imagery is exceedingly unusual) as by something inimitable in the gait'.

The search to fathom this mystery is now attracting much attention: to the studies mentioned above may be added B. H. Bronson's analysis of the peculiar felicities of *Daisies Pied and Icicles* (*M.L.N.*, Jan.).

This endeavour is, on the other hand, one fraught with difficulty, and many critics prefer to pursue the apparently easier, yet in itself none the less difficult, path towards an understanding of the images. Some writers seek to trace the origins of the metaphors and similes. Thus Francis R. Johnson, in *Shakespearian Imagery and Senecan Imitation* (*A.M.S.*) suggests that there is much light to be thrown on Shakespeare's imagination by a deeper study of the way in which similes found in his models (e.g. Seneca) become transmuted in his hands.

Interpretation of a musical image in *Sonnet No. 8* (*M.L.N.*, Dec.) is the theme of T. H. Banks. A kindred study is Samuel C.

[16] *Shakespeare und der Tragödienstil seiner Zeit*, von Levin L. Schücking. Bern: A. Francke Ag. Verlag. pp. 184 Sw. fr. 7.50.

[17] *A Notebook on William Shakespeare*, by Edith Sitwell. Macmillan. pp. xii+233. 15*s*.

Chew's *This Strange Eventful History* (*A.M.S.*), which presents Shakespeare's concept of the 'Seven Ages' as part of a long cultural tradition. Samuel Kliger's analysis of *The Sun Imagery in 'Richard II'* (*S. in Ph.*, April) is more simply devoted to an aesthetic interpretation of one of the dominant themes in Shakespeare's tragical-history.

One of the first among modern critics to explore the meaning of Shakespeare's images was G. Wilson Knight, and a welcome must be given to the revised reprint of *The Wheel of Fire*[18] (first edition, 1930). In this volume the essays which comprised the original book have been allowed to remain virtually unaltered, and to these are added chapters on 'Tolstoy's Attack on Shakespeare' (an English Association Lecture of 1934) and '*Hamlet* Reconsidered' together with 'Two Notes on the Text of *Hamlet*'. Attention should be drawn to the sensitive restatement of Knight's interpretation of *Hamlet*, with its concluding judgment:

> 'That these deeper issues were not planned out by Shakespeare is likely enough: it is probable that he could not have planned them. The poet, as such, does not think thoughts; he makes them; though it may be for us to think the thoughts which he has made.

The way in which the study of imagery has advanced during recent years is shown by the fact that, whereas earlier books have been largely general in scope, a fairly lengthy volume can now be devoted to the analysis of the images in a single play. Robert B. Heilman's book on *King Lear*[19] is a painstaking study and goes far towards explaining precisely how Shakespeare's words wield their magic upon our emotions. It may be objected that what Heilman has to offer in conclusion is in no way different from what is to be gained from a less intensive analysis of the tragedy; but such criticism is hardly valid, for any investigation of the imagery which controverted the general impression would rightly be suspect, and Heilman's endeavour is to be esteemed rather as elucidatory of the known than as aiming at the establishment of an entirely new concept of the drama. More valid is the complaint that, as with many workers in this field, Heilman has succumbed to the temptation

[18] *The Wheel of Fire: Interpretations of Shakespearian Tragedy with Three New Essays*, by G. Wilson Knight. Methuen. pp. xx+343. 21*s*.

[19] *This Great Stage: Image and Structure in 'King Lear'*, by Robert Bechtold Heilman. Louisiana State Univ. Press. pp. xii+339. $3.50.

to twist meanings out of individual lines which they can hardly bear. If, however, some of his interpretations appear strained, Heilman has succeeded, by this detailed study, in making us more profoundly aware of the imaginative processes by which Shakespeare has revealed the essence of tragedy—man's capacity for bringing catastrophe on himself and the endurance of eternal values—and has built up his drama as 'a contrast in the quality of lives'.

Studies in individual plays and in groups of plays have been fairly numerous. In *Shakespeare and the History Play* (*A.M.S.*) Hardin Craig makes more explicit what he had hinted in his *Appreciation of Shakespeare*. Shakespeare, he argues, did not approach the history-play through *Edward II*, but rather kept a straight path from *Titus* to *2 Henry IV*. What care Shakespeare may have devoted to these histories is suggested by Matthew W. Black's *The Sources of Shakespeare's 'Richard II'* (*A.M.S.*). Rejecting Dover Wilson's theory that the play is based on a lost drama, Black finds evidence for Shakespeare's knowledge of Holinshed, Hall, Froissart, Créton, *Thomas of Woodstock* and Daniel's *Civil Wars*. Although Black may be thought to consider too curiously at times, he is right in emphasizing that we need to correct our portrait of Shakespeare as a careless worker and that we need feel no surprise if a man of his genius did in fact easily and quickly master the contents of many tomes.

The debate about an annotated copy of Hall still continues (see *Y.W.*, xxviii, 129): A. P. Rossiter, in *Hall and Shakespeare* (*T.L.S.*, 10 Jan.) complains that Alan Keen has not given enough evidence on which to base any judgment, and Martin R. Holmes (ibid. 24 Jan.) points out that marginal annotations in the chronicle were frequent in Elizabethan times. John Elson, in *Studies in the 'King John' Plays* (*A.M.S.*), suggests that others besides Shakespeare may have been careful workers; he believes that the author of *The Troublesome Raigne* knew and used Holinshed, Bale, Polydore Vergil and Foxe. (See also p. 150.)

Rebutting the thesis of Dover Wilson and of Tillyard, M. A. Shaaber rejects *The Unity of 'Henry IV'* (*A.M.S.*), declaring his belief that Part 2 was an afterthought called forth by the success of Part 1. On the other hand, Herbert McLuhan treats *Henry IV, a*

Mirror for Magistrates (*U.T.Q.*, Jan.) as a single morality play. Writing on *The Play within the Play of 'First Henry IV'* (*Trans. of Royal Society of Canada*, 1946)—an article unavailable until now—F. M. Salter gives reason for his belief that this drama was conceived as 'The Tragedy of Hotspur'. The stylistic differences between Parts 1 and 2 are discussed by D. A. Traversi, *Henry IV—Part II* (*Scrutiny*, Spring): he feels that here Shakespeare was under the stress of a new experience, trying his way towards a fresh form—'a poetic instrument adequate to the growing complexity of his intentions'. Traversi notes that all the characters in Part 2 are Time's subjects; 'even Falstaff has been subdued to the life around him, ageing, thinking of death to come.' Thus a bitter conflict develops between aged dissolution 'and the controlled coldness so unnaturally attributed to youth'. A defence of *Ancient Pistol* (*Yale Review*, Autumn) has been penned by Leslie Hotson.

Inquiring *What is Shakespeare's 'Henry VIII' About?* (*D.U.J.*, March), Frank Kermode argues that this 'anthology of falls . . . may be regarded as a late morality, showing the state from which great ones may fall; the manner of their falling, be they Good Queen, Ambitious Prelate, Virtuous Prelate, or merely Great Man; and the part played in their falls by a King who, though human, is *ex officio* the deputy of God.'

E. J. West writes *On the Essential Theatricality of 'Love's Labour's Lost'* (*College English*), emphasizing his belief that this comedy abounds 'in freshness, vitality, essential theatrical "go", amusing *esprit*, and the *joie de vivre* of youth—of youth with a singular approach to maturity of acceptance'.

West also, *On a Purely Playful Hypothesis concerning the Composition of 'A Midsummer Night's Dream'*, suggests, in the same journal, that the play was a deliberate reworking 'of parts and devices for an acting company which had already proved these parts and devices dramatically and theatrically valid' in the earlier comedy. John W. Draper discusses *Tempo in 'Love's Labour's Lost'* (*Eng. Stud.*, xxix), and Jack Lindsay, in *Shakespeare and Tom Thumb* (*Life and Letters*, Aug.), essays to find a sexual significance in the smallness of the fairy realm. *More About 'Much Ado'* (*S.A.B.*, April) leads Sidney L. Gulick Jr. to a defence of Shakespeare's comedy against West's strictures in an earlier article.

James L. Wilson finds *Another Medieval Parallel to the Jessica*

and Lorenzo Story (*S.A.B.*, Jan.). Noting that the name Shylock is used by the aristocrats only once in the presence of Jessica, Norman Nathan, in *Three Notes on 'The Merchant of Venice'* (*S.A.B.*, Oct.) traces its origin to 'shullock', a term of contempt; he further argues that Shakespeare, even while capitalizing on the sentiments of his audience, was not himself anti-semitic. David H. Bishop, *Shylock's Humour* (*S.A.B.*, Oct.), thinks that Shylock, with his use of the word 'humour' in IV, i, 35–62, anticipates Jonson's use of that term. The misrepresentation of the Doge's power occupies the attention of J. W. Draper in *Shakespeare and the Doge of Venice* (*J.E.G.P.*, 1947).

In an essay on *The Precise Angelo* (*A.M.S.*) Donald J. McGinn observes that the quarto indicates four additions to or alterations in the original plot, and thence proceeds to explain the play's intent. Angelo is turned into a puritan, rendered villainous because the emphasis on the pre-contract makes Claudio's sin venal. In contrast, both the Duke and Isabella are associated with Catholicism—so that the drama becomes 'a defense of Christian charity against the intolerance of the Puritans'.

J. M. Nosworthy's thesis in *The Narrative Sources of 'The Tempest'* (*R.E.S.*, Oct.) is that a lost play of the nineties was the original for the works of Ayrer, Eslava and Shakespeare; he further believes that in writing his drama Shakespeare had the early books of the Æneid in mind.

Kenneth Muir, *The Problem of 'Pericles'* (*Eng. Stud.*, xxix), and Hardin Craig, *'Pericles' and 'The Painful Adventures'* (*S. in Ph.*, Oct.), agree that Wilkins's novel is based on an earlier play which appears revised in Shakespeare's drama; Muir gives this ur-*Pericles* to Wilkins; Craig defends the quarto from the aspersion of being called 'bad'.

After examining three views of *Romeo and Juliet*—that Shakespeare intended to write a Tragedy of Social Justice, a Tragedy of Character, a Tragedy of Fate—Robert M. Smith, in *Three Interpretations of 'Romeo and Juliet'* (*S.A.B.*, April), expresses the belief that in this drama there is 'a nicely balanced play of all these forces'. Maria Wickert contributes a well-reasoned article on *Antikes Gedankengut in Shakespeare's 'Julius Cäsar'* (*Sh. Jahr.*) with special reference to 'Brutus and Rhetoric' and 'The Spirit of Caesar'. In

Shakespeare's Enobarbus (*A.M.S.*) Elkin Wilson shows how from a few hints in Plutarch the dramatist creates a real, vital figure and yet utilizes him mainly as a kind of chorus. In doing this, Shakespeare's purpose was deliberate, for thus a focus is given to our sympathy; 'Enobarbus, like Shakespeare's Fool, is Shakespeare's translation of the chorus of Renaissance neo-classical drama into dramatic character.'

Attention should be given to Salvador de Madariaga's concept of *Hamlet*.[20] True, his 'bibliography' shows that he has not delved deeply into the *Hamlet* literature; true also that he essays an approach rather startlingly at variance with much English criticism; yet we may neglect only at our peril the facts that in England a Puritan revolution and an age of sensibility provide a dark barrier between ourselves and the days of Elizabeth and that there is perhaps a greater affinity between those days and modern Latin culture than between the Englands of yesterday and now. Hence much that de Madariaga has to say both about Hamlet's robust personality and about various episodes in the drama must be given due weight. What this critic calls 'the sentimental falsification' ought not to close our eyes to the very vigorous canvas he has painted. He may be demonstrably wrong in certain details but possibly his general design is fairly near the essential truth.

The comparison between Hamlet and Don Quixote in de Madariaga's book leads towards the conclusion that just as 'the Spanish knight, alone in the empty spaces of La Mancha, lost his mental balance, for lack of pressure in the social atmosphere', so, 'the Danish Prince may well have lost his because the social pressure round him was too high'. To a certain extent this agrees with Roy Walker's portrait of the hero[21] set against a background of corruption—even although the further deductions of the two critics are fundamentally at variance. Walker sees Hamlet's 'innermost consciousness struggling towards the realization of order in human affairs, the insight he finally expresses in the few simple words: "There's a divinity that shapes our ends" and "The readiness is all".'

Some Methods of Approach to the Study of 'Hamlet' (*S. in Ph.*,

[20] *On 'Hamlet'*, by Salvador de Madariaga. Hollis & Carter. pp. viii+130. 10*s.* 6*d.*

[21] *The Time is Out of Joint*, by Roy Walker. Andrew Dakers. pp. xvi+153. 6*s.*

April) are cogently examined by Henry Gray: he gives particular attention here to the 'dramaturgic' method. In *The Thought of 'Hamlet' and the Modern Temper* (*E.L.H.*, Dec.) Moody E. Prior argues that 'specifically, Hamlet's questions are centred in the problem of the essential rationality of man', and hence, with the modern uncertainty about values, the 'modern use of the Hamlet symbol'. F. M. Salter tries, by keeping strictly to the text, to present *Shakespeare's Interpretation of Hamlet* (*Trans. of Roy. Society of Canada*). For Shakespeare, he declares, Hamlet's tragic flaw was not a flaw in character but an error in judgment, the dramatist's own position being reflected in Horatio. *The Tempo of Hamlet's Rôle* (*Rivista di letterature moderne*, Dec. 1947) is discussed by J. W. Draper. Kenneth Muir believes we go wrong in assuming that the *Portents in 'Hamlet'* (*N. & Q.*, 7 Feb.) all come from Plutarch: probably passages from three or four authors 'coalesced in Shakespeare's mind' here. Lily B. Campbell, in *Polonius: The Tyrant's Ears* (*A.M.S.*), treats Polonius as the busybody and spy of a corrupt court. In *Belleforest, Shakespeare and Kyd* (*A.M.S.*) Robert Law interestingly argues that Shakespeare is quite as likely as Kyd to have been the author of the lost 'ur-*Hamlet*'. Concerning '*In My Mind's Eye, Horatio*' (*U.T.Q.*, Oct.) Roy Wiles deals well with the use of narrative for the purpose of increasing dramatic depth and width.

J. C. Maxwell, in *Montaigne and 'Macbeth'* (*M.I.R.*, Jan.), believes that the eighteenth essay of Montaigne's first book was in Shakespeare's mind when he was penning *Macbeth*. So far as *The Hecate Scenes in 'Macbeth'* (*R.E.S.*) are concerned, J. M. Nosworthy rejects their attribution to Middleton; he thinks that first the songs were borrowed from *The Witch* and then a speech for Hecate was commissioned in order to give them a setting; the author might have been Shakespeare himself. Writing on *The Imperial Theme in 'Macbeth'* (*A.M.S.*) Henry N. Paul assumes as proved the fact that Shakespeare was familiar with the verses by Dr. Gwinne which were recited at Oxford before James on 27 August 1605; he is confident, too, that Shakespeare had seen John Leslie's *De origine, moribus et rebus gestis Scotorum*, the interesting genealogical tree which gave the show of eight kings. John Spargo argues, against De Quincey, that *The Knocking at the Gate in 'Macbeth'* (*A.M.S.*) is death's traditional blow on the portal.

Heilman's study of *Lear* has been noted above; with it might be compared Oscar J. Campbell's *The Salvation of Lear* (*E.L.H.*, June). For Campbell *Lear* is 'a sublime morality play, the action of which is set against a back-drop of eternity', with Lear himself an unstoical man converted to a state of mind which is 'a mixture of Stoic insight and Christian humility'. After presenting an illuminating summary of Elizabethan Stoic thought, Campbell emphasizes that *Lear* belongs to a 'well-defined Jacobean movement in tragedy', wherein appears a heightening of medieval concepts.

In *'Thou, Nature, art my goddess': Edmund and Renaissance Free-thought* (*A.M.S.*) R. C. Bald notes that the key to *Lear* lies in the 'degree' speech in *Troilus*, with the substitution of 'nature' for 'degree'. Opposed to the idea of order in nature stands Edmund, with his cult of libertinism; even his rejection of astral influence is, in Elizabethan terms, individualistic and hence subversive. Where Campbell stresses Stoicism, John F. Danby emphasizes *'King Lear' and Christian Patience* (*Cam. Jour.*) although, as he notes, the two philosophies have much in common.

Fitzroy Pyle, in *'Twelfth Night', 'King Lear' and 'Arcadia'* (*M.L.R.*, Oct.), discussing Shakespeare's indebtedness to Sidney for the Gloster story, draws attention to the fact that a related story from the same source gives the underplot in *Twelfth Night*. A general analysis of the tragedy, sensitively written and stimulating, is provided by John Lothian.[22] The attempt here is to describe 'the excitement of living, of experiencing, of enjoying, that constitutes the reality' of the drama. Edwin Muir in *The Politics of 'King Lear'*[23] discusses the conflict in the play between two ages, the new generation being an embodiment of evil.

William O. Raymond underlines the rational element in the *Motivation and Character Portrayal in 'Othello'* (*U.T.Q.*, Oct. 1947). The paradox that, while an Elizabethan audience would not have been blind to the errors of the hero, *Timon of Athens* (*Scrutiny*, Summer) is yet not a satire, occupies the attention of J. C. Maxwell. This tragedy is seen by J. W. Draper, *Patterns of Tempo in Shakespeare's 'Timon'* (*S.A.B.*, Oct.), simply as a picture of feudalism succumbing to capitalism.

[22] *King Lear: A Tragic Reading of Life*, by John M. Lothian. Toronto: Clarke, Irwin. pp. viii+101. $1.50.

[23] *The Politics of 'King Lear'*, by Edwin Muir. Glasgow: Jackson. pp. 24. 2*s*.

Comments on individual words, lines and situations have again been fairly numerous. Edward S. le Comte, in *Shakespeare, Guilpin, and Essex* (*S.A.B.*, Jan.), thinks 'a beard of the general's cut' (*Henry V*) may refer to the beard Essex sported during the Cadiz expedition. '*Never call a true piece of gold a counterfeit': What Falstaff means* (*R.E.S.*, July) is discussed by K. M. Lea: by reference to Milton and the *Mirror for Magistrates* it is suggested that here was a proverbial expression connected with the idea of true and false friendship—one of the things that had 'caught on the lime-twigs of Shakespeare's memory'. In *1 Henry IV*, I, ii, 25, Edward S. le Comte thinks that '*Thieves of the Day's Beauty*' (*M.L.N.*, April) refers to thieves hanging on highway gallows and thus destroying the day's loveliness. In '*Respice Finem: Respice Funem*' (*A.M.S.*) T. W. Baldwin traces meaning and source of *Comedy of Errors*, IV, iv, 44–6, back to Shakespeare's grammar-school training.

Homer Nearing Jr., *On Caesar's Sword: 'Faerie Queene', II, x, 49; 'Love's Labour's Lost', V, ii, 615* (*M.L.N.*, June), believes both Spenser and Shakespeare had in mind some old weapon in the Tower. Kenneth Muir, writing on *Pericles, II, v.* (*N.Q.*, 21 Aug.), suggests that several lines have been cut alluding to Diana's wrath. The famous *Crux in 'Hamlet'* (*T.L.S.*, 11 Dec.) is once more explored by R. G. Gordon: he proposes 'Doth all the substance of a noble doubt'; W. W. Greg (ibid., 1 Jan. 1949) questions whether 'noble' was ever used at that date for 'nobleman'. Richard Flatter (22 May) disagrees with de Madariaga's reading of *Hamlet* III, ii, 85–6: de Madariaga has replied (5 June).

In '*Macbeth' and 'Sophonisba*' (*T.L.S.*, 9 Oct.) Kenneth Muir suggests that at least one *Macbeth* image seems to be taken from Marston's play, thus indicating that the former was presented before May 1605 (further correspondence by D. S. Bland and Muir appears on 16 and 23 Oct). J. M. Nosworthy, in an article on *Shakespeare and the Siwards* (*R.E.S.*, April) defends the authenticity of the final scene of this drama. For the second scene of *Troilus and Cressida* (*T.L.S.*, 8 May) A. P. Rossiter proposes a rearrangement of the text: he would further read, at V, vii, 10–11, 'double-horned Spartan' for the quarto's 'double-henned sparrow' and the Folio's 'double-hen'd spartan'. *The Shakespearean Apostrophe* (*S.A.B.*, Oct.) is briefly examined by Warren Smith. Helge Kökeritz has published an important 'preliminary survey' of his studies in *Shakespeare's Pronunciation* (*Moderna Språk*, Aug.).

An interesting article has been written by M. St. Clare Byrne on *Bell's Shakespeare* (*T.L.S.*, 31 Jan.), and another, by T. R. Boase, deals with *Illustrations of Shakespeare's Plays in the Seventeenth and Eighteenth Centuries* (*J. W. C. I*, 1947). A. M. Eastman discusses *Johnson's Shakespearean Labors in 1765* (*M.L.N.*, Dec.), giving evidence for the editor's active work in 1765 but showing that there is a considerable gap somewhere between the edition of that year and the *Proposals* of 1756. A general review of Garrick's interest in the plays is given by George Stone Jr. in *The God of His Idolatry: Garrick's Theory of Acting and Dramatic Composition with Especial Reference to Shakespeare* (*A.M.S.*); the author deals also with *Garrick's Production of 'King Lear': A Study in the Temper of the Eighteenth-Century Mind* (*S. in Ph.*, Jan.).

George F. Reynolds, writing on *'Troilus and Cressida' on the Elizabethan Stage* (*A.M.S.*), makes the tentative suggestion that this play may have been planned for staging with doors of entrance topped by character names—although the stage directions could fit production in diverse kinds of theatre. John C. Adams feels more certain about *The Original Staging of 'King Lear'* (*A.M.S.*). *Conventions of Medieval Art in Shakespearian Staging* (*J.E.G.P.*, July) are discussed by John H. McDowell, and the same author examines modern staging problems in *Shakespeare and Modern Design* (*J.E.G.P.*, Oct. 1947). The original Russian edition of Stanislavski's production-book of *Othello* was noticed in *Y.W.*, xxvi, 102. An English translation has now appeared.[84] E. J. West analyses *G.B.S. on Shakespearean Production* (*S. in Ph.*, April). A summary list of *Productions of 'The Merchant of Venice'* (*S.A.B.*, Oct.) in England and the U.S.A. is given by Arthur Heine and Laurie Strauss. Suggestions for the treatment of *Shakespeare in the Schoolroom* (*Aberdeen Univ. Review*, Autumn) are now provided by Louise Donald.

Clara Longworth de Chambrun has a note on English actors performing before the Dauphin in *Shakespeare across the Channel*, (*A.M.S.*). *The Alleged First Foreign Estimate of Shakespeare* (*M.L.N.*, Dec.)—a note supposed to have been written by Nicolas Clément about 1675–84—is found by H. C. Lancaster to be later than 1727. On the other hand *A New American Shakespeare Allusion* (*M.L.N.*, June), discovered by Alfred Westfall in the *New York*

[84] *Stanislavski produces 'Othello'*, translated from the Russian by Helen Nowak. Geoffrey Bles. pp. 244. 21*s*.

Gazette for 1729, gives the earliest known projected performance of one of the plays in America and records an interesting story about the dramatist—a story attributed to Dryden, who, it is said, heard the tale from Hart, grandson of Shakespeare's sister.

In *Deutschland, Shakespeare und die Norden* (*Sh. Jahr.*) Leopold Magou deals with the dramatist's impact on Denmark, Finland and the Scandinavian countries. The same journal has useful information, provided by Ernst Stahl, on *Shakespeare in Europe nach dem zweiten Weltkrieg*, as well as a general article by Julius Bab on *Shakespeare in Amerika*. O. F. Babler has notes on *Shakespeare's 'Macbeth' in Czech Literature* (*N.Q.*, 26 June) from the first adaptation in 1782 to the writer's own in 1947. *Sumarokov's 'Hamlet': A Misjudged Russian Tragedy of the Eighteenth Century* (*M.L.R.*, Jan.) is the theme of D. M. Lang: he believes that Sumarokov's play is 'by no means the vulgar pastiche which his detractors represent it to be': the same drama is discussed by Arthur Luther in *Moskaus erster Hamlet* (*Sh. Jahr.*). Although there are not immediately obvious connexions between *Novalis and Shakespeare* (*P.M.L.A.*, June), Helmut Rehder argues that the latter's work helped to build the *Hymnen an die Nacht*. Similarly, K. W. Maurer believes that *Hamlet* was powerfully in Thomas Mann's mind during creative composition (*Tonio Kröger and Hamlet, M.L.R.*, Oct.). Writing on *Henry VIII in Shakespeare and Calderón* (*M.L.R.*, July), A. A. Parker discusses the importance of *La cisma de Inglaterra*. A fine Russian translation of the sonnets[25] has been produced by the poet Marshak.

SHAKESPEARE SURVEY I

By Frederick S. Boas

In addition to the above contribution by Professor Nicoll a welcome must be given to *Shakespeare Survey I*[26] planned and edited by him with a distinguished band of collaborators at home and

[25] *Soneti Shakspira* v perevodach S. Marshaka. Sovetskii Pisatel. pp. 197. 7 *roubles*.

[26] *Shakespeare Survey I*. An annual survey of Shakespearian study and production, ed. by Allardyce Nicoll. C.U.P. pp. x+144. 12*s*. 6*d*.

abroad, and sponsored by the University of Birmingham, the Shakespeare Memorial Theatre and the Shakespeare Birthplace Trust. Within the limits of *The Year's Work*, in a year specially fertile in Shakespeariana, it is possible only to indicate briefly the scope and chief contents of this 1948 notable volume, the first of what is to be an annual series.

As is fitting, the editor himself leads off with a retrospective article on *Studies in the Elizabethan Stage since 1900*. Here is a lucid summary of the results of a half-century's research and critical discussion on the public, private and court theatres of Shakespeare's time; the methods of staging, the actors and audiences; documentary discoveries, textual problems and critical studies. After indicating some needs of the future Nicoll sums up that 'the Elizabethan theatre, despite the many things that we still want to learn about it, is infinitely nearer to us than it has been to any generation since the beginning of the seventeenth century'.

In relation to Nicoll's article several others may be noted. There is *A Note on the Swan Theatre Drawing* with the full text of De Witt's 'observations on London', *c.* 1596, and a reproduction of the drawing. I. A. Shapiro discusses in detail *The Bankside Theatres: Early Engravings*. He shows that Vischer's 'View of London' representing the Beargarden and the Rose as polygonal has no real authority, and that John Norden's 1600 map inset in his *Speculum Britanniae* is right in representing the four Bankside theatres as round buildings. This is confirmed by Hollar in his 'Long View' (1647), though he has interchanged the names of the Beargarden and the Globe. J. Dover Wilson in *'Titus Andronicus' on the Stage in 1595* reproduces and discusses the drawing illustrating an incident in the opening scene of the play preserved in the Longleat library. He also gives a transcript of the forty lines of text underneath the drawing, and argues convincingly that these lines were added later by someone who did not understand the drawing, of which Wilson questions the endorsed attribution to Henry Peacham.

Three other important articles were originally given as lectures to the Shakespeare Conference at Stratford-on-Avon in August 1947. Gerald Eades Bentley in *Shakespeare and the Blackfriars Theatre* stresses the fact, not sufficiently recognized, that Shake-

speare was above all else a man of the theatre. Bentley claims that the special characteristics of the dramatist's last group of plays were due not to any personal reason but to the fact that they were written for performance at the Blackfriars private theatre, which the King's company took over in August 1608, and not at the Globe. Hardin Craig puts in a plea for what he calls *Shakespeare's Bad Poetry*, including parts of *Timon of Athens*, *The Taming of the Shrew* and *King Henry VIII*, the masques in *The Tempest* and *Cymbeline*, the verses of Hymen in *As You Like It* and Hecate's iambic lines in *Macbeth*. Craig frankly admits that he has 'little hope of carrying conviction'. Levi Fox, the Director, has an informative centenary article on *The Heritage of Shakespeare's Birthplace*, describing its history before its acquisition as a national memorial in September 1847, and the stages by which it and other properties of Shakespearian interest became vested in a body of trustees. Another historical and descriptive contribution is James G. McManaway's detailed account of the growth of *The Folger Shakespeare Library*, and of some of its chief treasures and facilities for scholarly research. Limits of space forbid more than a brief reference to interesting articles from various expert hands on Shakespearian productions at the Gate Theatre, Dublin, the Old Vic, Huddersfield, Bristol, the London West End and Stratford-on-Avon. So, too, for International News of Shakespearian import and for analyses of the year's contributions, critical, biographical and textual, to Shakespearian study, readers must be directed to the *Survey* itself. With its attractive *format* and its wealth of illustrations it has given a propitious start to this well-planned and executed scholarly enterprise.

VIII

ELIZABETHAN DRAMA

By FREDERICK S. BOAS

ALMOST all the 1948 publications in this field were concerned not with general aspects of the subject but with single dramatists or plays. A partial exception however is W. A. Armstrong's *The Influence of Seneca and Machiavelli on the Elizabethan Tyrant* (*R.E.S.*, Jan.). This is a supplement to a previous article by Armstrong in *R.E.S.*, July 1946, on *The Elizabethan Conception of the Tyrant* (*Y.W.*, xxvii, 122 and 162).

'As a Stoic moralist, Seneca praised the patriarchal king who bases his rule upon reason and nature to the exclusion of passion.... As a writer of tragedies, he made it his business to present, to a limited extent, the reverse side of this picture.' As Armstrong points out, he uses a device of a discussion about rule and obedience between a tyrant and a subordinate character. This was imitated by Elizabethan dramatists, and instances are quoted from Hughes's *The Misfortunes of Arthur*, Fulke Greville's *Mustapha* and *Alaham*, and *Macbeth*. But a distinction has to be drawn. Seneca's wicked kings are not primarily political tyrants but 'superhuman villains consumed by passion'. With the Elizabethan tyrants political ambition is the dominant motive, and nemesis pursues them more consistently than in Seneca.

In Machiavelli's views, as interpreted and partly distorted by Gentillet and others, the Elizabethans found 'a positive advocacy of the theory and practice of tyrants'. They had to combine the qualities of the lion and the fox, especially in the tactics of their rise to absolute power, as illustrated in Shakespeare's Richard III or Marlowe's Guise. Armstrong further draws a contrast between what he calls 'tyrant-tragedies', such as those mentioned above in his article and 'revenge-tragedies', in which the tyrants play a lesser part, such as Claudius in *Hamlet* and Piero in Marston's *Antonio's Revenge*.

A different attitude is that of Peter Ure in his article on *Some Differences between Senecan and Elizabethan Tragedy* (*D.U.J.*,

Dec.). In agreement with the tendency now in fashion to trace back elements in Renaissance literature to medieval origins he seeks to minimize Senecan influences on Tudor drama, to make light of the parallels between *Gorboduc* and *The Spanish Tragedy* and the Senecan tragedies, and to emphasize instead 'the real relationship which exists between, say, *Gorboduc* and *The Mirror for Magistrates* or *Apius and Virginia* or *Cambyses*'.

In a vigorously tendentious essay Ure seeks to belittle Senecan influence on the Elizabethan playwrights as contrasted with what he calls *romanitas* or classicism considered in its general aspects. He chooses Jonson and Chapman as most aware of the force of this *romanitas*. The result is a conception of the heroic figure 'taking forms which superficially resemble the Senecan heroic forms, but which in fact are the Senecan forms endowed with a new significance, scarcely present in Seneca himself'. Ure finds illustrations in Jonson's presentation of James I ruling by divine right, and Chapman's 'idea of the heroized man' in Bussy d'Ambois. But the Ghost, the Messenger and the Nurse stand obstinately in the way of his thesis.

J. Krzyzanowski has continued (*N. & Q.*, 29 May) his series of *Some Conjectural Remarks on Elizabethan Dramatists*, which he began in *N. & Q.*, 28 June 1947 (see *Y.W.*, xxviii, 141). They include, *inter alia*, suggested textual corrections in six of the Beaumont and Fletcher plays.

Waldo F. McNeir discusses *Traditional Elements in the Character of Greene's Friar Bacon* (*S. in Ph.*, April). The magician in Greene's play appears to be based on the prose *Famous Historie of Fryer Bacon* (though the earliest known edition is that of 1623). But McNeir points out that in various respects the dramatist makes him akin to a group of medieval wizards, including Merlin, Maugis, Oberon and Virgilius. Thus he omits the statement that Bacon was the son of a farmer and makes him the associate and host of royal and noble personages. He is gifted, like Merlin, with oracular powers, and his Brazen Head and Magic Mirror belonged also to Virgilius. In contrast to the malevolent witches he belongs to the traditionally benignant practicers of the magic art.

In 1925 the Malone Society reprinted the enlarged text of Kyd's *The Spanish Tragedy* from the British Museum's unique perfect copy of the 1602 edition. It has now reprinted the original text from the earliest surviving edition of which the British Museum has also the only known copy.[1] This came from the press of Edward Allde and was published by Edward White. Since 1925 the original entries in the Stationers' Company's Registers bearing on the relations between White and Abel Jeffes concerning the publication of the play have become available and are reproduced in the editors' introduction. Their general summing up is that in the spring, probably, of 1592 Jeffes acquired a more or less corrupt manuscript of the play, and, without registering it, printed it before getting into trouble with the Company towards the end of July. Meanwhile White had obtained an excellent version, perhaps supplied by the players, and proceeded to publish it. Jeffes to protect his rights entered the play on 8 October 1592. White retorted by accusing Jeffes of infringing his rights in *Arden of Feversham*. The Court ordered that the piratical editions of the two plays should be confiscated 'to the use of the poore of the companye'. It is a fortunate chance that in both cases White's editions, with good texts, have survived.

After the introduction there are lists of 'irregular, doubtful, and variant readings' and of characters in the order of their appearance. Collotype plates reproduce the title-page and first page of text of White's edition, and the title-pages of the 1594 and 1599 editions, in Göttingen University and Huntington libraries respectively.

In Tucker Brooke's posthumously published volume, *Essays in Shakespeare and other Elizabethans* (see above, p. 125) the edition included his last tribute to Marlowe found among his papers. With fervour akin to that of Swinburne he enumerates what seem to him Marlowe's chief achievements. He invented his 'mighty line', he taught drama the splendour of romance, he discovered the secret of dramatic action, which Brooke illustrates by an analysis of *Tamburlaine*, Part I. Might not as good, even if not a better, claim for the discovery of this 'secret' be made for Thomas Kyd?

Brooke then turns to 'those qualities of Marlowe's personality

[1] *The Spanish Tragedy* (1592), ed. by W. W. Greg and D. Nichol Smith. Malone Society Reprints, 1948 (1949).

which are most clearly mirrored in his writings'. He first stresses his scholarship, as judged by Elizabethan standards, which gave him his sense of form, 'the rarest of all virtues in Elizabethan poetry'. With this Brooke links Marlowe's hatred of hypocrisy and religious tolerance which gained him the reputation of atheism. But is it not asking too much, in defence of Kit's character, to claim that his treatment of the Hero and Leander theme is one of the most transcendently pure things in sixteenth-century literature?

Paul H. Kocher's article, *Christopher Marlowe, Individualist* (*U.T.Q.*, Jan.), may be regarded in the main as a supplement to his book on Marlowe, which was noticed in *Y.W.*, xxvii, 139. He returns to his thesis that Marlowe was a highly subjective writer, he 'had only one great theme himself', and that his plays bear out the anti-Christian allegations against him of Kyd and Baines. The 'attacks in the Baines note have the same sardonic, rationalistic acidity displayed by the similar gibes at Christianity uttered in the plays by such characters as Faustus and Barabas'. But Kocher admits that the close of *Doctor Faustus* and *Edward II* does not bear out this view, and that 'there remained in him, no doubt, repressed and scorned, strong vestiges of the old beliefs in which he had been educated since infancy'.

In his political views Kocher finds in Marlowe a sympathy with despotism, derived not from Machiavelli, but from political treatises on tyranny in all ages, though here again he admits a gradual shift in the later plays from its glorification to 'a realization of its ugliness and eventual failure'. In the sphere of morals his dramas exhibit 'a pervading egoism'. On the other hand in problems concerning the sciences his attitude is conservative rather than revolutionary. In medicine he belongs to the Galenic school, and in astronomy to the Ptolemaic. This leads Kocher to the characteristic inference that Marlowe was 'more absorbed in his anti-Christian crusade than in late scientific progress'. Doubtful conclusions are presented in scholarly and lucid style.

In *Marlowe's Quotations* (*N. & Q.*, 11 Dec.) Maurice Hussey gives a symbolic interpretation of two passages quoted inaccurately from Justinian by Faustus in his opening soliloquy, 'Si una eademque res legatur duobus', etc., and 'Exhaereditare filium non potest pater nisi'. He treats somewhat similarly Wagner's tag,

'Qui mihi disciputus', and takes the questionable view that these quotations help to establish a connexion between the two halves of the play.

In *The Dramatic Structure of Marlowe's 'Tamburlaine the Great', Parts I and II*, contributed to *Essays and Studies*, new series, Vol. I (see p. 17), G. L. Duthie finds evidence of a dramatic development, though from a different standpoint than Tucker Brooke's. He sees in Act V, ii, 72–127 of *Tamburlaine*, Part I, a conflict in the hero's mind as to whether he shall continue his ruthless career of conquest or let Zenocrate's sorrowful plea for her father, the Soldan, turn him from his course. Zenocrate prevails, so far as her father is concerned, but soon afterwards Tamburlaine asserts that 'The God of war resignes his roume to me'. Beauty, typified in Zenocrate, has exerted a moderating influence, 'but not beyond the point where that ceases to be consistent with his honour as a warrior'.

This is what Duthie calls the 'psychological crisis' of the play, and it has been led up to in earlier scenes from Act IV, ii, onwards. He further claims that the play as a whole has a satisfactory dramatic shape because it is concerned throughout with the relationship between Tamburlaine, changed at the end by the influence of Zenocrate, and Zenocrate who is herself changed.

Part II of the play, in Duthie's view, imitates to some extent the design of Part I. If in Part I Zenocrate was Tamburlaine's most dangerous foe, in Part II he has an even more dangerous one—Death. And though he has to succumb to this foe, he also defeats him, because his spirit will survive on earth in his sons, and he himself will pass to a higher existence. But Death's first assault on him had been through Zenocrate and there Death had won the day. Her moderating influence had been removed, and Tamburlaine had degenerated.

J. C. Maxwell in *The Assignment of Speeches in 'The Jew of Malta'* (*M.L.R.*, Oct.) discusses the passage in Act IV of the play in which the two friars, Jacomo and Barnardine, compete for the favour of Barabas. Maxwell quotes the lines, numbered 1586–1605 in the play in Tucker Brooke's *Oxford Marlowe* (Act IV, i, 80–99, in H. S. Bennett's edition of the play). To understand Maxwell's distribution of the lines reference must be made to his article. Here

it can only be said that (it may be suggested, rightly) he does not accept Dyce's transference of l.1593 in the quarto from Jacomo to Barnardine. On the other hand he re-attributes the lines from 1596 onwards in seven cases, claiming that this makes the whole passage coherent.

In *Further Background for 'The Jew of Malta' and 'The Massacre at Paris'* (*P.Q.*, Jan.) Thomas P. Harrison, Jr., calls attention to an anonymous pamphlet, *La Légende du Domp Claude de Guise*, detailing the series of poisonings by a bastard who was adopted by members of the Guise family. Marlowe may have known the pamphlet, but the parallels with the plays cited by Harrison are not close enough to be significant.

R. H. Bowers supplies *Notes on 'The Two Angry Women of Abington'* to *N. & Q.*, 24 July. Taking the Malone Society reprint of Quarto 1 of Henry Porter's play as his textual basis he provides a long series of helpful explanatory notes on difficult words and phrases. The natural sequence would be for Bowers to publish a new edition of the play, which is needed.

The chief feature in John Elson's *Studies in the King John Plays* (*A.M.S.*) is some new light thrown on the sources of *The Troublesome Raigne of King John* (1591). The anonymous author, it has been held, drew his material mainly from Holinshed. Elson suggests that he was considerably indebted to Foxe's *Actes and Monuments*. The scene in which Pandulph excommunicates John and bids Philip of France make war upon him is verbally more reminiscent of Foxe's account than of Holinshed's. So too is the poisoning of the King by a monk, which in early editions of Foxe is also illustrated in a panel of a woodcut with the words in a caption, 'Wassail my lige', the word 'wassail' being repeated in *The Troublesome Raigne*.

Other probable debts of the anonymous playwright to Bale's *Kyng Johan* and to Polydore Vergil's Chronicle, *Anglica Historia*, are discussed in some detail.

Harold Jenkins discusses *Readings in the Manuscript of 'Sir Thomas More'* (*M.L.R.*, Oct.) and proposes two corrections in the scene in which the rebels are brought to execution (Sc. VII in

W. W. Greg's Malone Society edition). The first is in fol. 11a, a marginal interpolation opposite ll. 647–58, in hand B. The clown begs that as Lincoln has been hanged first, and Doll will follow, he may not be hanged at all. Dyce read the end of the Sheriff's reply as 'you must hange the foly', and as this does not make sense inserted [for] between 'hange' and 'the'. Greg followed Dyce's reading, with the addition of a final *e* in foly.

Jenkins now claims that the first letter in what has been read as 'the foly' is not *t* but *c* and that the correct version is the one word 'chefely'. The clown, instead of being let off, is to hang as the principal offender, having opened the gates of the Counter prison. Jenkins does not add an *e* after *y*, as he considers there is only a thickening of ink.

In l. 722 Dyce read 'such trayterous acts / . . . / maime your deare countrie with a publique wounde'. This makes, as Jenkins says, satisfactory sense, but thinks that 'arts' not 'acts' is the right reading.

Helena W. Baum's *The Satiric and the Didactic in Ben Jonson's Comedy*[2] is dated 1947 but apparently was only available for notice in this country in 1948. In the opening chapter she discusses the often contradictory views of Tudor and Stuart dramatists of what the didactic aim of poetry and of drama in especial, should be. She then deals with Jonson's own conception which starts from his 'belief in the high function and the intellectual content of poetry'. Thus he offers his audience 'material which deals with intellectual and social standards rather than religious or more moral rules'. In an unexpected comparison, she likens his attitude towards his art to that of Shelley.

Miss Baum then turns to the objects of Jonson's comic satire. She singles out Avarice and Lust as the two major objects of his attack. After them she groups Drunkenness, Witchcraft or the pretence of supernatural powers, and Puritans in their different varieties. All this is illustrated in detail from Ben's plays in relation to the historical background, and in comparison with the treatment by other dramatists.

In the last and most significant chapters, Miss Baum seeks to

[2] *The Satiric and the Didactic in Ben Jonson's Comedy*, by Helena Watts Baum. Chapel Hill: Univ. of North Carolina Press and O.U.P. pp. vii + 192. 20*s*.

trace the development of Jonson's dramatic technique from its immature beginnings in *The Case is Altered* through its different phases till in *Volpone* he succeeds in fusing perfectly 'heavy satire, serious content, and comedy'. *The Alchemist* and *Bartholomew Fair* are on the same high level. Miss Baum's is a scholarly and thoughtful study, though it is somewhat overloaded by the plenitude of references in the notes.

In last year's volume, xxviii, of *Y.W.*, p. 152, there was a notice of H. D. Gray's *The Chamberlain's Men and 'The Poetaster'* (*M.L.R.*, April 1947) in which among his identifications of actors satirized by Jonson he proposed Shakespeare for Aesop. It was said in the notice that this would not readily be believed. Now in *A Modern Fable of Aesop* (*M.L.R.*, July) Percy Simpson rejects Gray's view and gives support to T. W. Baldwin's earlier (1927) identification of Aesop with Heminges. Simpson notes that the 1602 quarto of *Poetaster* has 'Father *Aesope*' suggesting an elderly man, which would fit Heminges.

Gray had suggested that Jonson was attacking Shakespeare because he had prevented *Cynthia's Revels* from being performed at Court. Simpson expresses regret that in vol. i of the Oxford *Jonson* it was stated that there was no evidence that *Cynthia's Revels* was performed at Court. He is now convinced that the warrant of 6 January 1601, for a payment of £5 to the Master of the Children of the Chapel for 'a showe with musicke and speciall songes', refers to a Court performance of this play. Aesop is twice called a 'politician' in *Poetaster*, and Simpson explains that this has nothing to do with politics, but was a term used of an actor who carried on transactions on behalf of the company with outside persons. This would apply to Heminges who was payee for the Chamberlain's Men from 1599 to 1616. Finally Jonson's description of Shakespeare as of 'an open and free nature' in *Discoveries* cannot tally with that of Aesop as 'a sycophant-like slave'.

From the problem of identifying flesh-and-blood beings in *Poetaster* transition may be made to A. H. Gilbert's analysis of *The Symbolic Persons in the Masques of Ben Jonson*.[3] As these

[3] *The Symbolic Persons in the Masques of Ben Jonson*, by Allan H. Gilbert. Durham, North Carolina: Duke Univ. Press. pp. xi+297+72 illustrations. $6.00.

masques present difficulties to-day because 'much of their value depends on vanished spectacle', this volume by describing and illustrating the characters, is intended to help readers to 'reconstruct for themselves the evanescent allegories of the Stuart court'. Jonson's symbolical figures may be 'hieroglyphics', without a motto, 'impresas' with one, or 'emblems', usually with verses of moral comment, or a mixture of these.

His allegorical presentations of virtues and vices followed largely the modes in the *Iconologia* of Cesare Ripa, first published in Rome in 1593, and of which the illustrated edition of 1603 may have reached him in 1604 and was certainly in his hands in 1608. For his symbolism of classical deities he was mainly indebted to L. J. Gyraldus's *De Deis Gentium* and the popular *Mythologiae* of Natalis Comes, both mentioned in his notes, and probably V. Cartari's *Le Imagini dei Dei degli Antichi* which had been translated into both Latin and English. For classical antiquities in general he turned chiefly to a handbook by J. Rosinus also mentioned in his notes. Gilbert maintains that if Jonson has been found to be less erudite than was believed till recently, this only means that 'he was primarily a poet, not a scholar'. He also meant the masque to be an entertainment of moral and intellectual profit, not merely of amusement. Gilbert suggests that this may have led to his breach with Inigo Jones.

The introduction is followed by an alphabetical list in 228 pages of the allegorical, mythological, and historical persons in the masques and entertainments. The descriptions are remarkably comprehensive both of the attributes and costumes of the persons, accompanied by notes on the performers, when known, as in *The Masque of Blackness*. Perhaps it was less necessary to include in the list people merely mentioned. Thus it seems odd to find Mary Ambree, described in *The Fortunate Isles*, between Ambition and Amorphus; and the twelve lines on Elinor Rumming in the same masque scarcely required the quotation of over eighty lines from Skelton's poem. But Gilbert has assembled here very much that will be of value to students of Jonson. And he doubtless would be the first to recognize that even more helpful illumination can be gathered from the splendid series of illustrations that he has brought together from Harrison's *Arches of Triumph*, Ripa's *Iconologia*, the publications mentioned above of Rosinus, Cartari and Comes, and other sources.

Another transition from persons either real or symbolic may be made to A. H. Sackton's *Rhetoric as a Dramatic Language in Ben Jonson.*[4] His starting point is that 'an Elizabethan play may be approached most profitably, not as a study in human character or as an expression of an individual philosophy, but as a dramatic poem. Such an approach involves in the first place a study of language in which a play is given form.' Sackton claims that in Jonson's case an approach through his language is peculiarly relevant, as 'his *dramatis personae* are often conscious of their own language or they comment on the language of other characters'. Both Coleridge and T. S. Eliot have observed that Jonson deals with the surface of life, the world of appearance. 'The language of this world is the language of rhetoric. Rhetoric, used rather to impress the hearer than to express genuine or deep feeling, is the language of appearance.' Sackton discusses the tradition of rhetoric in England from the medieval period and the modifications that it went through in the Renaissance. As used by Jonson it specially served the purpose of dramatic irony.

From these more general considerations Sackton proceeds to illustrate what he calls the nature and use of jargon first in Jonson's earlier plays and then in those of his maturity. 'Jargon' is perhaps not the happiest word for those multifarious terms of art of which Ben is such a master. But Sackton's detailed analysis of their use is illuminating. So too is the contrast that he draws between the place of Hyperbole in Jonson's plays, and in those of Kyd, Marlowe and Shakespeare. In the limits of a *Y.W.* notice one can only refer readers to his book.

In *The Genesis of Jonson's 'Epicoene'* (*N. & Q.*, 7 Feb.) A. D. calls attention to a tale in the *Satyrus Peregrinans* included in a volume of satires by William Rankins (1598), who was in the service of Henslowe. A serving-man tells how his master 'was enamour'd of a players boy' and how 'certaine sharkers that upon him fed' dressed the boy up in woman's attire, and persuaded the gentleman that she was the daughter and heiress of a knight. A.D. suggests that Jonson may have found here the hint for his *Epicoene*. Other points in Rankins's satire may have suggested the figure of Sir John Daw.

[4] *Rhetoric as a Dramatic Language in Ben Jonson*, by Alexander H. Sackton. Columbia Univ. Press and O.U.P. pp. x+182. 14*s*.

In *A Topical Reference in 'The Alchemist'* (*A.M.S.*) C. J. Sisson shows from a case in the Chancery Records, N.W.—Feb. 1609–10, that the Dapper scenes 'are an exact reflection of what actually occurred' shortly before the play was acted. A wealthy 'phantasticall' young man, Thomas Rogers, was promised by a miscreant Greene that he should be introduced to the Queen of Fairies, and should marry her. A condition was that he was to pay Greene five or six pounds in gold to be offered to the Fairies, just as Dapper was to bestow 'some twenty nobles 'mong her Grace's servants'. In each case the sum was paid.

The posthumous volume of the lamented Harold Child's collected *Essays and Reflections*[5] included three Jacobean dramatists, 'The Triumph of Ben Jonson', 'Thomas Dekker and the Underdog', and 'John Fletcher'. But the first two essays are mainly concerned with Ben's poems and Dekker's pamphlets and lyrics. That on Fletcher was a study of his uncollaborated plays on the tercentenary of his death. *The Faithful Shepherdess* is singled out as 'one of the few immediately unsuccessful things that he ever wrote and perhaps the best'. Not *Valentinian* but *Bonduca* is recognized as rising to true tragic rank. Among the tragi-comedies Child gives first place to the *Humorous Lieutenant* and among the comedies *Monsieur Thomas*. 'As craftsman he can do whatever he has a mind to do.' And in his 'lissom line' he invented 'an instrument by which his hand can be traced, almost for certain, wherever it lit'.

J. D. Jump has rendered a valuable service to scholarship by his elaborate edition in the 'Liverpool English Texts and Studies' series of *Rollo Duke of Normandy or The Bloody Brother*.[6] Though not a play of first-class quality, melodramatic rather than truly tragic, it is notable for the riddle of its authorship, and for its long continued success on the stage. It was entered on the Stationers' Register, 4 October 1639, as by 'J.B.', and in the first quarto published in the same year as by 'B.J.F.'. These enigmatic initials were replaced in the second quarto, 1640, by 'John Fletcher'. The mixture of styles in the play suggests however more than one hand, and Jump in a careful analysis, and on the basis of parallel passages and metrical

[5] See above, p. 22.

[6] *Rollo Duke of Normandy or The Bloody Brother*. Ed. by J. D. Jump. Univ. Press of Liverpool and Hodder & Stoughton. pp. xxxiv + 197. 15*s*.

statistics, claims Massinger, Chapman and Jonson as collaborators with Fletcher. This attribution certainly carries more weight than some other names that have been suggested. Jump gives a detailed bibliographical account of the two quartos of 1639 and 1640. In both of them corrections were made while the sheets were passing through the press. The text of the play in the 1679 'Beaumont and Fletcher' was printed almost exactly from the first quarto in its corrected state and has no independent authority. Jump gives several reasons which have led him to conclude that Quarto 2 was derived from 'a prompt-book or a manuscript in the direct line of descent from a prompt-book'. He has therefore made it the basis of his edition rather than the more 'literary' Quarto 1. In his very full textual apparatus all variants are recorded.

The plot has its main source in Herodian's story of the two brothers Antoninus and Geta, to which have been added some borrowings from Dio's Roman history and Seneca's *Thebais*. Jump also finds suggestions from Gentillet's *Contre-Machiavelli*. Among the important variations from Herodian are the transfer of the action to Normandy, the addition of a major new character, Edith, and the development from slight hints of comic scenes. On one of these, introducing a group of cheating astrologers (IV, ii), Jump's notes testify to the thoroughness of his commentary. In the final scene (V, ii) another instance is his discussion of the song, 'Take, oh, take those lips away' of which the first stanza appears in *Measure for Measure*. Jump's edition will help readers to-day to understand why the play was a favourite on the stage from the sixteen-twenties till early in the eighteenth century, and was even presented at the Cockpit in 1648 till the soldiers of the Puritan régime arrested the actors in the middle of the performance.

In *Twenty Good-Nights—'The Knight of the Burning Pestle'* and Middleton's *'Family of Love'* (*M.L.N.*, April)—Baldwin Maxwell claims that the couplet in Beaumont's play, II, i, 69–70:

> *Good-night, twenty good-nights and twenty more*
> *And twenty more good-nights—that makes three score,*

is not a parody of the parting between Romeo and Juliet in the garden scene but of that between Maria and Geraldine in Act III of *The Family of Love*, where she cries: 'Then twenty times adieu.' Maxwell maintains further that Beaumont parodies also the scene

in *The Family of Love* where Geraldine secretes himself in a trunk to gain access to Maria and when he rises out of it, she first takes him to be a spirit, till he assures her that he is her 'truest' friend. So in *The Knight of the Burning Pestle* Jasper appears from a coffin to Luce, who thinks him to be the 'shadow' of her lover, till she realizes that he is her 'truest, truest, truest friend'. The verbal repetition here cannot be merely accidental.

James E. Savage discusses *The Date of Beaumont and Fletcher's 'Cupid's Revenge'* (*E.L.H.*, Dec.), which he would assign to 1607 or 1608. The play contains these lines:

> *Would I had gin an 100 pound for a tolleration*
> *That I might but use my conscience in mine*
> *Owne house.*

In 1606 two Acts were passed against Popish recusants which gave the King the right, instead of imposing a fine of £20 per month, to seize personal and two-thirds of the real estate of the offender. In a list of lands forfeited and granted to some favourite is the name of 'John Beaumont, Leicestershire', whom Savage identifies as elder brother of Francis Beaumont. If he had given a bribe for a 'tolleration' John would have escaped more easily, and while the matter was still recent, Francis presumably penned these lines Savage seeks to support his dating by two other less striking references in the play. He admits that if it is accepted it would place. *Cupid's Revenge* before instead of after *Philaster*, as has been usually assumed.

In *'Rule a Wife and Have a Wife' and 'El Sagaz Estacio'* (*R.E.S.*, July), Edward M. Wilson indicates a new Spanish source for the main plot of Fletcher's play. The underplot is derived from a French translation of Cervantes's novel *El Casamiento engañoso* and it has been thought that this may also have furnished hints for the main plot. Wilson now, however, seeks to prove that this was founded on A. J. de Salas Barbadillo's *El sagaz Estacio marido examinado*. The first known edition of this novel was published in 1620: a French translation appeared in 1634, but as the play dates from 1624 Fletcher, if he used *El sagaz Estacio*, must have read it in Spanish. The author called it a 'comedia en prosa': it was a novel in dialogue form.

Wilson gives an analysis of its main plot in which Doña Marcela, a courtesan, corresponds to Fletcher's Margarita, Estacio to Leon and Don Pedro partly to the Duke of Medina. The resemblances between some of the situations and speeches in the two works are shown by Wilson to be so striking that they can scarcely be accidental. He gives his preference to the Spanish dialogue-novel because it is not till the end that the true nature of the apparent wittol, Estacio, is revealed though in various ways it has been implied, while in the English play this takes place with Leon in Act III, and what follows is necessarily an anti-climax. Wilson also considers *El sagaz Estacio* the superior in subtlety and moral tone.

As a supplement to the above may be noted Wilson's further article *Did John Fletcher read Spanish?* (*P.Q.*, April). He admits that for some of his plays, e.g. *The Spanish Curate* and *The Double Marriage*, Fletcher made use of translations and that Spanish names are frequently mis-spelt. But in addition to *Rule a Wife and Have a Wife*, two other plays, *The Island Princess* and *The Chances*, in some of their details quoted by Wilson, give evidence of being directly derived from the Spanish texts of novels by B. L. de Argensola and Cervantes.

Donald J. Rules contributes a detailed survey of *Beaumont and Fletcher on the London Stage, 1776–1833* to *P.M.L.A.* (Dec.). He divides these years into three periods during which the plays of the two dramatists fared for the better or the worse. The first period was 1776–90, near the beginning of which George Colman brought out in 1778 his ten-volume edition of their works. In the same year *The Little French Lawyer* was revived in a two-act prose version, and it was followed by *Bonduca*, *The Pilgrim*, *Philaster* and other plays, in adapted forms, nine in all. The movement received an impetus from the antiquarian tastes of J. P. Kemble. In the second period, 1790–1810, there was a sharp decline in interest in Beaumont and Fletcher on the stage, for there were only three revivals of *The Humorous Lieutenant*, *Philaster* and *Bonduca*, none of which was successful. They could not compete with the Shakespearian productions at Drury Lane and Covent Garden. The years 1811–33 were more favourable to the two dramatists, beginning in October 1811 with a successful revival of *The Spanish Curate*, adapted under the title of *The Kiss*. In 1815 *The Pilgrim* was produced at Drury Lane, in the form of a light opera,

entitled *The Noble Outlaw*. In December in the same year Kean had a triumph in a slightly altered version of *The Beggars' Bush*. Another well-received production was a musical setting in February 1821 of *The Chances* as *Don John*.

Apart from this *The Chances* and *Rule a Wife and Have a Wife* in altered versions remained in the theatrical repertory during the whole three periods from 1776 to 1833, and Rules devotes the later part of his article to a discussion of this singular feature.

In *Webster and Raleigh* (*N. & Q.*, 2 Oct.), D. P. V. Akrigg suggests a topical reference in *The White Devil*, III, ii, 93–5:

> *Those brittle evidences of law*
> *Which forfait all a wretched mans estate*
> *For leaving out one sillable,*

Raleigh had made over to his wife during Elizabeth's reign his estate of Sherborne. The clerk omitted from the deed of transfer the words 'shall and will from henceforth stand and be thereof seized'. The Court of Exchequer therefore, in 1608, invalidated the conveyance of the estate, which passed to the Crown. James wished to bestow it on his favourite, Carr, but was prevented from doing so until after the death of Prince Henry in 1612. *The White Devil* was published in that year and Akrigg thinks that the lines quoted above refer to this notorious transaction.

Akrigg further, in *A Phrase in Webster* (*N. & Q.*, 16 Oct.) suggests that Bosola's cry in *The Duchess of Malfi*, IV, ii, 326, 'oft my painted honour', means 'deceptive honour', i.e. his hypocritical pretence of love for Ferdinand.

In *A Correction in Webster* (*N. & Q.*, 10 July), J. C. Maxwell proposes that in *The Duchess of Malfi*, I, i, 197–8:

> *She held it lesse vaine-glory to talke much*
> *Then your pennance, to heare her*

'your' should be changed to 'you'.

Middleton's *The Witch* has been edited from MS. Malone 12 in the Bodleian as a Malone Society reprint.[7] The editors describe the MS. in the hand of Ralph Crane presented by the dramatist

[7] Thomas Middleton's *The Witch*, ed. by W. W. Greg and F. P. Wilson. pp. xv+94+4 facsimiles, 1948 (1950).

to Thomas Holmes, and list its successive owners. They incline to a date, 1609 or 1610, for the composition of the play and to 1624 or 1625 for Crane's transcript. They give a short account of the printed editions of the play from Isaac Reed's in 1778 to that by L. Drees and H. de Vocht at Louvain (1945). With regard to the two songs, 'Come away' and 'Black Spirits', of which only the titles appear in the first folio *Macbeth*, and of which the full texts are given in Davenant's 1674 version of the play and in *The Witch*, the Malone editors think it more likely that 'the Duke of York's men were in possession of some stage-copy of *Macbeth* than that they derived those lines from a manuscript of *The Witch*'. They point out that not sufficient recognition has yet been made of Middleton's debt as a source to Scot's *Discovery of Witchcraft*. This edition with its critical apparatus will rank among the most valuable of the Malone Society's contributions.

Gerald J. Eberle discusses *Dekker's Part in 'The Familie of Love'* (*A.M.S.*). Neither the Stationers' Register nor the title-page of the play mentions an author. The earliest attribution of it to Middleton is in 1656 in Archer's catalogue appended to *The Old Law*. From an examination of the vocabulary, versification, and other points Eberle makes a good case for Dekker having a hand in the play. He analyses it, scene by scene, assigning what seems to him to be the respective shares of the collaborators. His general conclusion is that the play 'as we know it, is a revision by Dekker and Middleton of an early play written by Middleton with considerable help by Dekker'. He agrees with R. C. Bald in dating the play originally in 1602 and the revision in 1606 or 1607.

Daniel Dodson analyses the character of *Middleton's Livia in 'Women Beware Women'* (*P.Q.*, Oct.). The chief new contribution that he makes to the problem is his claim that Livia's speeches indicate a more than sisterly affection for her brother Hippolito and that this goes far to explain her deceitful conduct to her niece. Isabella. She gets 'release from her incestuous passion by the fruition of the Isabella-Hippolito relationship'. After further acting as a bawd between the Duke and Bianca she herself becomes suddenly enamoured of the latter's youthful husband. 'From the imperturbability of the realist she passes to the vulnerability of Middleton's unrealists.'

Baldwin Maxwell discusses the date of *Middleton's 'The Phoenix'* (*A.M.S.*). He draws attention to a hitherto unnoticed topical reference in Act III, i, to a payment 'with Irish money'. The allusion is to 'the debased coin with which the English sought to flood Ireland about the middle of 1601', for the benefit of the English exchequer. The attempt to enforce its use caused so much discontent, especially among the English soldiers serving in Ireland, that on 3 December 1603 the currency was restored to its former value. Middleton's reference, Maxwell holds, would be most apt during the first three quarters of 1603 when the protests against the plan were loudest.

The Phoenix also contains two jests about 'Knights' as contrasted with 'gentlemen'—a satirical allusion to King James's prodigal creation of Knights after his accession, which also occurs in a letter of Philip Gawdy, 7 August 1603. Maxwell's conclusion is that *The Phoenix* was composed between June and December 1603, and that it forms the transition between *Blurt, Master Constable*, and Middleton's comedies of London life.

Peter Ure in *The 'Deformed Mistress' theme and the Platonic Convention* (*N. & Q.*, 26 June), adopting the title of a poem by Suckling, comments upon the dramatic treatment of the preference for ugly women in its relation to the Platonic love cult fashionable in the Caroline Court. This finds its chief expression in some of the plays of James Shirley written between 1632 and his visit to Dublin in 1636, above all in *The Duke's Mistress*. In its sub-plot the young gallant Horatio is faced with the choice between the two 'matchless toads' Fiametta and Scolopendra, and declares

> *Mine's a Platonic love; give me the soul,*
> *I care not what coarse flesh and blood enshrine it.*

This may be satirical but he gives other motives for his 'humour' as he calls it.

In *Two Late Dramatic Versions of the Slandered Bride Theme* (*A.M.S.*), T. M. Parrott discusses *The Partial Law* and *The Law of Lombardy*. Both plays appear to have their source in the Ariodante-Genevra episode in the *Orlando Furioso*, in which a lover is deceived into believing that his affianced mistress is unchaste. Shakespeare when he showed Claudio thus deluded about

Hero in *Much Ado* followed, at first or second hand, not Ariosto but Bandello. Of *The Partial Law*, discovered by Bertram Dobell, and published by him in a limited edition in 1908, there are few copies in America and Parrott gives a detailed summary of it. He assigns it to the reign of Charles I, and finds that the earlier part of the play, where the author follows Ariosto more closely, is superior to its close with 'a denouement of the tragi-comic type, packed with disguises and surprises'. Parrott gives the preference on the whole, in spite of its sentimental and moralizing speeches, to *The Law of Lombardy*, by the Irish dramatist Robert Jephson, produced at Drury Lane on 8 February 1779, and revived in 1789 with Mrs. Siddons in the heroine's part.

G. E. Bentley in *Randolph's 'Praeludium' and the Salisbury Court Theatre* (*A.M.S.*) brings together evidence for identifying the occasion for which this dramatic dialogue was prepared. It is written on two sheets in B.M. Add. MS. 37425, one of which is endorsed in Edward Hyde's hand, 'T. Randall [a variant of Randolph] after ye last Plague'. Bentley shows that this dialogue between 'Gentleman' and 'Histrio' was intended as a prologue, not to a Cambridge production, but to a professional performance in a London theatre.

Prynne in *Histriomastix* notes that 'in the first play that was acted in the new erected Playhouse' a 'companie of Puritans and Precisians' spoke against stage-plays. The Salisbury Court theatre was the only one erected in London between 1617 and 1642, in 1629. In Randolph's *The Muses' Looking-Glass*, two Puritans, Master Bird and Mistress Flowerdew, inveigh against actors and plays, and this piece, licensed for the Children of the King's Revels, would fit Prynne's description.

The point of the first fifty lines of the *Praeludium* which Bentley quotes, is that the players are half starved because they have been unable to act for a long time, and the gentlemen have seen nothing of them. Histrio declares that six actors have had to live on the proceeds of a sale of a pair of silk stockings from June to October. This fits in with the closing of the theatres from 14 April to 12 November 1630 owing to the plague, and with Hyde's endorsement on the MS. of the *Praeludium*, which Bentley thus infers was written as an introduction to the first play at Salisbury Court after the long inhibition, on 12 or 13 November 1630.

IX

THE ELIZABETHAN PERIOD: POETRY AND PROSE

I. THE LATER TUDOR PERIOD

By ARNOLD DAVENPORT

THERE are rather fewer books than usual to be noticed this year. The bulk of the work in 1948 has appeared in the form of articles and notes. In the following survey, publications on general topics are noticed first; then a few studies of manuscript material; and the remaining articles are grouped as far as possible according to their subjects, and presented in roughly chronological order.

Bruce Pattison's study[1] of the relations in the Renaissance of lyric and vocal music approaches the subject from the musical side and takes for granted that the reader has some knowledge of the technicalities of music; but it is full of ideas which the purely literary reader will find illuminating. It enters into so many fields that it is not easy to give an adequate description of its contents. The first chapter discusses and illustrates the prestige of music in the Renaissance and the almost universal practice of the art in Elizabethan England; the second points out that poetry was, from the earliest times, inseparable from singing and chanting; the third traces the clear emergence, by the end of the sixteenth century, of independent professional poets and professional musicians. The fourth chapter considers the social and critical reasons why, in the Elizabethan age, the two distinct arts came together in a conscious, creative and progressive collaboration. Here there are some suggestive comments about the influence of music on the poetry and the critical theory of the 'new poets' surrounding Sidney. An interesting suggestion is that a theory about the supposed emotional power of ancient Greek music was one of the forces behind the attempt to impose classical quantitative metres upon English verse.

[1] *Music and Poetry of the English Renaissance*, by Bruce Pattison. Methuen. pp. ix+220. 18*s*.

The discussion (chapters v to vii) of the development of musical and poetic forms pursues a complex argument, but the conclusions may perhaps be summarized, very roughly, as follows. Stanza-patterns and literary lyric forms developed under the control of the purely musical structure of contemporary tune-patterns, and even when the literary forms became autonomous, the poets were, to the end of the sixteenth century, still influenced by the expectation that their verses were going to be set to music. The madrigal gave composers, led by those of the Netherlands and Italy, opportunities to pioneer in new fields of musical form and expressiveness; but after a period in which both words and music were important, the words became subordinate, and the music so self-sufficient that it was often performed as instrumental music. This led poets to turn their attention to the Air—a solo melody with instrumental accompaniment. Native folk-song and popular tunes had a much greater influence on the Air than they had on the sophisticated counterpoint of the European madrigal. At this point Pattison has some valuable remarks on the work, practical and theoretical, of Thomas Campion.

Chapter viii, dealing with the effects of musical influence on Elizabethan lyric, is particularly important. It is pointed out that the lyrist 'had to create verses that were effective when sung. He worked not only within the literary conventions of his time but within the limitations of contemporary musical technique.' Pattison then discusses the content and the verse-technique of the Elizabethan lyric from this point of view and warns us not to judge the Elizabethan song by standards suitable only for the later 'literary' lyric. A chapter on the popular tunes used for broadside ballads and for dances contains much information useful to the student of popular and dramatic Elizabethan literature. In a final chapter, the divergence of lyric and music is traced, and it is shown that after Donne the gulf widens. 'Poetry was exploiting speech rhythm, and music was perfecting its own formal principles. . . . Changes in social custom, and the bad luck that few of the Augustan poets knew much about music, accentuated the divorce.'

The main purpose of Delattre's treatise on Elizabethan songs[2] is to define and emphasize the importance of national and popular

[2] *Les Chansons élizabéthaines*, by F. Delattre and C. Chemin. Bibliothèque des Langues Modernes, No. 2, Didier, Paris. pp. 459.

elements in the songs of the lutanists, which in their turn exercised an influence on later English lyric. The study covers much the same ground, and utilizes much the same material as Pattison's book, but the two are usefully complementary rather than overlapping. Delattre makes a wider and more detailed survey and approaches the songs from the literary rather than the musical side. He begins by pointing out that the pastoralism of the Elizabethan lyric, however deeply it draws on foreign inspiration, is constantly being vitalized by a fresh and spontaneous delight in nature which can be traced back, as a characteristic of English verse, to Chaucer and beyond. Five well-written and substantial chapters then deal with the popular songs of the people, the anthologies of lyrics, the songbooks, the songs in the novels, and the use of song in the drama. A section of thirty pages is devoted to Shakespeare's songs. In his concluding pages Delattre defines the Elizabethan song as the product of a craftsmanship, often perfect, directed to the simple, direct, but 'impersonal' expression of experiences common to all men; and he notes the development in the seventeenth century of a new school of lyrists, following Donne, who turned from the melody and easy impersonal grace of the lutanists and strove to seize and record the unique emotional experience of the individual.

The second half of the volume is an anthology of Elizabethan lyrics. This is designed, very successfully, as a representative selection of the best examples, and rightly contains little that is unfamiliar. A line-for-line translation by Camille Chemin into 'une prose rythmée' is given on the page facing the English text. The versions strike an English reader as sensitive and delicate. It is both fascinating and instructive to read these familiar lyrics through French eyes.

In connexion with these studies of Elizabethan lyric should be mentioned *English Metre Once More* (*P.M.L.A.*, March) by Evelyn H. Scholl. This is a study of the relationship between the musical and the verbal rhythms of the songs of the lutanists, and is primarily intended to support a theory that English metre is a system of 'equal times'. There are some interesting examples in which the musical setting throws light on the way an Elizabethan read the words.

Lawrence Babb's judicious paper *On the Nature of Elizabethan*

Psychological Literature (*A.M.S.*) makes some important points. The Renaissance writer on the mental and emotional nature of man was not a scientist in the modern sense. He was, rather, a scholar collecting and selecting from earlier authorities. Nor was he concerned with establishing fact for its own sake. His fundamental aim, even when he was writing a medical book on diet, was a moral one; and his endeavour was to help his reader to live the good life. It was generally accepted that the good life was possible only if the rational soul of man, seconded by the will, controlled his sensitive soul which comprised the faculties of sensation, motion and emotion, and his vegetable soul which directed the humbler physiological processes. Since the writers aimed at producing this self-control in their readers, they did not despise the arts of persuasion. 'During the Renaissance there was no distinction between the literature of knowledge and the literature of power.' Facts and principles were valued for their moral usefulness, not for their scientific accuracy or logical consistency.

Knowledge of these writings is helpful to the study of Elizabethan drama. They illuminate the ethical assumptions and the moral judgments taken for granted by the playwrights and their audiences; and, used with judgment and tact, and not imposed rigidly, the psychological doctrines of the age may be usefully applied in the study of the characters in the plays.

Kathrine Koller suggests that the plain colloquial prose of the Elizabethan Puritan preachers, and the vivid, direct dialogue and narrative in the popular books of edification can be regarded as 'the germ of the moral, middle-class fiction from which grew the great eighteenth-century novel'. She claims, therefore, that *The Puritan Preacher's Contribution to Fiction* (*H.L.Q.*, Aug.), particularly to the fiction of Bunyan and Defoe, deserves more recognition than it has usually received. (See also p. 205.)

In the hope of finding evidence to prove or disprove the view that a pessimistic temper developed in the early seventeenth century in England, Theodore Spencer considers the literary portrayals of *The Elizabethan Malcontent* (*A.M.S.*). He points out that there was a long medieval tradition of dissatisfaction with life in this world, and makes the interesting suggestion that the new vitality of Tudor English gave new vividness to the old common-

places and so produces the impression of a new melancholy. He distinguishes five types of melancholic in Elizabethan literature: the naturally melancholic; the diseased melancholic; the artificial melancholic, whose discontent is almost a social grace; the malcontent, who is ready for mischief because he is, or conceives himself to be, deprived of his due place in society; and the satiric ranter. These types are useful classifications to keep in mind, but of course, as Spencer insists, they merge into one another and may be found interfused in any given character. Hamlet, for instance, while mainly melancholic, has in him elements of the malcontent and even of the satiric railer.

Turning to his original question, Spencer decides that no assured answer can be given. He suggests, however, that life in the Court tended to breed feelings of frustration and malcontentedness and concludes that the popularity in literature of the malcontent character reflects 'a new and darker view of experience' in the early seventeenth century 'than was normal in the earlier sixteenth century'.

Some Notes on Authors and Patrons in Tudor and Stuart Times by F. P. Wilson (*A.M.S.*) are important to social historians and to students of Elizabethan satire. In earlier periods, private patrons and the monasteries had more or less sufficed to maintain writers and scholars; but the disappearance of the monasteries and the appearance of a vastly increased number of writers made the economic position of authors and poor graduates very precarious. Unless they were very lucky their prospects were at best insecure and at worst desperate. A writer could not hope to live securely on what his bookseller paid him: forty shillings was the normal payment for a pamphlet, and there was no author's copyright. He might hope to obtain a further forty shillings from the patron to whom he dedicated his book, and it was tempting to dedicate the same book to more than one patron. Occasionally this was done honestly and openly: there are a few examples of printed dedications with a blank space left for the insertion of the patron's name in manuscript. But there were cases of dishonest multiple dedication; and some needy writers went so far as to issue with a new title-page old writings of their own, or even the writings of other men, and so solicit new dedication fees. The facts that Wilson points out explain many satiric allusions to plagiarists and dedicators.

Virgil B. Heltzel studies an example of patronage and surveys (*H.L.Q.*, Feb.) the activity of *Sir Thomas Egerton as Patron* of several Elizabethan clergymen, scholars and men of letters. In a further note on *Sir Thomas Egerton and William Lambard* (ibid.) he prints two letters from Lambard to Egerton.

An essay on *Elizabethan Military Books* (*A.M.S.*) by Thomas M. Spaulding may be mentioned here although it will interest the military historian rather than the student of literature.

William H. Bond writes on *The Cornwallis-Lysons Manuscript and the Poems of John Bentley* (*A.M.S.*). The second part of the manuscript (now Folger MS. 1. 112) contains twenty-six poems, about half of them by unidentified authors, and the rest by various well-known poets. These are written by one hand. From a study of the poems, Bond is able to show that the collection was made between 1590 and 1600, and probably earlier rather than later in the decade. This date is consistent with the handwriting and the paper. Five pages in the first part of the manuscript are in a different hand. These contain seven poems, apparently in the author's own hand, signed with the name John Bentley. It is not known who he was, but he appears not to be the actor John Bentley who died in 1585. At least, the actor's signature to his will is quite unlike the signatures in the manuscript. The poems, which are printed as part of the article, are not, as Bond remarks, of outstanding quality; but there are passages, such as the end of poem number three, which rise above mediocrity.

Curt F. Bühler also studies manuscripts of *Four Elizabethan Poems* (*A.M.S.*). A leaf in a volume of the 'Rulers of England' series in the Pierpont Morgan Library, contains a new version of Marlowe's *Passionate Shepherd* and of the *Reply* generally attributed to Sir Walter Ralegh. Both poems in this version differ from all texts hitherto known, having fewer stanzas, differing rhyme-words, and numerous variant readings. On the verso of the leaf is the third poem. It is an allegory, in terms of the card-game Primero, of French political affairs. From internal evidence Bühler shows that this poem was almost certainly composed in 1588, and he thinks the present manuscript could not have been written later than 1610. Another version of this poem is one of the twenty-six in the Cornwallis-Lysons manuscript mentioned above.

The last poem is a version in two stanzas of Campion's 'What if a day. . . .' This is the second earliest text, and it preserves the early state of the poem.

J. B. Whiting finds (*M.L.N.*, Dec.) the source of eleven proverbs in *John Maxwell's 'Sum Reasownes and Prowerbes'*, a manuscript compiled between 1584 and 1589. In his *Elizabethan Proverb Lore* M. P. Tilley failed to trace the provenance of these items. They are here shown to be from John Rolland's *Seuin Seages* (1578).

The *Notes on the Poems of John Stewart of Baldynneis* (*R.E.S.*, Jan.) by Matthew P. McDiarmid assign the manuscript to the date 1585–8. The poem 'Roland Furious' (*c.* 1576–84) is shown to be indebted to the *Roland Furieux* of Phillippe Desportes, and probably to one of the editions of that poem printed between 1576 and 1579. It is, however, made clear by the evidence adduced that Stewart relied mainly on Ariosto himself, and consulted Desportes only from time to time. The shorter poems in the manuscript show the influence of Desportes and du Bellay, but not of Ronsard; and there is no trace of any English influence. The second main poem, 'Ane Schersing Out of Trew Felicitie' (written *c.* 1585–6), is on a sacred theme and contrasts with the paganism of 'Roland Furious'. It was probably inspired by King James's preference for divine themes expressed in his *Essayes*, and it shows possible traces of a reading of Dante.

John Purves, in a letter (*R.E.S.*, p. 242), corrects McDiarmid's assumption that he denies Stewart's use of Ariosto, and refers to his own article dealing with the subject in *Italian Studies*, 1946, pp. 65–82.

Virgil B. Heltzel and Clyde Murley introduce and translate from Latin (*H.L.Q.*, Aug.) the manuscript of *Randall Hutchins' 'Of Spectres'* (*c. 1593*).

The first part of *Robert Parsons' Essay on Atheism* by Ernest A. Strathmann (*A.M.S.*) clears up the relationships of Parsons' original edition of *The First Booke of the Christian Exercise, appertayning to resolution* (1582), his revised editions of 1585 and 1607, the unauthorized Catholic edition of 1584, and the Protes-

tant adaptations of the book (1584 and 1590). The second part summarizes the arguments Parsons uses to prove the existence and the justice of God and the truth of the Christian revelation. These arguments were not new, and in his third section Strathmann concludes that it was not the novelty but the skill of the argument, together with the clarity and force of the style, that made Parsons' book so popular and influential.

Sir Maurice Powicke contributes to *Essays and Studies*, new series, vol. i, an essay on *William Camden* in which he discusses Camden as a representative of a new kind of scholar: the learned layman, not attached to an academic society, 'who, with no private means and with no axe to grind, made the pursuit and balanced presentation of learning a profession in itself, an interest compatible with the performance of the daily task and maintained by preferment which did not impede it'. Though Camden's historical writings are now superseded, his *Britannia* was an important work. He was neither mere antiquarian nor mere annalist; 'he could use the conception of the unity of history as an instrument to shape his material'; he realized that all sources of information should be utilized and treated with cool, scholarly care for the truth; and though his interest was chiefly in British history, he approached his subject, not as a narrow specialism, but as a part of the whole field of learning. His simple and friendly style in Latin and English set an excellent example to antiquarians and allowed his writings to play their part in creating an informed and interested public to which later historians could appeal.

As usual, Spenser has received a good deal of attention. Leicester Bradner's book on *The Faerie Queene*[8] is the most extensive piece of work to be noticed this year. It aims at showing that the poet was not a dreamy writer of melodious verse and romantic unrealities but a man deeply concerned with the problems of his time and with the permanent human problems of social life and personal ethics. The book is designed for young students, and from internal evidence one supposes that it is based on a series of lectures to first-year undergraduates. They must be excellent lectures, but the touches and emphases calculated to arouse and keep the interest

[8] *Edmund Spenser and 'The Faerie Queene'*, by Leicester Bradner. Univ. of Chicago Press and C.U.P. pp. xi+190. 15*s*.

of an adolescent audience have not all been eliminated from the book. It will be a pity if these things put maturer readers off. There are many stimulating points of view expressed, and the clarity and vigour with which the main theme is treated should make the book welcome to the teacher and even to the Spenser scholar. As an introduction to Spenser it is scholarly without being overburdened with detail. Chapter ii is an account of Spenser's life with the main facts admirably stated, and most of the conjectures, but not all, properly labelled as conjectures. The third chapter deals with the *Calender*, touching on the form, the style, the topics and the characters of the poem, and indicating, but not entering deeply into, some of the problems connected with it. In chapters iv to vii analytical summary of the story of *The Faerie Queene* is used to bring out the structure and the moral bearing of the poem. The allegory of contemporary history is ignored as far as possible. This is deliberate: 'Knowledge of such matters adds considerably to the understanding of the poem on the part of an advanced student of literary history; it is of little value to a reader approaching Spenser for the first time.' That is true, of course; but one cannot help wondering whether the concentration on the moral allegory will not send the beginner to *The Faerie Queene* unprepared for the demands that long stretches of the poem make on him. Nevertheless, the enthusiasm of the writer is infectious, and his emphasis on the reality of the moral conflicts and difficulties that Spenser deals with should certainly give the young student a better start than 'the editorial material in his Freshman's anthology of literature'. A final chapter discusses Spenser as 'the poet of love' in *The Faerie Queene*, the sonnets, the hymns and the wedding odes.

A Spenser Note by W. J. B. Owen (*M.L.R.*, April) argues that the discrepancies between the description of *The Faerie Queene* in Spenser's letter to Ralegh and the actual form of the poem as printed in 1590 can be explained by supposing that Spenser intended to revise the poem during the printing and bring it into the shape indicated by the letter. This theory requires the assumption that Spenser was pressed for time as he read his proofs. He may have revised the beginning of Book I, but was at last so hurried that he not only abandoned revision but even lacked the time to rewrite the letter, which, however, he allowed to stand as an explanation of the opening of Book I.

There was an elaborate discussion in *T.L.S.* of *The Elfin Chronicle in 'The Faerie Queene'*, II, x, 70–6. It began with a letter from T. D. Kendrick (7 Feb.) suggesting identifications for each of the Elfin kings mentioned by Spenser. His identifications were challenged by Isabel E. Rathborne (24 April) who offered a different set. Replying, Kendrick rejected most of these (15 May) on the grounds that Spenser was playing fair and was not inventing data. He added further comments on peculiarities in Spenser's treatment of British history at *F.Q.* II, x, 10 and III, ix, 50–1. Katherine M. Buck suggested (19 June) that these Elfin emperors should be sought, not only in classical or British history, but also in Germanic and Celtic tradition, since the Elfs typify the spiritual, not the physical ancestry of Gloriana, and are figures of a symbolic and ideal nature. She added interesting details of parallels to the 'Glassy Sea' in Celtic tradition. Kenneth T. Dutfield dealt with the philological background of the names Spenser gave to the kings in the passage under discussion (26 June). Finally, Frances A. Yates suggested (3 July) that the solution should be sought in Foxe's account of the ecclesiastical history of pre-Saxon England in the *Acts and Monuments*, and that the Elfin kings should be interpreted as historical figures important because they foreshadowed the Tudor religious reforms.

In *Caesar's Sword (Faerie Queene II, x, 49; Love's Labour's Lost, V, ii, 615)* Homer Nearing Jr. offers (*M.L.N.*, June) the conjecture that the blade mentioned by the *Anonymi Chronicon Godstovianum* as being preserved in the Tower of London was, in the late sixteenth century, popularly supposed to be Caesar's sword.

A Boethian Parallel to F.Q.I., ii, 1, ll, 2–4 (*M.L.N.*, Dec.) is found by Merritt Y. Hughes in Boethius IV, Metrum vi.

Pursuing his work of identifying Spenser's shepherds in the *Calender*, Paul E. McLane supports the identification *Piers of Spenser's 'Shepheardes Calender' Dr. John Piers, Bishop of Salisbury* (*M.L.Q.*, March), noting that Spenser, when he was secretary to Bishop John Young, probably met John Piers. What is known of Piers's character tends to show that he was, like the Piers in the May eclogue, unworldly, ascetic and serious-minded. In the October eclogue Piers urges Cuddie to try the epic vein on the themes of Elisa and her favourite knight. It is suggested that

this is significant since John Piers was well-liked by Elizabeth and was on friendly terms with Leicester.

In *A Note on E.K.* (*S. in Ph.*, Jan.) Raymond Jenkins returns to a discussion by himself (*S.A.B.*, 1944, 147–60; 1945, 22-28, 82-94), D. T. Starnes (*S. in Ph.*, 1944, 181–200) and R. W. Mitchener (*S. in Ph.*, 1945, 183–90) on the identity of 'E.K.', the annotator of *The Shepheardes Calender* (see *Y.W.*, xxv, 117; xxvi, 122–3). He now reiterates the thesis that E.K. was, for all practical purposes, Spenser himself, and urges that the arguments from the mythological errors and grouped images common to E.K. and Spenser have not been adequately disposed of by Mitchener's article against the thesis.

The Embleme for December in the 'Shepheardes Calender' is lacking in the early editions. To fill the blank, Hughes, in his edition, supplied a Latin tag, but this is not strictly an emblem, as is noted (*M.L.N.*, March) by Allan H. Gilbert, who makes the suggestion that this missing emblem is the 'Merce non mercede' which, he conjectures, was by some misunderstanding printed at the end of the volume instead of at the end of the December eclogue where it was intended to go. Constance Miriam Syford, however, in a letter (ibid., June), disputes Gilbert's interpretation of 'Merce non mercede' as meaning 'worldly goods perish, but not fame, the reward of the poet'. She suggests, rather: 'I ask for generosity, pity (OF. merci, merce), not for reward', and thinks the emblem may have been printed at the end of the book because it was to serve both as Colin's emblem and as Spenser's own envoi.

Mother Hubberd's Ape (*M.L.N.*, March) is a detailed explanation by A. C. Judson of his reasons for accepting, in his *Life* of Spenser, the view that the Ape in *Mother Hubberd's Tale* is Jehan de Simier as representing his master, the Duke of Alençon. Spenser hated the possibility of a marriage between Elizabeth and Alençon and expressed his feelings in the *Tale*. In 1591 when the marriage was no longer a dangerous topic to refer to, Spenser published the poem with added passages attacking Burghley as the Fox. The article concludes with replies to objections that have been brought against this theory.

Ernest A. Strathmann continues his studies of Ralegh, writing this year about *Ralegh on Problems of Chronology* (*H.L.Q.*, Feb.).

After dealing with Ralegh's treatment of the chronological questions most discussed in the Renaissance, Strathmann points out that Ralegh tried to evolve 'the most reasonable narrative possible within the limits of Hebrew chronology' but also allowed himself to speculate freely within those limits, and in this way provides another 'illustration of the coexistence in one individual of sceptical tendencies and religious faith'.

Vincent Luciani shows in his article on *Ralegh's 'Discourse of War' and Machiavelli's 'Discorsi'* (*Mod. Phil.*, Nov.) that Ralegh took from Machiavelli some of the main ideas of his *Discourse* and at times paraphrased actual passages of the Italian. But Ralegh is not slavishly following Machiavelli. The close-knit organization of the material is Ralegh's: he assembles into his own argument ideas collected from various places in Machiavelli, and is independent enough to disagree on several important points.

Oriel Papers[4] by C. S. Emden should be mentioned in this chapter since the second essay maintains that Sir Walter Ralegh was the 'W. Rawley' whose name occurs in a list of members of Oriel College in 1572. Analysis of the probabilities suggests that Rawley entered the college in that year; and the fact that other names on the list are those of men known to be his close associates in later years supports the view that Rawley was Ralegh. Antony Wood must therefore be wrong in giving 1568 or thereabouts as the date of Ralegh's entry at Oriel. It is conjectured that Ralegh postponed his university education until the conclusion of the campaign in France which he joined in company with his cousin, Henry Champernowne, in 1569.

The third paper of the volume discusses the light thrown on college life in Elizabethan days by the incidental details in the writings of Thomas Cogan, Fellow of Oriel, and author of the *Haven of Health* (1584), a medical book dealing mainly with diet.

P. Albert Duhamel in *Sidney's 'Arcadia' and Elizabethan Rhetoric* (*S. in Ph.*, April) applies a method of rhetorical analysis like that recommended by Brinsley in *Ludus Literarius* to a passage of *Euphues* and a passage of the *Arcadia*. The analysis shows that Lyly's chief concern was the elaboration of complex verbal pat-

[4] *Oriel Papers*, by Cecil S. Emden. O.U.P. pp. x+223. 15*s*.

terns, and that ideas are introduced rather as occasions for amplification than as probative arguments. By Sidney, on the other hand, ideas are selected after a 'topical' examination of the proposition and are woven into a close argument of the approved rhetorical kind. For Lyly, rhetoric meant style; for Sidney it meant an effective arrangement of ideas and a sound logical argument.

S. Scribner's study[5] of one rhetorical element in Sidney's style counts and classifies the figures that involve the repetition of a word or words, but it is more than mechanical table-making since the figures are related to their context, and it is shown that the rhetoric emphasizes the logical or emotional substance and is more of an organic than a purely decorative feature.

In *Sidney and Cupid's Dart* (*M.L.N.*, April) William H. Bond suggests that in *Astrophel and Stella*, sonnet v, there is an allusion to the pheon in Sidney's own coat of arms.

Agnes D. Kuersteiner in *A Note on Sir Philip Sidney* (*N. & Q.*, 26 June) corrects a mistranslation of a passage in a Latin letter from Sidney to Languet and thinks that the mistranslation has led some critics to an unjust view of Sidney's temperament.

George Buchanan and the Sidney Circle (*H.L.Q.*, Nov.) by James E. Phillips is in two parts. The first considers the Englishmen with whom Buchanan had friendly relations and shows that they were all connected with the 'Areopagus' that surrounded Sidney. Buchanan was brought close to this group by his sympathy with their political views in the anxious days of the possible marriage of Alençon and Elizabeth. The second part argues that the 'Areopagus' admired and respected Buchanan as a political theorist, as a historian, as a Latin scholar and as an educationalist.

Sidney Thomas calls attention to *'The Lord Marquess' Idleness': The First English Book of Essays* (*S. in Ph.*, Oct.), a book almost completely ignored by historians of Elizabethan literature. It was written by William Paulet, third Marquis of Winchester, and, being printed in 1586, it antedates Bacon's *Essays* by eleven years. It is a significant book since, while some of the essays remain mere collections of jottings, others are organized discourses, and the

[5] *Figures of Word-Repetition in the First Book of Sir Philip Sidney's 'Arcadia'*, by Simon Scribner. Catholic Univ. of America Press, Washington, D.C., pp. xxix + 112.

actual emergence of the true essay from the commonplace-book can be witnessed in it. From the specimens given by Thomas it is evident that Winchester had real literary gifts. His prose is plain, direct, and sometimes moving; the essay 'Of Sorow and griefe' is impressive; and the paragraphs quoted from the essay on 'Fortune' will survive a comparison with Bacon. One agrees with Thomas that a reprint of the whole book is desirable. Perhaps he will undertake it himself?

Virgil B. Heltzel identifies *Young Francis Bacon's Tutor* (*M.L.N.*, Nov.) as John Walsall, who says, in the epistle dedicating his *Sermon* (1578) to Bacon's mother, Lady Ann, that he was 'called from the universitie to teach [her] two sonnes'.

Paul H. Kocher rescues (*A.M.S.*) from oblivion *John Hester, Paracelsan* (*fl. 1576–93*). Hester was an apothecary who, after a period of struggle, had by 1590 established himself in his shop on Paul's Wharf as a chemist of acknowledged skill. He is of some importance in the history of medical literature since his nine translations of Paracelsan books were almost the sole channels by which the doctrines of Paracelsus reached the English reader before 1600. Kocher sketches what can be recovered of Hester's biography and discusses the dates and contents of his books.

Martha Hale Shackford's paper on *Samuel Daniel's Poetical 'Epistles', Especially that to the Countess of Cumberland* (*S. in Ph.*, April) is in effect a general editorial introduction to the poems and does not permit of brief summary. It includes critical comments on Daniel's treatment of the Epistle as a literary form, on his style, on his conception of the characters of the recipients of his Epistles, and on the background of his ethics. There are biographical details about the Elizabethan notables to whom he addressed the Epistles, and comparisons are suggested between Daniel's poems and various works by other poets.

G. P. Shannon fails to find any evidence of Marot's influence on Marlowe and therefore writes a note *Against Marot as a Source of Marlowe's 'Hero and Leander'* (*M.L.Q.*, Dec.). It is shown that the one verbal similarity, which in any case is slight, is probably a parallel, not a borrowing.

Lucan—Marlowe—?Chapman by L. C. Martin (*R.E.S.*, Oct.) studies the possibility that Marlowe's translation of Lucan was revised by Chapman before it was printed as *Lucans First Booke Translated Line for Line, by Chr. Marlow* (1600). It is noted that, as translation, the Lucan is more accurate than Marlowe's translations from Ovid, although Lucan's Latin is more difficult than Ovid's. Secondly, it is pointed out that the versification in the Lucan translation is in several ways different from anything in Marlowe's other works; and the characteristics in which it differs are the characteristics of Chapman's verse. Thirdly, slight parallels can be shown to exist between the Lucan and works by Chapman.

The alternatives seem to be that Marlowe anticipated, in passages of his Lucan, the characteristic blank verse of the Jacobean dramatists, or that someone (probably Chapman, who by 1600 was pioneering towards that kind of verse) revised Marlowe's manuscript.

Lodge and a Lucan Passage from Mirandula (*M.L.N.*, April) by Ralph W. Condee refers to some lines quoted and translated from the *Pharsalia* in Lodge's *Wits Miserie* (1596). It is evident from Condee's study of the textual variants that Lodge quoted the Latin, not from an edition of Lucan, but from the *Illustrium Poetarum Flores* of Octavianus Mirandula. But the English version is translated, not from Mirandula's text, but from a text of Lucan belonging to the tradition exemplified by the 1505 edition.

Work on Nashe this year has been concentrated on *The Unfortunate Traveller. The Use of Imagery in Nashe's 'The Unfortunate Traveller'* by A. K. Croston (*R.E.S.*, April) is in two parts. The first analyses Nashe's prose and shows that a lavish use of imagery is characteristic of his style. The imagery is rarely allowed to remain as dead metaphor and indeed is sometimes developed as a string of images for its own sake. The purpose for which Nashe usually employed imagery was to pour life, manifested in terms of physical impressions of concrete objects or in terms of movement, over abstractions and inanimate things. The second part classifies the subject-matter of Nashe's images and shows that the two most numerous groups are those from 'daily life' and 'learning'. Those from 'learning', unlike Marlowe's, are usually mere references, without imaginative life; and it is in the images from 'daily life' that the vitality of Nashe's style resides. These are commonly of

concrete objects met with in ordinary life, or of ordinary physical movements. In this, Nashe is comparable to Shakespeare. He differs from Shakespeare, however, in that his imagery is 'local, irrelevant, and essentially burlesque', and he shows nothing of that 'instinctive fitting of images into a larger whole' which is characteristic of Shakespeare.

Croston's conclusions are relevant to the argument of *Satire on Literary Themes and Modes in Nashe's 'Unfortunate Traveller'* (*Essays and Studies*, new series, vol. i) by Agnes M. C. Latham who puts forward the view that, whatever Nashe set out to write, his novel turned in his hands into a burlesque which satirizes by exaggeration various literary modes and styles. He was offering what was popular, and making fun of the public by laying on his colours with a trowel. So his plague horrors were satirically comic; his tale of Cutwolfe was not an attempt at terrible realism but a *reductio ad absurdum* of the revenge theme—'a revenge story to end all revenge stories'; and the Petrarchianism of the Earl of Surrey was parody presented with ironic seriousness. But the attack on the spiritual pride of the Anabaptists is taken to be seriously intended by Nashe, and the description of the rich merchant's banqueting house in Rome is read as an 'exquisite fantasy'. That Nashe deliberately over-wrote the dedication of the book to Southampton and so gave offence is a possibility mentioned, but not accepted.

Another theory to account for the disappearance of the dedication in the second edition is suggested by Lynette Feasey (*T.L.S.*, 2 Oct.) who calls attention to possible topical references in *The Unfortunate Traveller* which may have led Southampton to withdraw his sponsorship. The same writer, together with Eveline Feasey, detects in *Nashe's 'The Unfortunate Traveller' Some Marlovian Echoes* (*Eng.* pp. 125–9) and notes that these occur in passages dealing with Surrey or with Aretine. It is therefore suggested that Marlowe was the poet Nashe had uppermost in his mind when he wrote in praise of poetry; and that the praise of Aretine is covert defence of Marlowe against the posthumous attacks upon him.

A letter to Gabriel Harvey from his brother Richard which was printed in Richard's *Philadelphus* (1593) refers to the Nashe-Harvey quarrel as still actively going on, and it is dated 14 June 1592. Sidney Thomas points out that this throws a little *New Light on the*

Nashe-Harvey Quarrel (*M.L.N.*, Nov.) since it has been generally assumed that the quarrel was quiescent between 1590 and the end of 1592. If Thomas correctly interprets the significance of the references in the letter and in another passage in the book, *Philadelphus* certainly deserves discussion which may lead to the revision of several details in the account currently accepted of the Nashe-Harvey quarrel.

John S. Weld notes in *Some Problems of Euphuistic Narrative: Robert Greene and Henry Wotton* (*S. in Ph.*, April) that Greene plagiarizes from Wotton's *Courtlie Controuersie of Cupids Cautels* (1578), a translation of Jacque D'Yver's *Le Printemps. D'Yver* (1572), for his *Mamillia* (1580). Greene's purpose was simply to add ornament to his story. The passages he borrows add nothing to the motivation or the situation of his novel, and he remodels on Euphuistic lines any phrases which he finds insufficiently elegant. It is suggested that Greene stands between two traditions: he writes a novel about individuals, but is not so convinced of the reality of his individuals that he is prevented from padding his book with generalized discussions deriving from the medieval *débat* in which differences are ignored, and only what is common to the species is important.

In a careful study of *Joseph Hall's Imitation of Juvenal* (*M.L.R.*, July) Arnold Stein corrects the erroneous view that Hall as a satirist was little more than a servile imitator of Juvenal. He points out that there is originality and skill in the selection of the passages Hall consciously adapts from Juvenal, and that Hall has digested his reading and made it so much his own that material from the Roman satirists comes spontaneously to his mind in the manner of an original thought. Many critics, noting Hall's debt to Juvenal, have doubted his sincerity as a satirist. Stein makes an important point when he observes that Hall's feelings and views about his own times were in many respects similar to those of Juvenal about his. In the discussions of particular passages of *Virgidemiae* there are several new and valuable contributions to the interpretation of the text.

For the opportunity of studying the work of a minor satirist, William Rankins, we are indebted to A. Davenport. Rankins had

written two prose attacks on contemporary abuse, before publishing his *Seauen Satyres*[6] in 1598, and is probably to be identified with the William Rankins who appears as a playwright in Henslowe's *Diary* in October 1598 and from January to April 1601. His *Satyres* have the claim to originality, in Davenport's words, of 'exploiting the connexion between the days of the week, the corresponding astrological planets, the influence of those planets on temperaments and the contemporary manifestations of such temperaments'. These aspects as well as some features of other poems in the volume, chiefly religious, are illustrated by the editor in his helpful introduction and notes. Rankins comes nearest to Hall's Juvenalian manner in one of the additional pieces, *Satyrus peregrinans*, though here as throughout he uses the seven-lined stanza and not the couplet.

Of yet wider interest is Davenport's edition of John Weever's *Faunus and Melliflora*, (1600).[7] For 1,028 lines this is a long-drawn-out erotic poem after the fashion of *Venus and Adonis* and *Hero and Leander* both of which it frequently echoes. Its atmosphere is often cloying, but is relieved by the frequent airs that blow from the woodlands and by the out-of-doors sports of barley-break and the like. And in many lines Weever shows the gift of terse concentration familiar from his *Epigrams*.

But what gives the poem its chief interest is its relation to contemporary literature. It is indebted not only to *Venus and Adonis* and *Hero and Leander*, but, as Davenport shows by ample quotation, to Sidney's *Arcadia*, and here and there to *Love's Labour's Lost*. Still more striking is the occurrence in the poem (ll. 919–25) and in *Hamlet*, III, 1, in passages relating to a nunnery of the words 'nymph' and 'orisons'. If it is not merely a coincidence, Davenport seems to be right in favouring the view that Shakespeare is echoing Weever, as 'nymph' is really applicable to Melliflora and not to Ophelia.

[6] *Seven Satires* (1598), by William Rankins, ed. by A. Davenport. Univ. Press of Liverpool and Hodder & Stoughton. pp. ix+57. 3*s*. 6*d*.

[7] *Faunus and Melliflora* (1600), by John Weever, ed. by A. Davenport. Univ. Press of Liverpool and Hodder & Stoughton. pp. viii+85. 5*s*. The notices of this book and of Rankins' *Seven Satires* are by F. S. Boas. The books are preserved in single copies in the Henry Huntington Library and these editions are No. 1 and 2 of 'Liverpool Reprints' of which L. C. Martin is general editor.

The abrupt transition at l. 1029 from an erotic poem to a mythological account of the origin of satire, and versions of Roman satirists is puzzling. For details of Davenport's suggestion that Weever was thus trying to evade the ban, on 1 June 1599, on both eroticism and satire, readers should refer to his book. If it goes, as it well may, to a second edition, he might enlarge the glossary in his notes of Weever's many unusual words.

A detailed discussion of *The Identity of Mavortio in Tourneur's 'Transformed Metamorphosis'* (*N. & Q.*, 18 Sept.) by J. D. Peters leads to the conclusion that Mavortio was Henry VIII, a solution which, it is claimed, makes the poem considerably less obscure, and is consistent with some of the details that have hitherto been puzzling.

A note on *Botero, Bodin, and Robert Johnson* (*M.L.R.*, July) by Robert Shackleton reveals that in the later editions (six between 1601 and 1616) of his translation from Giovanni Botero's *Relationi Universali* Robert Johnson added material plagiarized from Robert Dallington's *A Method of Trauell* (?1605) and from Jean Bodin's *Methodus ad facilem historiarum cognitionem* (1566).

Lisle C. John's pleasant article on *Roger Manners, Elizabethan Courtier* (*H.L.Q.*, Nov.) may be mentioned, even though it is almost exclusively biographical and consequently of more interest to the historian than to the student of Elizabethan literature.

X

THE ELIZABETHAN PERIOD: POETRY AND PROSE

(II) THE EARLIER STUART AGE AND THE COMMONWEALTH

By L. C. MARTIN

As in recent years Milton has had more attention than any other author of the period; and here, as before, notices of the work on Milton are placed after those of work concerning other writers of poetry and prose.

A comprehensive account of English emblem books, hitherto lacking, has now been supplied.[1] Rosemary Freeman has studied this kind of literature with great thoroughness and shows how fully it represents the thought of its time. The use of graphic art not so much to represent phenomena as to interpret them was agreeable to minds still attuned to the concept of a coherent world-picture. Miss Freeman's method is both descriptive and historical. We see the rise, modification, and decline of the emblematic habit; the more objective, the more exploratory and the more frivolous attitudes of those who successively adopted it. The purveyors were, on the whole, not greatly remarkable as men of letters; the verses accompanying the pictures are apt to tell more by their naïvety than by any approaches they may make to poetic accomplishment; but not the least valuable sections of the present volume are those which reveal how the emblematic mode affected the minds and strengthened the art of writers so distinguished as Spenser, George Herbert, and Bunyan. It is easy to concur with the concluding words of Dr. Tillyard's preface: 'Miss Freeman's sensitive literary perception makes her an admirable guide. Her book, as well as expounding an important phase of thought, has high merit as a work of literary criticism.'

[1] *English Emblem Books*, by Rosemary Freeman. Chatto and Windus. pp. xiv+256. 21*s*.

There is still room for discussion of the extent to which individual poets of the seventeenth century can be described as mystics. Itrat-Husain, already the author of a treatise on *The Dogmatic and Mystical Theology of John Donne*, now patiently considers this more extensive subject;[2] and thus invites comparison with *The Metaphysical Poets, a Study in Religious Experience* (1936; see *Y.W.*, xvii, 179–80), by Helen C. White. Her opinions do not always coincide with his but they are similarly based on thoughtful inquiry and they are presented both closely and attractively. Itrat-Husain's more diffusive procedure and rather unvaried style do not make for equally enjoyable reading. It may also be questioned whether he always distinguishes clearly enough the genuine mystical experience from that of the ordinary Christian seeking a right relationship with God; thus it may be doubted whether the minds of Donne and Herbert were as mystically disposed as he is inclined to think. He rightly sees that Crashaw's claim to a place among the mystics can be disputed. He is safe in admitting the claim for Vaughan and Traherne. Evelyn Underhill summarizes her impressions of this book in the final words of her preface: 'The treatise as a whole is a monument of industry and research; and on several points conclusions of real value have been arrived at.'

The *Two Cruxes in the Poetry of Donne* dealt with J. P. Windell in *M.L.N.* (Nov.) are (a) the reference to 'specular stone' in 'The Undertaking' and (b) the three lines which end 'The Progresse of the Soule'. In each instance a passage from Donne's *Sermons* is adduced: (a) supporting the interpretation of 'specular' as 'transparent', and (b) resisting the notion that the lines in question have any extremely sceptical significance.

In *M.L.N.* (April) Rhodes Dunlap fixes *The Date of Donne's 'The Annunciation and Passion'* as 25 March 1608, not, as has sometimes been supposed, 1609.

Under heading *Donne's Spanish Authors*, Evelyn M. Simpson in *M.L.R.* (April) examines Gosse's statement that Donne 'had more books in that language than in any other', and shows that the words on which the statement is based do not necessarily or even probably bear this interpretation. 'All the evidence which we

[2] *The Mystical Element in the Metaphysical Poets of the Seventeenth Century*, by Itrat-Husain. Edinburgh: Oliver and Boyd. pp. 351. 24*s*.

possess leads to the conclusion that Donne drew more inspiration from French and Italian sources than he did from Spanish.'

Under heading *Sir Henry Goodere and Donne's Letters*, S. Johnson, in *M.L.N.* (Jan.), identifies one of the letters addressed in the edition of 1651 to Goodere with a letter in MS. preserved at Hatfield and written by Goodere to the Earl of Salisbury. The explanation suggested is that the letter may have been drafted by Donne for Goodere's convenience.

In *M.L.R.* (July) Sir Herbert Grierson writes on *John Donne and the 'Via Media'*, illustrating (chiefly from the *Sermons*) and enlarging upon Donne's views respecting the position of the Anglican Church. He thought that no perfect Church existed, but on the somewhat vague criterion, favoured by the reformers, of consonancy with the primitive Church, he came to attribute at least as much purity to the Church of England as to any other, and more than in any other which had unnecessarily added to or taken away from the faith delivered to the saints.

In *R.E.S.* (Oct.), under heading *William Milbourne, Donne, and Thomas Jackson*, R. C. Bald explains the circumstances in which the compilation called *Sapientia Clamitans* (1638) came to appear with Milbourne's name on the title-page. Milbourne was embarrassed because he had not intended to claim as his own what in fact consists of two unpublished treatises by Jackson and Donne's *Sermon of Valediction at my going into Germany*.

John L. Lievsay in *M.L.N.* (March) identifies the author of *The 'D.T.' Poems in Overbury's 'A Wife'* as Daniel Tuvill.

Arthur W. Secord writes in *J.E.G.P.* (Oct.) on *I.M. of the First Folio Shakespeare and other Mabbe Problems*, re-presenting the arguments that 'I.M.' is James Mabbe, and raising other questions about Mabbe's life and work.

Under heading *George Sandys and Two 'Uncollected' Poems* in *H.L.Q.* (Nov.), Richard B. Davis prints from a copy of *A Paraphrase upon the Divine Poems* in the Folger Shakespeare Library a set of verses not yet found elsewhere 'To the Queene of Bohemia'; and from a MS. in the same Library a poem entitled 'A Dream'.

To *P.M.L.A.* (June) J. Milton French contributes *George Wither's*

Verses to Dr. John Raven, written in Wither's hand in a copy of his *Emblems*, to express gratitude for medical services.

William Habington has had to wait long for a definitive modern text of his poems. The most recent edition has been Arber's imperfect reprint of the edition of 1640. Now the deficiency has been made good.[3] Kenneth Allott's text is based on a careful collation of the three editions published during Habington's life. The staple is again the latest of these (1640), but Allott records all earlier variants and necessarily adopts some of them. The volume includes the poems by Habington not to be found in *Castara*.

The introduction (sixty-eight pages) supplies a biography, an account of Habington's reputation, a critical 'placing', and a history of the text. There is a substantial and useful commentary. The edition gives a promising start to a new series entitled 'Liverpool English Texts and Studies'.

Allott acknowledges indebtedness for some of his material to an unpublished doctoral dissertation by H. C. Combs, who in *M.L.N.* (March) writes on *Habington's 'Castara' and the Date of his Marriage*.

In *P.M.L.A.* (March) Kerby Neill examines *Structure and Symbol in Crashaw's 'Hymn on the Nativity'* with reference to the successive revisions of the poem and with a view to showing how it gained thereby in symbolic significance, unity of concept, and clarity of thought.

In *R.E.S.* (Oct.) A. F. Allison associates *Crashaw and St. François de Sales*, assembling some cogent evidence that Crashaw knew and was influenced by *Le Traité de l'Amour de Dieu*, which was translated by his friend Thomas Carre.

E. L. Marilla provides this year a good deal of material on Henry Vaughan, not the least valuable being a bibliography[4] which seems thoroughly to justify its claim to comprehensiveness. The 256 items are arranged under four headings representing biography, early editions, modern editions, and criticism with miscellanea.

[3] *The Poems of William Habington*, ed. by Kenneth Allott. Univ. Press of Liverpool and Hodder & Stoughton. pp. lxix+208. 15*s*.

[4] *A Comprehensive Bibliography of Henry Vaughan*, by E. L. Marilla. Univ. of Alabama Studies, No. 3. pp. iii+44. $1.25.

In *R.E.S.* (Jan.) Marilla discusses '*The Publisher to the Reader*' *of Olor Iscanus*, explaining, so far as this is possible, the significance of a document which, according to Marilla, was intentionally made cryptic by its writer (?Thomas Powell). The aim was to hint that Vaughan had renounced the poems contained in the book, and part of the motive for this hint was that some of the poems expressed an ardency of Royalist partisanship which could not very safely be avowed in 1651. Marilla also finds deliberate obscurity, dictated by a similar political discretion, in lines 27–34 of the poem addressed by *Henry Vaughan to Sir William Davenant*, and in *P.Q.* (April) offers some suggestions about their meaning.

The same writer contests the opinion that the publication of *Silex Scintillans* (first issue) in 1650 implies a complete change of spiritual outlook in its author, and in *M.L.N.* (June), under heading *Henry Vaughan's Conversion: a Recent View*, criticizes the account given by F. E. Hutchinson of the circumstances in which *Olor Iscanus* was prepared for the press. Certainly it was not until 1654, in the Preface to *Silex Scintillans* (second issue), that Vaughan deprecated all 'idle books' as inimical to Christian piety.

Finally, in *M.L.Q.* (Dec.) Marilla considers the relations between *The Secular and Religious Poetry of Henry Vaughan*, arguing that the secular verse has merits like those of the religious verse, and that there is need for a revaluation of Vaughan's poetry as a whole. There may be this need and it is useful to stress the fact that Vaughan's poetry is not neatly to be arranged under two mutually exclusive heads; but Marilla will probably have some difficulty in persuading modern readers (if indeed that is his intention) to look elsewhere than in *Silex Scintillans* for Vaughan at his best.

To *M.L.R.* (April) Harold Jenkins contributes an article on *Benlowes and Milton*, showing that Benlowes in writing his *Theophila* adopted phrases from Milton's *Poems* (1645) more extensively than has generally been recognized, though probably with no deceptive intent. The discussion makes it possible to date the composition of *Theophila* more precisely than before.

In *M.L.Q.* (June) Scott Elledge writes at length on *Cowley's Ode* '*Of Wit*' *and Longinus on the Sublime: a Study of one Definition of the Word Wit*, trying to show that the Ode owes something to Longinus's treatise. (See further on Cowley, pp. 207–8.)

Under heading *Tormenting Fires* in *M.L.Q.* (March), Willa M.

Evans considers an anonymous item in Henry Lawes's MS. collection of songs, giving her reasons for thinking that the poem may be by Lovelace.

A collection of love poems by Herrick and by Donne (in that order) is provided by L. Untermeyer in a volume of attractive appearance.[5] Each poet is separately introduced, with an account of his life and art designed rather for 'the common reader' than for the scholar. The texts are modernized.

Josephine Miles continues her statistical analysis of poetic vocabulary (see *Y.W.*, xxvii, 16–17), this time considering the diction of the 1640s.[6] She holds that 'a decade of poetry has a homogeneity definable in terms of its language, describable in the relation of primary vocabulary to sound and sentence structure, and in the proportioning of the vocabulary itself'. If this is true, probably a statistical investigation is the best way to prove it. Miss Miles gives lists of 'primary' or common words employed by poets of the 1640s and shows in tables the frequency or infrequency of these words in 1,000 lines by each writer. She gives similar tables, not for the immediately preceding or following decade but for the 1540s, which, as might be expected, yield rather different results. She then discusses some individual poets and passages and draws some unexciting conclusions. The poets included are those who had works published in the decade and were then living or had been dead for less than ten years. Donne is thus admitted, although the edition of his poems mentioned was published in 1639, not as here stated 1640, and most of his verse was written long before. Poems by Dryden much later than 1649 are considered, 'no important change of technique' having occurred in his work. 1640 to 1650 is thus a fairly elastic concept.

The author may be commended for the equanimity with which she shoulders a task so full of complexities; and there may be a future, though possibly there may never be any widely felt enthusiasm, for the kind of investigation which her volume represents. Its readers must be prepared to contend with a rather slippery

[5] *The Love Poems of Robert Herrick and John Donne*, ed. by Louis Untermeyer. New Brunswick: Rutgers Univ. Press. pp. xv+251. $3.50.

[6] *The Primary Language of Poetry in the 1640's*, by Josephine Miles. Berkeley and Los Angeles: Univ. of California Press and C.U.P. pp. iii+160. $2.50.

terminology and with a number of assertions having doubtful value or uncertain import, as when we are told that 'the twentieth century likes a unity of thought and sensations, the nineteenth a unity of emotion, and the eighteenth a unity of exterior nature'. Allowance, however, should perhaps be made for the enormous difficulties entailed in any statistical approach to aesthetic phenomena.

The Great Assises Holden in Parnassus, now reprinted,[7] is a rare specimen of the imaginary trials which appeared between 1637 and 1719, beginning with Suckling's *A Sessions of the Poets*. The special interest of the *Assises* is that it is mainly directed against newspapers (e.g. *Mercurius Aulicus*) and their editors and not against poets, though the poets who are members of the jury do come in for some criticism from the prisoners. The poem, which has some intrinsic merit, is thus also a document in the history of periodical literature.

Students of that literature will be grateful for a collection of extracts from *Mercurius Aulicus*[8] made by Frederick J. Varley, who provides an introduction and an account of Sir John Birkenhead, the original editor.

Under heading *Scholarly Publication in Shakespeare's Day: A Leading Case*, Franklin B. Williams, in *A.M.S.*, considers the circumstances in which Minsheu's *The Guide into the Tongues* was published in 1617. He finds reasons for questioning the traditional view that this was the first English book to be published by subscription, but points out that Minsheu hit upon this method for safeguarding the second edition, which appeared in 1625.

Burton's Anatomy of Melancholy is the subject of a lengthy discussion in the *Cambridge Journal* (Aug.) by Siegbert Prawer, who finds the principal value of Burton's work to consist not in any fulfilment of its chief intentions but in its illustration of Burton's gifts as a *raconteur*. The main purpose of instruction has been effectively swamped by the secondary one of entertainment. Other

[7] *The Great Assises Holden in Parnassus by Apollo and his Assessors*, ed. by Hugh Macdonald. Oxford: Blackwell, for the Luttrell Society. pp. vi+35.

[8] *Mercurius Aulicus* (extracts), compiled by Frederick John Varley. Oxford: Blackwell. pp. xiv+108. 5*s*.

scholars are more impressed by the instruction. Four years ago there was the study of Burton as a psychiatrist by Bergen Evans (see *Y.W.*, xxvi, 135–6), and now, conformably to Evans's argument, William R. Mueller in *H.L.Q.* (Aug.) draws on the Utopian passage in 'Democritus to the Reader' in order to show that *Robert Burton's Economic and Political Views* have a serious bearing upon the circumstances of his time: they reflect his understanding of current problems and his desire to see reason in the state prevail over melancholy in the form of passion and immoderation. J. Max Patrick in *P.Q.* (Oct.) also discusses *Robert Burton's Utopianism*, bringing out the historical, literary, and sociological significance of the same passage, and following its development in successive editions of the *Anatomy*.

Under heading *Sir Thomas Browne and the Genesis of Paradox*, Margaret L. Wiley in *Journal of the History of Ideas* (June) illustrates and comments, with much sympathy and understanding, upon Browne's habit of balance and inclination towards paradox, his faculty for the 'enjoyment' of truth and his 'wary and pious Discretion' regarding the limits of human knowledge. Light is also thrown on the calm, flexible 'negative capability': 'once he has found anchorage in the conception that "the Arithmetick of the last day" is fixed and certain, though unrevealed, he is free to vary his opinions endlessly in accordance with each new perception of truth.'

In *T.L.S.* (24 July) Ernst Abramson suggests that *The Maid of Germany* referred to by Browne in *Religio Medici*, 30, was Eva Flegen of Mörs, who was alleged to have 'lived without meat on the smell of a rose'. Supporting this identification (ibid., 21 Aug.) C. H. Wilkinson cites other references to the Maid, but questions whether her imposture, her 'defection' or 'detection', though perceived by Fabricius in 1628, was generally realized in this country.

Abramson also suggests the meaning 'materialists' for 'atomists' in *Religio Medici*, 57.

Three volumes published between 1633 and 1642 and now in the Folger Shakespeare Library have their margins pervasively scrawled over. In the British Museum a copy of *Byron's Tragedy* is similarly annotated in the same hand. G. P. V. Akrigg refers to these, in *A.M.S.*, as *The Curious Marginalia of Charles, Second*

Lord Stanhope, thus countering the traditional attribution to Philip, Earl of Pembroke. Some of the notes here cited, are merely ludicrous; others have some historical or literary interest. On the whole the Earl of Pembroke gains by the demonstration that he was not in the habit of thus spoiling his books.

In the *Church Quarterly Review* (Oct.–Dec.) Thomas Wood illustrates the development of Protestant moral theology in the seventeenth century with reference to the writings of *A Great English Casuist*, viz. Robert Sanderson.

Margaret L. Wiley in the *Hibbert Journal* (July) writes on *Richard Baxter and the Problem of Certainty*, discussing the extent to which Baxter thought that truth was attainable and the spirit and the mental processes which seemed to him most conducive to its attainment.

In the *New Scholasticism* (Jan.) J. K. Ryan considers *The Reputation of St. Thomas Aquinas among English Protestant Thinkers of the Seventeenth Century.*

D. C. Allen writes on *Style and Certitude* in *E.L.H.* (Sept.), examining the features of Ciceronian and anti-Ciceronian prose in the seventeenth century. The equability and finish of the Ciceronians are associated with the balance and serenity of a settled outlook: 'the curt, terse, nervous manner is, in many respects, the characteristic of those seculars who "are troubled with a perplexed doubt" '.

In *P.M.L.A.* (Dec.) Philip A. Smith, under heading *Bishop Hall, 'Our English Seneca'*, considers Stoic influence upon both the thought and the style of seventeenth-century writers, especially Joseph Hall, whose indebtedness to Seneca is extensively discussed and illustrated.

When the estate of Sir Thomas Urquhart was finally taken from him and the title-deeds were acquired in 1658 by his cousin, John, Sir Thomas, moved by this 'unnaturall and canibillyk event', sent that cousin a spirited challenge. This eccentric document has not been published until now, when it appears as a Luttrell reprint.[9]

[9] *A Challenge from Sir Thomas Urquhart of Cromartie.* Oxford: Blackwell, for the Luttrell Society. pp. xxxiii + 14.

It is a very welcome addition to the series, not only for the document itself but for the comprehensive introduction and for the handsome printing and illustration of the material.

The facsimile edition of Milton's complete poetical works undertaken by the University of Illinois Press, with Harris F. Fletcher as editor, has now been completed.[10] Vol. 1, containing the shorter poems, was published in 1943. Vol. 2 (the first edition of *Paradise Lost*) in 1945. These were noticed in *Y.W.*, xxvi, 140–1. Now come Vol. 3 (the second edition of *Paradise Lost*) and Vol. 4 (*Paradise Regained* and *Samson Agonistes*). These volumes maintain the care and the thoroughness of bibliographical description which marked their predecessors. For Vol. 3, fifty-one copies of *Paradise Lost* (1674) have been compared, twenty-two original specimens belonging to Illinois and twenty-nine original or photographic ones from elsewhere. 'The full and exact history of the printing and publication of this edition is shrouded in uncertainty, if not mystery.' But Fletcher faithfully records the facts already known and adds his own valuable impressions and comments. The edition of 1674 must always retain the highest importance as representing in many ways the text which Milton ultimately approved. But of the 800–900 differences (mostly details) between the editions of 1667 and 1674 Fletcher thinks it unlikely that Milton was responsible for more than about a third. Moreover the later text not only preserves many errors from the earlier edition, but creates several new ones. In many instances of variant readings it is impossible to say which Milton preferred. A text of *Paradise Lost* commanding assent in every particular from all would thus seem to be unattainable; but Fletcher's work will immensely facilitate any future approaches to finality.

The text of *Paradise Regained* and *Samson Agonistes* presents fewer problems, as the edition of 1671 (the only one published in Milton's lifetime) is the sole authentic source. But the most reliable modern editors have failed to point out the existence, as such, of different printing states for certain pages. These now come to light from the examination of sixty actual or photographic copies. As

[10] *John Milton's Complete Poetical Works Reproduced in Photographic Facsimile*, ed. by Harris Francis Fletcher. Vol. iii, *The Second Edition of 'Paradise Lost'*. pp. iv+455. Vol. iv, *'Paradise Regained' and 'Samson Agonistes'*. pp. iv+316. Urbana: Univ. of Illinois Press. $20 each volume.

with *Paradise Lost* a full account is given of the composition, printing, and publication of the 1671 texts; and again the facsimile gives variant pages placed side by side. There is an appendix of additions and corrections for Vols. 1 and 2.

Milton scholars have every reason to be grateful for what is afforded them in this palmary edition.

Donald L. Clark provides a full and detailed account of Milton's early education,[11] giving special attention to the facts and implications of the grounding in rhetoric which Milton received as an essential element of English Renaissance schooling. No one can say exactly how far this training affected the practice of Milton the mature writer; but it is useful to have its features delineated so faithfully, and to be enabled to follow in so much detail the courses of study which are known or must be supposed to have found favour at St. Paul's. More than half the volume is devoted to this topic—the text-books, the authors, the exercises. The rest is concerned with such matters as Milton's school-life, his teachers and their interests, and the spirit of Christian humanism which dictated the reading both of 'Christian authors' and of the best of the Augustans. This is a work of well-managed scholarship in which what is known is carefully distinguished from surmise, and surmise 'reined with learned discretion'.

In a substantial article contributed to *U.T.Q.* (July) on *Milton and the Protestant Aesthetic: the Early Poems*, Malcolm M. Ross seeks to indicate what Milton lost (and occasionally gained) as an artist by substituting his own peculiar religious doctrines for the tenets of traditional Christian belief. Ross thinks that 'the recent tendency to regard Milton as a latter-day St. Augustine, equally agreeable to Catholic and Protestant habits of thought and feeling, has done much to obscure the unique quality of Milton's art and has led to blurred aesthetic appraisals'; and proceeds to show how already in the early poems Milton not only begins to shed conventional symbolic values but can be seen taking his Protestant new directions, by no means always to the advantage of the poems themselves. The criticism is pertinent and searching, and it promisingly

[11] *John Milton at St. Paul's School. A Study of Ancient Rhetoric in English Renaissance Education*, by Donald L. Clark. New York: Columbia Univ. Press and O.U.P. pp. xi+269. 20*s*.

anticipates a discussion of *Par. Lost* from the same point of view.

Writing on *The Pseudo-Problem of 'Comus'* in the *Cambridge Journal* (March), J. C. Maxwell suggests that certain recent critics have read too much into the references made in the Masque to virginity, and that the larger concept of Virtue, in various aspects, is in fact the central theme.

In *Hermathena* (May) under heading '*And old Damaetas lov'd to hear our song*' Fitzroy Pyle gives his reasons for favouring the identification of Damaetas with William Chappell of Christ's College, and for seeing in 'our song' a reference to the vacation revels held annually there.

Comments upon *Milton's 'Two-Handed Engine'* are offered in *N. & Q.* by E. S. Fussell (7 Aug.) and M. Hussey (13 Nov.).

J. C. Maxwell on *Plato and Milton* in *M.L.R.* (July) finds in *Theaetetus*, 176 a–c, a forecast of the sentence in '*Of Education*' beginning 'The end then of Learning'.

The exact reference in *Milton's 'Vicar of Hell'* (*Areopagitica*, Columbia edit. 4, 313) has hitherto escaped the editors, but is now supplied by Harris Fletcher in *J.E.G.P.* (Oct.) from N. Sandars's *De Origine ac Progressu Schismati Anglicani* (1585) and Davanzati's *Schisma d'Inghilterra* (1602 etc.). Milton has in mind Sir Francis Bryan (q.v., *D.N.B.*).

The heading in *M.L.N.* (March) *Ovid's Mulberry in Milton's Pro Se Defensio* refers to two lines of Latin verse. A. H. Gilbert shows that these are altered from a passage in the *Metamorphoses.*

In Vol. I of the new series of *Essays and Studies* (*Eng. Stud.*, 1948) Helen Gardner considers *Milton's Satan and the Theme of Damnation in Elizabethan Tragedy* with much freshness and insight. The central argument is that, for reasons possibly connected with Milton's original intention to dramatize the story of the Fall, Satan is conceived as a tragic figure comparable in perversity of will and resulting moral disfigurement, with such characters as Faustus and Macbeth; and that the dramatic delineation of Satan conflicts with the epic and symbolical procedure which is otherwise adopted in Milton's poem. In one way and another Satan is 'too important in the scheme of *Par. Lost*', though not because we are meant to sympathize with him. The many stimulating points made

in this essay include the suggestion that certain Romantic and modern critics have gone astray, in different directions, by responding to Milton's Satan with too little of the detachment which should accompany the emotions proper to the experience of tragedy.

Milton's Approach to the Story of the Fall is the subject of a thoughtful article in *E.L.H.* (Dec.) by Ward S. Worden. A distinction is made between three realms in which the Fall in *Par. Lost* may be said to occur: (1) that of historical fact; (2) an inner psychological realm, and (3) the realm of allegory. Milton's basic approach is that of history and fact. 'Because of the weaknesses that he sensed in this method, it occasionally gives way to one of the other two, neither of which is developed to the point at which it could stand by itself.'

The article by P. Turner in *Eng. Stud.*, xxxix, 1–18, entitled *Woman and the Fall of Man* is largely directed against Waldock's thesis (see *Y.W.*, xxviii, 188–9) that *Par. Lost* 'breaks' under a central strain, since the reader is asked to disapprove of Adam's throwing in his lot with Eve when human instinct can only applaud him for so doing. Turner admits that a conflict is aroused but emphasizes the frequency with which the posing and resolving of conflict is exemplified in literature. *Par. Lost*, he suggests, is a major poem precisely because it deals powerfully with a fundamental fact of human experience, viz. that 'it is *not easy* to do the right thing'; and much of the article is devoted to showing how much trouble Milton takes to put Adam in the wrong: to show him 'overcome with Femal charm' some time before he finally succumbs to it.

Malcolm M. Ross, with reference to both Waldock and Diekhoff (see *Y.W.*, xxvii, 171–2), writes in the *Dalhousie Review* (July) on *Poetry, Belief and 'Paradise Lost'*, trying to define the attitude, in Christian or non-Christian reader, which will make for the fullest possible understanding of Milton's poem.

In *The Common Expositor*, by Arnold Williams, a work introduced above (p. 115), and designed to show the nature of the commentaries on Genesis compiled in the sixteenth and seventeenth centuries and the extent to which they engaged contemporary

interest, a number of illustrative passages are drawn from English writers. It cannot be surprising that of these Milton is the most frequently cited, seeing how much of the material in *Par. Lost* is based either upon Genesis itself or upon the immense amount of belief or speculation which had slowly gathered round the Biblical text. Such chapters as those on 'The Work of the Days', 'Paradise and the State of Innocence', and 'The Fall' are of course specially relevant to Milton's work; but references to Milton are pervasive. It is impossible to say how far he was actually indebted to the commentators, as the ideas which are common to them and to him were accessible to him through other channels. This is a study of a still vital tradition rather than of specific influences, although specific influence may not always be ruled out. 'The Waning of the Tradition' is discussed in a final chapter.

At any rate the student of Milton and of such other writers as Donne, Ralegh and Browne will find great usefulness in this comprehensive, well-arranged, and well-conducted analysis. Special mention is also deserved by the excellent bibliographies and indexes.

In *M.L.Q.* (Sept.) William B. Hunter, Jr., discusses *Prophetic Dreams and Visions in 'Paradise Lost'* in the light of rabbinical and neo-Platonist theory, as in Maimonides's classification in his *Moreh Nebuchim* of the various modes of revelation which may be vouchsafed to man. The case is learnedly made out that Milton was probably influenced by these conceptions.

In *P.Q.* (Jan.) Howard Schultz writes on *Satan's Serenade* (i.e. *Par. Lost*, v. 38–47), associating its matter and style with the traditions of erotic address, and showing how this passage, like others in the poem, helps to make the ultimate fall of Eve psychologically convincing.

Milton's Chariot of Paternal Deity (*Par. Lost*, vi, 749–59) is related by Kester Svendsen (*N. & Q.*, 7 Aug.) to Bartholomaeus Anglicus, II. v, where angels are 'lykened to charyottes and fyrye wheles'.

In *M.L.N.* (April) D. C. Allen, writing on *Milton and the Creation of Birds*, gives classical authority for the notion expressed in *Par. Lost*, vii, 417–20, that the egg preceded the hen.

Allen in the same number of *M.L.N.* also associates *Milton and*

Rabbi Eliezer, showing that Eliezer anticipates some of the non-scriptural features of *Par. Lost*.

J. C. Maxwell in *N. & Q.* (29 May) examines the meaning of '*Gods*' *in* '*Par. Lost*', observing that although 'gods' was in Milton's view a legitimate usage for 'angels', he allows the fallen angels to exploit the ambiguity enabling them to confuse 'gods' with 'God'.

Norman Douglas *On* '*Par. Lost*' in *Life and Letters* (Aug.) translates from the Italian an article first published in 1832 wherein many parallels are drawn between *Par. Lost* and Salandra's tragedy *Adamo Caduto* (1647), with a view to proving Milton's indebtedness. Such approximations are always worth considering but it is rather late to be confident about Milton's reliance upon any preceding writer, and safer with William Elton, comparing '*Par. Lost*' *and the Digby* '*Mary Magdalene*' in *M.L.Q.* (Dec.) to allow for 'participation in a possibly standardized convention'.

In *A Note on Samson Agonistes, ll. 90–94* (*M.L.N.*, Dec.), Arnold Williams draws attention to the Christian tradition governing the notion that the soul is indivisibly 'all in every part' of the body.

Under heading *Samson Agonistes and Milton* in *T.L.S.* (7 Aug.), Richard Flatter suggests that ll. 1423–6 of the play contain a hint of Milton's intention to publish the *De Doctrina*. This view of the passage is rejected, for various reasons, by F. P. Farnham-Flower and Maurice Kelley (ibid., 21 Aug.).

It is argued by W. Arthur Turner in *M.L.N.* (Dec.) that *Milton's Aid to Davenant* during the Commonwealth may well have been material as Milton had good acquaintance with the members of the committee which dealt with Davenant's case in 1654.

In *M.L.N.* (Dec.) Maurice Kelley corrects and supplements the accounts recently given of *The Annotations in Milton's Family Bible*.

In *M.L.N.* (April) J. M. French confirms the statement in Hunter's *Chorus Vatum* (Add. MS. 24, 491) that *The Baptism of Milton's Daughter Mary* took place on 7 Nov. 1648.

Milton's Copy of Gesner's Heraclides, 1544, with the poet's autograph signature, a volume recently acquired by the University of

Illinois Library, is described by Harris Fletcher in *J.E.G.P.* (April).

In *N. & Q.* (24 Dec.), under heading *Milton and Cockeram's Dictionarie*, G. W. Whiting shows how a seventeenth-century reader of Milton might find this dictionary helpful. It is not suggested that Milton was himself indebted to it.

XI

THE RESTORATION

By V. DE SOLA PINTO

THIS chapter begins with notices of three monographs and of two editions of works by Restoration writers which have appeared during the year under survey. These are followed by accounts of a pamphlet and articles contributed to periodicals. The last paragraphs record some shorter notes.

The old prejudices against the Court Wits of the Restoration have now practically disappeared, and it is generally recognized that they were no mere dissolute fribbles but the last of the English 'courtly makers', men who made a real contribution to English letters and English culture. The time is therefore ripe for a new and comprehensive study of the whole group. Such a study[1] has now been provided by J. H. Wilson of Ohio State University whose excellent edition of the Rochester-Savile correspondence and whose acute and scholarly contributions to periodicals are well known to students of Restoration literature.

In his preface he truly writes that the Wits 'can be seen best as individuals if they are seen first as a group'. He has therefore adopted the excellent plan of arranging his material in a series of chapters dealing with various aspects of the whole group such as 'The Wits in Public Life', 'Letters of Wit and Friendship', 'Libels and Satires'. At the end he prints very useful short bibliographies in tabular form. He disclaims completeness in biography or bibliography but a glance at his list of sources reveals the thoroughness of his investigations and the solid and scholarly research that lies behind his work. Most of the available information about the Wits comes from allusions in contemporary letters, diaries and lampoons, and no material is harder to piece together into a readable narrative. Wilson has managed probably as well as it is possible to give shape to this mass of miscellaneous information and his own style has

[1] *The Court Wits of the Restoration*, by John Harold Wilson. Princeton Univ. Press and O.U.P. pp. x+264. 22*s*.

a raciness which suits his subject admirably. He is perhaps seen at his best as a social historian and biographer, and one of the most valuable features of his book is the demolition of the lurid traditions about the wickedness of the group (largely founded on forged documents), which have been repeated *ad nauseam*. Thus the hoary anecdote of the duel in which the shameless Countess of Shrewsbury held her lover's horse while he killed her husband and the tales about Rochester are shown to be 'pure fabrication' and 'synthetic romance'.

His literary criticism, though not very profound or original, is always lively and sometimes acute. If he hardly does justice to the genius of Rochester, this is probably due to the plan of his work which aims at giving an impression of the whole group rather than of any individual writer. The book is excellently printed, illustrated and indexed and is a notable contribution to the social and literary history of seventeenth-century England.

John Harrington Smith in *The Gay Couple in Restoration Comedy*[2] has provided a lively, learned and stimulating survey of the history in seventeenth-century English comedy of the gay pair of lovers whose courtship is at once a sprightly game and a duel of wits. Beginning with the Elizabethans, he traces the pair from Shakespeare to Fletcher, Brome, Shirley, and Killigrew. Before approaching the Restoration period, he pauses to consider 'the immediate milieu' in an admirable and illuminating chapter on 'Platonicism and Antiplatonicism after 1660', which no student of Restoration drama and poetry should fail to read and ponder. The core of the book is to be found in the four chapters on Restoration comedy. Here Smith makes a most interesting re-examination of the temper and moral standards of the comedy of manners in the light of its treatment of the 'couple', showing its development through the 'gay comedy' of the early Restoration period and the 'cynical comedy' of the twelve years following 1675 to the great flowering of the sixteen-nineties in the plays of Congreve, Vanbrugh and Farquhar, when the gay couple was on the defensive. The two pages on *The Way of the World* with which the sixth chapter concludes contain a memorable appraisal of the play and especially of the characters of Mirabel and Millamant, 'almost the last lovers in a world which was dying'. The survey ends with a

[2] Harvard Univ. Press and O.U.P. pp. xii + 205. 20*s*.

chapter on 'The Decline of the Gay Couple' in the age of Steele and Cibber.

Smith's book shows a knowledge not only of the works of the great comic writers of the period but also of a large mass of less known plays. It is rich in quotation and allusion but the author wears his learning lightly and writes with a grace and urbanity appropriate to the subject. The book is a notable contribution to seventeenth-century English studies.

John Aubrey was known up to the present century mainly as a whimsical antiquarian with a taste for dabbling in astrology and as a collector of amusing gossip who made a reputation for himself by jotting down a mass of rather unreliable anecdotes during his somewhat aimless and absurd career. Isaac d'Israeli had indeed divined something of the true quality of his genius when he called him the 'little Boswell' of his day but it was the publication of Andrew Clark's excellent edition of the *Brief Lives* in 1898 which revealed the importance of Aubrey as an English writer. The only full-length biography hitherto has been John Britton's ponderous and inaccessible *Memoir* published in 1845. A modern scholarly monograph was needed, and has now been provided by Anthony Powell.[3] Powell states in his introduction that his 'book is intended to tell the story of Aubrey's life as fully as possible, and to show that his character and gifts were of an unusual order'. He has made good use of the ample available material, particularly the Aubrey MSS. in the Bodleian, and has produced a full and very readable biography from which Aubrey certainly emerges as 'one of the most arresting figures' in the England of his age.

The concluding chapter deals with the 'amici', Aubrey's special friends of whom he left a list in his autobiographical notes. There are two appendices, one of which deals with Aubrey's works and the other the books in his library. There is also a useful bibliography. A specially valuable feature of the book is to be found in the excellent illustrations, some of which are reproductions of Aubrey's own delightul drawings.

A complete critical edition of the works of John Wilmot, Earl of Rochester, is badly needed. The next best thing is a good selec-

[3] *John Aubrey and his Friends*, by Anthony Powell. Eyre and Spottiswoode. pp. 335. 18*s*.

tion from his poems, and this has now been provided in the form of a very pleasantly produced volume edited by Ronald Duncan.[4] It includes most of Rochester's best lyrics, an excellent selection from his powerful, mordant satires, as well as some of those poems of sexual experience, which as Duncan rightly points out, are much more truly decent than many of the inanities of nineteenth-century love poetry. Only a pedant would quarrel with the editor for including a few poems of doubtful authenticity. His introduction is a spirited and readable essay, the work of a true poet, writing about a fellow-craftsman with a fine gusto and relish. He and his publisher have done a useful public service in getting into print again, at a reasonable price, some of the best works of a great English poet who has been ignored for too long.

The W. A. Clark Memorial Library in California contains a folio manuscript of George Stepney's verse translation of the eighth satire of Juvenal formerly in the possession of Lord Hatherton. A revised version of this translation was published in 1693 in the composited translation of Juvenal's Satires edited by Dryden. There is a note on the manuscript in a hand which has been identified as that of Pope. This note shows that Pope had read Stepney's draft and was impressed by the 'vast advantages' which it had received by passing through Dryden's hands. Thomas and Elizabeth Swedenberg have now edited the manuscript version of the translation together with the revised translation as printed in the collection of 1693.[5] They have prefixed to it a biography of Stepney with an account of the manuscript and a comparison between the two versions. This edition appears as one of the publications of the Clark Memorial Library in a pleasantly produced pamphlet with a reproduction of an old print of Stepney as a frontispiece.

In the *Term Catalogues* for Hilary Term (February) 1680 there occurs the following entry: 'An Essay upon Satyr, or a Poem on the Times. To which is added, The Satyr against Separatists

[4] *Selected Lyrics and Satires* of John Wilmot 2nd Earl of Rochester, ed. by Ronald Duncan. Forge Press. pp. 143. 7*s.* 6*d.*

[5] *George Stepney's Translation of the Eighth Satire of Juvenal*, ed. by Thomas and Elizabeth Swedenberg. Publication of the William Andrews Clark Memorial Library. Univ. of California Press. Berkeley and Los Angeles. pp. 68.

Octavo. Price, stitcht 6d. Printed for T. Dring in Fleet Street.'

This has been generally regarded as a reference to a first edition of the famous 'libel' by John Sheffield, Earl of Mulgrave, which prompted the assault on Dryden in Rose Alley on 18 December 1679. Noyes in his edition of Dryden's Poems and Hugh Macdonald in his Dryden Bibliography take the reference for granted, though Macdonald adds a note to the effect that no copy of this edition, 'if it was ever published, seems to be known'. The mystery has now been cleared up by G. R. Noyes and H. R. Mead who have found two copies of the pamphlet in America, one in the library of Wellesley College, Massachusets, and the other in the Henry E. Huntington Library, California.

In a brochure published by the University of California Press* as one of the 'Publications in English' of that university, they tell the curious story of this rare pamphlet. In 1648 an unknown poetaster published over the name of A. Cowley a poor verse satire called *The Foure Ages of England.* Though Cowley publicly disowned the work, it was republished over his name in 1675 by Tho. Dring and Joh. Leigh. In the second half of 1679, John Sheffield wrote a scurrilous lampoon attacking various prominent personages, which was probably polished by Dryden, and was circulated under the name of *An Essay Upon Satyr* in November 1679. As it contained reflections on important people, no publisher dared to print it at the time. Dring, however, had a few copies of *The Foure Ages of England* on hand and he seems to have peeled off the first signature and sewed on a new title-page headed *An Essay Upon Satyr* in the hope that the notoriety of Sheffield would help him to sell off the remainder of *The Foure Ages.* The supposed first edition of *An Essay on Satyr* thus turns out to be merely the old anonymous poem of 1648 falsely attributed to Cowley, tricked out by a dishonest bookseller with a fraudulent title page. Noyes and Meade are to be congratulated on a brilliant piece of bibliographical detective work. Their brochure is illustrated by a reproduction of the title-page of the Huntington Library copy.

In *Spiritual Autobiography in 'The Pilgrim's Progress'* (*R.E.S.*, April) Roger Sharrock points out that Bunyan's Calvinism has been neglected by critics of his work because 'for most people

* *An Essay upon Satyr . . . Dring . . . 1680,* by George Rapall Noyes and Herman Ralph Mead. Univ. of California Press and C.U.P. pp. 15. 2*s.*

Calvinism means predestination', and it is supposed that such a belief would have an unfortunate effect on religious allegory. 'So Calvinism goes by the board, because the book is not dull, and not narrowly propagandist.' His article is designed to direct attention 'to the Calvinist basis of Bunyan's ideas about salvation' and to 'show how Bunyan's belief and spiritual experiences recorded in his autobiography help to decide the form taken by the allegory, the order of the episodes, and the dovetailing of one into the other'. This plan is carried out in a detailed study in which it is shown that Calvinism is not inconsistent with the dramatic power of such a story as that of *Pilgrim's Progress* where the excitement of the struggle with evil is transferred to the inner life of Christian. Sharrock shows convincingly with a wealth of illustration that the whole story of *Pilgrim's Progress*, Part I, is the 'religious history of the individual soul', based on Bunyan's own spiritual experiences as recorded in *Grace Abounding*.

Phyllis Freeman contributed to *R.E.S.* (July) an article on *William Walsh and Dryden: Recently Discovered Letters* in which she gave an account of seven letters from Walsh to Dryden in the British Museum (Add. MS. 10434, dated 1690–91). Miss Freeman published Walsh's earliest known letter to Dryden from a Bodleian MS. of 1686 in the *Bodleian Quarterly Record* as long ago as 1934, where she drew attention to the existence but not the number of Walsh-Dryden letters in the British Museum. Since then the British Museum letters have been used by two American scholars, J. Osborn in his *John Dryden: Some Biographical Facts and Problems*, 1940 (see *Y.W.*, xxi, 179) and C. E. Ward, *The Letters of John Dryden*, 1942 (see *Y.W.*, xxiii, 166). Both of these editors appear to have overlooked two of the British Museum letters and it is to these two letters that Miss Freeman devotes most of her article.

In a short article in *Studies in English* (xxvii, 1, June) William Gardner discusses the authorship of the Epilogue to Crowne's masque *Calisto* commonly attributed to Dryden. This epilogue was first published anonymously in Tonson's 1684 *Miscellany Poems* and it was not till two years after Dryden's death that it appeared again in the 1702 *Miscellany Poems* with the addition of the words 'by Mr. *Dryden*'. Gardner gives convincing reasons to

show that this ascription is not to be trusted. Apart from the improbability that Dryden would have written an epilogue for work by his rival, for whom he had been passed over when the Duchess of York ordered the writing of the masque by Crowne, Gardner shows that the epilogue is actually a different version of the epilogue by Crowne printed with *Calisto* in 1675. From a comparison of the two epilogues he argues that the poem falsely ascribed to Dryden is actually an earlier draft of Crowne's epilogue to *Calisto*, and that Crowne made certain alterations for the final version to be spoken at court as a result of orders which were given to him. Why Tonson should have printed this rejected draft in his *Miscellany* remains a mystery, but it is highly significant that he did not attempt to ascribe it to Dryden in the poet's lifetime.

In an acute and closely reasoned article entitled *The Origins of the Moral Sense* in *H.L.Q.* (May) Ernest Tuveson examines the arguments contained in the three pamphlets (1697–9) in which Thomas Burnet attempted to refute Locke's concept of human nature as expounded in his *Essay Concerning the Human Understanding*. Tuveson's article is based on copies of Burnet's pamphlets annotated in Locke's handwriting now in the Yale University Library. 'In these annotated pamphlets', he writes, 'we find for the first time the early proponents of the great radical modern theories of human nature opposing each other.' Burnet, the pupil of the Cambridge Platonists, takes their Christian humanist doctrine of man as *potentially* good and transforms it into the doctrine of human nature as *naturally* good with an innate moral sense. Locke denies the existence of this 'moral sense' and sees man 'as the product of experience, originally determined in no way whatever; his morality is the product of his reflection, which in turn is the result and commentary of his sensations'. Tuveson sees in Burnet the pioneer of the sentimental school, of Shaftesbury in particular and ultimately of Rousseau. The reasoning of Locke, on the other hand, leads to the 'pleasure-pain calculus' and the empirical ethics of the utilitarians.

In the last pages of his article Tuveson traces the development of the 'moral sense' theory in Shaftesbury's *An Inquiry concerning Virtue, or Merit* and *The Moralists*. He considers that it is not unlikely that Shaftesbury had seen Burnet's pamphlets. Whether he was influenced by Burnet or not 'both men grew out of the same

background, held much the same convictions, and worked to give a *rationale* for the growing popular "sentimental" concept of man which was already appearing in the drama'.

It has for long been a commonplace of criticism that one of the origins of English prose fiction is to be found in the writings of the Puritans of the seventeenth century. Kathrine Koller in *The Puritan Preacher*, an article contributed to *H.L.Q.* (Aug.) gives a number of illustrations of the use of dialogue, attempts at realism and characterization, and the use of the plain style in English prose from Puritan sermons and books of devotion from the end of the sixteenth century to the time of Bunyan and Defoe. 'The line from *The Plain Man's Pathway to Heaven*', she writes, 'through *The Poor Man's Family Book* to Defoe's *Family Instructor* is direct. And he who would trace the decline of Puritanism and the rise of the novel should read these books.' Her article provides a useful guide for the student of literary history who wishes to explore the origins of English prose fiction in the Puritan tradition.

The same issue of *H.L.Q.* contains a hitherto unpublished letter of Edmund Waller to Thomas Hobbes printed from the autograph MS. in the Huntington Library (H.M. 22641) under the direction of Paul H. Hardacre who prefixes to it a short introductory note. The letter is undated but was probably written late in 1656 or early in 1657. It is of interest as showing how Hobbes's *Leviathan* was received and also as a reflection of Waller's opinion of the Protectorate. It is rather surprising to find the ex-royalist praising the rule of the major-generals as 'a perfect foundation of government' but the tone of the letter corresponds closely to that of the *Panegyric* on Cromwell published by Waller in 1655.

William van Lennep contributed to *A.M.S.* an article entitled 'Thomas Killigrew Prepares his Plays for Production' in which he examines Thomas Killigrew's own annotated copy of the 1664 folio of his plays now in the Library of Worcester College, Oxford. In 1935 Montague Summers briefly described this copy in his *The Playhouse of Pepys*, but this description seems to have been based on a hasty examination and is not very accurate. Of the eight plays in the volume six have been cut for performance by Killigrew and van Lennep gives an interesting and detailed account of the exci-

sions and annotations made by the author for these plays. The notes include a partial casting of the First Part of *Thomas the Wanderer* which record the name of 'Nellie' for the part of 'Paulina, a courtesan of the first rank'. If this, as van Lennep suggests, is Nell Gwin, it is the earliest record of her connexion with the theatre which is usually supposed to have begun with her appearance as Cydaria in Dryden's *The Indian Emperour* in the spring of 1665. In 1664 she was only thirteen, and, if Killigrew cast her for the part of 'a courtesan of the first rank' in that year, van Lennep is certainly right in attributing to him 'prophetic insight'.

Since Malone identified the characters in Dryden's *Essay of Dramatic Poesy* with four famous Restoration writers including Dryden himself his conclusions have been generally accepted. F. L. Huntley in an article in *M.L.N.* (Feb.) argued against the hypothesis that the characters are intended primarily to be portraits, though he admitted 'they may have started as portraits' as, indeed, he could hardly fail to do, in view of the fact that Dryden himself states at the beginning of the essay that 'three of them are persons whom their wit and quality have made known to all the town'. Huntley's view is that they are to be regarded essentially as 'embodiments of attitudes necessitated by the argument'. He criticizes all Malone's identifications in some detail but his arguments are not on the whole very convincing. His suggestion that the name 'Lisideius' 'may come to Dryden from "Le Cid" plus a Latinized Greek masculine ending' is surely a good deal more 'strained' than Malone's very plausible suggestion that Lisideius is an anagram on the name of Sir Charles Sedley or Sidley, a friend of Dryden, who was certainly 'a person of wit and quality'. In conclusion he states that he 'cannot quite deny that Dryden had actual friends in mind when he created the persons in his dialogue'. He insists, however, that 'Malone's identifications have been too little examined, and that this readiness to accept the historical meanings of the names perhaps has blinded us to some of Dryden's dramatic intentions'.

P. D. Mundy in *N. & Q.* (20 March) gives an account of the *Brothers and Sisters of John Dryden, the Poet.* From various sources he has gathered a good deal of information about a number of the thirteen brothers and sisters of the poet. There is no evidence that

John Dryden was on intimate terms with any of them but it is interesting to know that while he was the literary dictator of London, one of his brothers, Erasmus, was a grocer in King Street, Westminster, another 'a citizen and goldsmith of London' and a third a tobacconist, who bought 380 acres of land and cattle and pigs in Maryland. Mundy gives a piece of information from the will of Mary Dryden, the poet's mother which has not appeared in any biography. She left 'to beloved son John a Silver Tankard marked with J.D. and the gold ring that was my wedding ring, and after his death his eldest son to have it'.

In *N. & Q.* (1 May) Mundy adds a further note on Martha Dryden, fifth daughter of Erasmus and Mary Dryden, who married a person called Bletsoe who may be Thomas Bletsoe, a J.P. in 1657 or Humphrey Bletsoe of Cransley.

The second edition of John Evelyn's *Kalendarium Hortense* published in 1666 contains a dedication of the book to Abraham Cowley together with a letter from the poet acknowledging the compliment paid to him. C. William Miller in *M.L.N.* (June) gives reasons for supposing that Evelyn dedicated to Cowley not only the second but also the first edition of the *Kalendarium* published in 1664. In *M.L.N.* (June 1939) Howard Vincent printed 'Three Unpublished Letters of Abraham Cowley' (see *Y.W.*, xx, 112). One of these, dated 7 March 1663–4, is addressed to Evelyn and is an acknowledgement of the dedication to him of the *Kalendarium*. The first edition of the *Kalendarium* does not exist as a separate volume but was printed with *Pomona* as an appendix to Evelyn's longer work *Sylva*. Miller conjectures that 'Cowley's copy of the *Sylva-Kalendar* volume contained a printed dedication', which for some unknown reason was cut out of all other copies of the first edition. This conjecture is supported by the discovery that the first edition lacks leaf H 1 immediately following the title page and preceding the introduction, the usual place for a dedication. His search for the missing leaf in the twenty-two recorded copies has been unfruitful, but he believes that it is probable that at least one copy bearing Evelyn's dedication may survive in an unrecorded location.

Don Cameron Allen contributed a short note to *M.L.N.* (March) entitled *Cowley's Pindar* in which he demonstrates that

the edition of Pindar that Cowley used for his translations was that of Benedictus published in 1620. The comparison of a few lines from Cowley's Latin translation of the Second Olympic with the 'metaphrase' of Benedictus and the translations of Stephanus (1560) and Schmidt (1616) show that Cowley's version is certainly based on that of Benedictus. Allen also compared the scholia and gives a list of notes taken over by Cowley from Benedictus's edition of the Second Olympic as well as others where he has followed hints given by notes in that edition.

R. Forbes Gray contributed to *T.L.S.* (5 June) an interesting account of the Gray Library at Haddington. John Gray (1646–1717), a Scottish Presbyterian minister and friend of Gilbert Burnet, bequeathed the Library to his native town. It contains some of the earliest writings of Burnet, including 'one or, two presentation copies'. Some of the books have disappeared, but 900 items remain, and bear witness to 'the portentous learning occasionally found in a Scottish manse in the days of the Covenant'.

XII

THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

A CONSIDERABLE amount of work on this period has been published in the year under review, and this applies to both texts and criticism. Outstanding are the new volume of the Shakespeare Press *Swift*, the *Journal to Stella*, edited by Williams, and volumes xiii and xiv of the Yale edition of *Walpole's Correspondence*. The writers are dealt with in chronological order, beginning with texts and going on to criticism and biography, after which more general works, critical and historical, are considered.

In 1938 the American Facsimile Text Society published the first collected edition of Defoe's *Review*. Now ten years later, there appears a complete Index to the periodical,[1] a much-needed work of reference for those who wish to consult it. Payne claims only to have laid the foundation for the final definitive Index which will become practicable when all the 'mysteries' not yet expounded by Defoe specialists have been solved. However that may be, he appears to have been successful in the production of a satisfactory guide to the contents of the 1,300 issues of the *Review*, and therefore to rank high among those 'who enable others to study with greater ease'. He includes in his Index 'only entries that might be considered significant' and does not attempt to make 'a concordance'; nor does he seek to identify persons not unmistakably referred to by the context. 'Following the main body of the Index is an Appendix listing authors, translators, and titles mentioned in the *Review's* advertisements.' Payne may feel sure that 'all who use this book will come to a fuller understanding of Defoe and of the Age of Queen Anne'.

In his Introduction to *An Essay on the Regulation of the Press*,[2]

[1] *Index to Defoe's 'Review'*, by William L. Payne. Columbia Univ. Press and O.U.P. pp. x+144. 22*s*. (His name was misprinted 'Page' in the notice of his *Mr. Review*, vol. xxviii, p. 209).

[2] *An Essay on the Regulation of the Press*, by Daniel Defoe. Blackwell: Luttrell Society No. 7. pp. xvi+30.

J. R. Moore points out that it is one of the rarest of Defoe's tracts and that it appears to be unknown, except by name, to his biographers. The present reprint is from a photostat of the copy preserved in the Special Collections of the Indiana University Libraries. 'Only two other complete copies and two imperfect ones are known, all of them in the United States.' Consequently the importance of the Luttrell Society's edition will not be under-estimated by students of Defoe, who are well aware of the difficulties confronting those who try to establish a correct bibliography of that most prolific and elusive author. Moore's reprint is as welcome as the useful Introduction which outlines its political background as well as describing the pamphlet itself.

Defoe's support of the Union with Scotland in various pamphlets is discussed by Charles E. Burch (*N. & Q.*, 21 Feb.) in an article entitled *Defoe's 'Some Reply to Mr. Hodges and some other Authors'*. On 6 March (ibid.) Burch writes on *The Authorship of 'A Letter Concerning Trade from Several Scots Gentlemen that are Merchants in London', etc. (1706)*—a continuation of the same subject.

Sri C. Sen's study of Defoe's technique as a novelist[8] comprises a painstaking and detailed account of his works in chronological order, including consideration of his ideas and political conduct as well as of the 'narrative and dramatic qualities' of his writings. Sen concludes that 'didacticism forms a basic element in his novels' and in the final chapter examines what he calls the symbolism of *Robinson Crusoe* in order to prove his point. Attention is also paid to Defoe's character-sketches and allegories, and Sen claims that he is the first to point out that only once, in *Some Memoirs of his Life by a Converted Thief* (prefixed to *Street Robberies Consider'd*, 1728) did Defoe deliberately write a picaresque tale.

Defoe's Workshop by J. R. Moore (*Bulletin of the Boston Public Library*, Nov.) shows by examples how Defoe utilized his knowledge and experience in his books. Moore's brief essay provides lively and exciting proof of Defoe's reliability and truthfulness and illustrates how 'through his writings, we can cross-examine Defoe,

[8] *Daniel De Foe: His Mind and Art*, by Sri C. Sen. Univ. of Calcutta. pp. 276. Rs.5.

testing his statements on a wide variety of subjects over a lifetime'. The old conception of Defoe as 'perhaps the greatest liar that ever lived' is dispelled for good by Moore's valuable contribution to critical understanding.

In *Die englische Sprache, Heft 2*, Stuttgart, Gerhard Jacob resumes his work as bibliographer of Defoe, first noticed in *Y.W.*, xii, p. 258. Much has been published on the subject since 1931, and *Daniel Defoe und die neuere Forschung* necessarily covers a good deal of ground which has to be carefully plotted out under different sections such as Life, *Robinson Crusoe*, Defoe's place in political thought, etc. Jacob's article conveniently summarizes the conclusions reached by studies of Defoe during the past twenty years.

Matthew Prior's Attitude toward Natural Science (*P.M.L.A.*, June), by Monroe K. Spears, investigates 'The rôle played by the new science in Prior's thought'. The term 'new science' is used for 'the developments in physics and astronomy culminating in Newton's *Principia*', which are shown to have deepened his 'melancholy and sense of disillusion'. For the scientists avoided discussion of ultimate causes and 'were concerned not with answering questions as to why things occur but rather with ascertaining exactly how they occur'.

In *J.E.G.P.* (Jan.), Charles A. Williams writes on *James Thomson's 'Summer' and Three of Goethe's Poems*, showing Goethe's indebtedness to suggestions of Thomson.

Robert D. Horn's paper on *Addison's 'Campaign' and Macaulay* (*P.M.L.A.*, Sept.) examines the circumstances that led to the publication of the poem and shows 'that Macaulay contented himself with an uncritical fusion of two conflicting accounts'.

In *P.M.L.A.* (Sept.) Rae Blanchard answers the question *Was Steele a Freemason?* in the affirmative, and elaborates her conviction that British freemasonry in the early eighteenth century, 'played a much larger and more important rôle . . . in preparing the way for the later revolutionary movements in democracy' than has hitherto been ascribed to it by social historians.

An article by A. Dwight Culler (*P.M.L.A.*, Sept.) entitled *Edward Bysshe and the Poet's Handbook* deals exhaustively with the background and influence of his *Art of English Poetry* (1702).

'Bysshe . . . made available the first modern rhyming dictionary. . . . He compiled the first modern example of the poetical commonplace book . . . and finally, drafted the first complete system of English versification.'

In *Mr. Gay's London*[4] Sir A. P. Herbert retails the contents of a set of the *Proceedings of London Sessions*, 1732–3, which he was fortunate enough to pick up in the Minories. The resulting book proves that *The Beggar's Opera* gives a true picture of the London of its time and that the highwaymen, pickpockets and other gentry therein depicted are painted from life while the administration of 'justice' at their trials is equally veracious in its portrayal. Herbert draws attention to the picturesque and vivid phrases used alike by criminals and witnesses and points out how 'every man was an unconscious artist in his speech' and a master of the English language, who could be relied on to give a 'fascinating flavour' to what he had to say. The claim is substantiated by the evidence produced, and we must be grateful to the unknown reporters of the trials to whom we owe these accounts as well as to Herbert for his selections and editing. In future there can be no excuse for regarding Gay's *Opera* as a caricature or burlesque. On the contrary, it is a transcript from contemporary life in Gin Lane and Newgate.

Harold Williams gives us in his edition of the *Journal to Stella*[5] the most authoritative version of that difficult and revealing text that has so far been produced, and one which can scarcely be superseded unless by the unlikely discovery of the missing thirty-nine manuscript letters once in the possession of Mrs. Whiteway and published by Deane Swift in 1768. The extant twenty-nine letters in the British Museum have been examined and reproduced as accurately as possible and the whole *Journal* (first so-called by Thomas Sheridan in 1784) is now presented with notes and commentary which show a wealth of knowledge of the period as well as wisdom in the treatment of the personal problems that arise. In his Introduction Williams gives a concise and at the same time thorough

[4] *Mr. Gay's London with Extracts from the Proceedings at the Sessions of the Peace . . . for the City of London and County of Middlesex in the Years 1732 and 1733*, by A. P. Herbert. Benn. pp. 136. 9*s.* 6*d.*

[5] *Journal to Stella*, by Jonathan Swift, ed. Harold Williams. O.U.P. Vol. i. pp. lxii+368. Vol. ii. pp. 369–802. 42*s.*

history of the vicissitudes of the text, of previous editions and of the use of the 'little language'. He also examines the evidence for the relationship between Swift and Stella, and while stating all the discoverable facts and the theories that have been deduced from them, he preserves his own impartial, balanced point of view. The problem is fairly stated but no solution is given though he permits himself to speak of 'the alphabetical symbols and fond tokens' so 'natural' and 'frequent between lovers'. He also makes it clear that the blots and semi-erasures in the MSS. are not meant to hide, but are part and parcel of the 'little language'. As Swift himself wrote: 'Fais I don't conceal a bitt, as hope savd.' (22 Mar. 1711–12.)

The Introduction also deals faithfully with the political background of the *Journal* while five of the seven Appendices reproduce documents which further illustrate the part played by Swift in public affairs during the years covered by the correspondence. A sixth Appendix gives Extracts from Swift's Correspondence Lists, and the seventh, by Henry Mangan, discusses the Portraits of Swift and Stella. The very full and model analytical Index is the work of Evelyn Hardy.

It is pleasant to welcome the publication, after so long an interval, of a sixth volume of the Shakespeare Press, *Prose Works of Jonathan Swift*[6] and to find that there is no falling-off in the standard of paper, binding or typography. Nor, of course, do its editors fail in their task of presentation of the material; their work is done in the way we have been taught to expect of what is likely to remain the authoritative edition of Swift's prose writings. Herbert Davis is responsible for the *Irish Tracts*, a miscellaneous collection dated between 1720 and 1723. His Introduction examines the political background and the authenticity of various tracts which are of doubtful authorship. Some of these are relegated to the appendices as spurious, e.g. *A Letter of Advice to a Young Poet*; others as only probably or possibly by him. The tracts in the body of the text begin with *The Story of the Injured Lady*, which Davis describes as 'a very apt introduction' to the volume since it demonstrates that Swift's attitude when he 'began again to take an active part in Irish affairs', did not materially differ from that of Drapier later on. *A Letter from Dr. Swift to Mr. Pope* is also included, and Davis

[6] *Irish Tracts 1720–1723 and Sermons*, by Jonathan Swift, ed. Herbert Davis and Louis A. Landa. Blackwell. pp. xxx+386. 14*s*.

shows that this was 'clearly intended to be a public statement of his position' and not meant to be 'a private communication'. Probably the general reader will find *A Letter to a Young Lady on Her Marriage* the most interesting of these *Irish Tracts*. Certainly it goes far to explain Swift's relationship with Stella and Vanessa, nor is it surprising that the recipient was not very pleased with the tone of its advice.

No one has ever estimated Swift's *Sermons* very highly. The eleven which Landa considers certainly by him are not likely to raise the opinion generally held of the 'plain honest stuff' he thought good enough for pulpit oratory. Landa's Introduction is the best account yet given of Swift's ideas about preaching and the composition of sermons. He was not at his best in the pulpit, and present-day readers will turn to the prayers composed during Stella's illness if they wish to discover the strength of his religion and of the feeling which inspired it. In them there is abundant proof that Swift believed, as he said elsewhere, that 'although reason were intended by providence to govern our passions' yet in certain points 'God hath intended our passions to prevail over reason'. But though the sermons may be dull they are not perfunctory and there is no ground for doubting the genuineness of Swift's Christian faith.

The Folio Society exists in order to produce 'fine illustrated editions of the classics' and this volume of *Gulliver's Travels to Lilliput and Brobdingnag*[7] with coloured lithographs by Edward Bawden is a good example of the work it undertakes. It can be recommended to 'those people who combine a literary and aesthetic appreciation of the arts' for whom it is designed.

This is the first publication of the Augustan Reprint Society which has reached us for notice in *Y.W.*, though we understand that it began its valuable series of inexpensive facsimiles of rare seventeenth and eighteenth-century essays in 1946. The two tracts by Oldmixon and Mainwaring[8] were occasioned by Swift's *Proposal for correcting . . . the English tongue*, and all three are to 'be

[7] *The Voyages of Lemuel Gulliver to Lilliput and Brobdingnag*, by Dean Swift. Illustrated by Edward Bawden. Folio Society. pp. xx+154. 15*s*.

[8] *Reflections on Dr. Swift's Letter to Harley* (1712), by John Oldmixon, and *The British Academy* (*1712*), by Arthur Mainwaring, with an Introduction by Louis A. Landa. Univ. of California. The Augustan Reprint Society. 75 *cents*.

viewed in the context of the many seventeenth and eighteenth-century suggestions for the formation of a British Academy' on the lines of the recently founded French Academy, though not by any means solely inspired by that example. Landa shows in his Introduction that political wrangling between Whigs and Tories was a prime motive with Swift and that this also produced the answers to his *Proposal* from Oldmixon and Mainwaring. These are 'minor, though interesting, documents in political warfare which cut athwart a significant cultural controversy'. It was well worth while to reproduce them in this facsimile reprint.

The Grey Walls Press *Selection of Poems by Swift*[9] is an acceptable little volume which makes accessible some of the best verses of the satirist. The Introduction by Heath-Stubbs, himself a poet, though necessarily brief, manages to express a critical estimate not only of Swift, but also of the eighteenth-century literary background, which may lead those for whom the selection is intended to further exploration in the literature of the age and to an understanding of the 'deep-rooted spiritual anxiety' which Heath-Stubbs discerns in the soil from which it grew.

In *N. & Q.* (7 Feb. and 1 May) Autrey Wiley describes three *Unrecorded Printings of Thomas Sheridan's 'Inventory' of Dean Swift's Goods at Laracor*. She has found the verses in the *Ladies Magazine*, 18 Nov. 1749, the *Cheltenham Journal*, iv, 169, 28 Jan. 1828 and in an eighteenth-century version that may be the source of the text of the latter.

In *N. & Q.* (1 May), Harold Williams replies to a query for information about *Swift and Shakespeare*, saying that Swift probably possessed a copy of the works of Shakespeare and that there are sufficient allusions in his formal writings to show that he had some acquaintance especially with the historical plays. In the same periodical (30 Oct.) P. D. Mundy writes at length on *The Dryden—Swift Relationship* and includes a *Pedigree* of the two families so as to illustrate it. Mundy is able *inter alia* to clear up the connexion of Swift with Patty Rolt which Harold Williams (in his edition of the *Journal to Stella*), says cannot be exactly traced. In the issue of 11 December, Aline Mackenzie has *Another Note* [of five double-column pages] *on Gulliver's Travels* (*Part I, chap. iii*). This deals

[9] *A Selection of Poems*, by Jonathan Swift, ed. John Heath-Stubbs. Crown Classics: Grey Walls Press. pp. 64. 3*s*. 6*d*.

particularly with a passage which illustrates Swift's 'delight in spectacles of all sorts'—'a trait which he himself recognized as characteristic'.

It is unnecessary to say more about this edition[10] than is to be inferred from the statement on the blurb that it shows how the '*Voyage to Laputa* relates far more closely to the politics of the present day than to those of the time when Swift wrote', and that it 'offers convincing evidence' that he is predicting 'the end of Socialism'. 'Is it possible', asks the writer of the Epilogue, 'that either by some freak of coincidence, or by some miracle of prognostication, the incoherent picture of Laputa and Balnibarbi . . . becomes a thoroughly integrated satire of Socialism two hundred years later?' The reader must be left to give his own answer.

It is pleasant to note a cheap reprint of *The London Merchant*[11] especially since it is prefaced by an Introduction from Bonamy Dobrée in which he briefly estimates its historical and intrinsic importance in the development of English drama. The play is not great literature or tragedy, but it was the first of its kind, in that it appealed to the 'newly-risen merchant class' was 'something that was theirs—for them and about them'. And 'it still has vitality', 'a charm of its own . . . a touch of something universal in its sense of life', which raise it above ordinary melodrama, and make it readable not merely by the student but also by the man in the street.

Lilian Bloom writes in *J.E.G.P.* (April) on *Pope as Textual Critic: A Biographical Study of his Horatian Text*, showing that 'Pope's Latin text was an eclectic one' and that he used 'not one single text, but two—with a third . . . as a constant check', in his *Imitations of Horace*.

After the four years' 'cæsural pause' in publication caused by the war, it is good to be able to welcome the appearance of vols.

[10] *A Voyage to Laputa.* A neglected classic with a new interpretation, by Jonathan Swift. *Epilogue*, by Donald McI. Johnson. Christopher Johnson. pp. 80. 4*s*.

[11] *The London Merchant or the History of George Barnwell*, by G. Lillo, ed. Bonamy Dobrée. Harvill. pp. xxvi+122. 5*s*.

xiii and xiv of the monumental Yale edition of *Horace Walpole's Correspondence*[12] (cf. *Y.W.*, xviii, 206–8; xxii, 179–80, xxv, 154). They contain the letters of the former Quadruple Alliance at Eton, Walpole, Gray, West and Ashton, and in addition Walpole's *Short Notes of My Life*, his skeleton autobiography, together with Appendices, on, *inter alia*, *The Nicoll Affair*, and Walpole's *Anecdotes of Lady Mary Wortley Montagu and Lady Pomfret*. The MS. of *Short Notes* has only recently been rediscovered by W. S. Lewis and is now for the first time printed correctly and without omissions. In addition there is an Index of fifty-five (double-column) pages which typifies and is worthy of the scholarly presentation of the contents of the volumes. The decision to arrange the letters from and to each correspondent chronologically and in sequence is justified by its results and adds to the interest of the reader. This opinion is substantiated by the absence of many of Walpole's letters to Gray, which apparently were not kept by him, though Walpole treasured every scrap he received from the poet. There are 123 of his letters and notes as contrasted with thirteen of Walpole's, and, excellent as they are, we feel how much they lose by the lack of the other side of the correspondence. There is no need to dwell here on Gray's merits as a letter-writer, nor to call attention to the wit and charm of the correspondence. But it is worth while to emphasize that it gives abundant proof that the friendship between the writers was intimate and enduring in spite of the quarrel which separated them during their Continental tour. 'Europe has always been strewn with the wrecks of friendships,' says Lewis concisely, but in this instance the vessel was successfully refloated and survived the storm which parted the travellers at Reggio in 1741. The reconciliation was complete and uninterrupted by any later differences, until Gray's death in 1771 ended the life-long intercourse.

The correspondence with West, excellent as it is in quality, is much smaller in bulk, since West died in 1742, while that with Ashton consists of only five remaining letters. But, then, as Lewis puts it in his Introduction, 'no one cares about Ashton', to whom in 1750 Walpole was to 'forbid his house' as a result of his too

[12] *Horace Walpole's Correspondence with Thomas Gray, Richard West and Thomas Ashton*, ed. W. S. Lewis, George L. Lam and Charles H. Bennett. Yale Univ. Press and O.U.P. Two vols. in one binding. pp. lvi+250+viii+316. $20 or £4.14*s.* 6*d.*

obvious search for preferment. 'In short,' writes his erstwhile friend, 'my father is dead, and I can make no bishops.'

This edition provides a model of scholarly achievement.

A. T. Hazen's *Bibliography of Horace Walpole*[18] completes the work begun in *The Bibliography of the Strawberry Hill Press* which appeared in 1942 (*Y.W.*, xxiii, pp. 177 and 226–7). Both volumes are to be 'considered ancillary' to the Yale edition of Horace Walpole's correspondence. As W. S. Lewis says in his Preface to the book: 'It is readable, not only because Hazen's style and method are so easy to follow, but because it is a biography as well as a bibliography. One forgets that Horace Walpole was a man of letters as well as a letter-writer, but the reader of the present work is not likely to overlook it in the future.' Consequently, *Bibliography* though it essentially is, Hazen's masterpiece must also be mentioned in this chapter as well as in XV (p. 273) since it ought to be read by Walpolians and not only consulted by bibliographers. For here they will be able to to trace the story of Walpole's literary career and of his interests in current affairs as well as in matters cultural and antiquarian. They will realize, perhaps with some surprise, the range of his writings and the fact that they made more than a passing impression on literature, even apart from the influence of *The Castle of Otranto*, which has always been recognized, and of *The Anecdotes of Painters*. His writing is 'of major importance to all who are in any way concerned with the political, social, or artistic history of the eighteenth century' and Hazen puts all such in his debt.

'These studies are not a work of research. . . . My book, then, aspires to be at once an account of two remarkable persons, a study of a certain phase of human nature and, finally, a picture of private life as lived in two contrasting periods.' Lord David Cecil has fulfilled his purpose as here set forth and his book[14] shows the ease and power of interpretation which come from mastery of his subject. Dorothy Osborne's letters were written during the Commonwealth and consequently do not rightly belong to this Section. But the *Two Quiet Lives* of Lord David's book, separated as they were by date, seem naturally to belong to the same category and, with all their differences, to be properly remembered and discussed together. For

[18] *A Bibliography of Horace Walpole*, by A. T. Hazen. Yale Univ. Press and O.U.P. pp. 190. $12 or 66*s*.

[14] *Two Quiet Lives*, by Lord David Cecil. Constable. pp. 194. 12*s*. 6*d*.

both Dorothy and Gray suffered from a 'sense of guilt' and 'disillusioned despondency' and the poet shares the lover's fears of the non-attainment of happiness which clouded both their lives. For him there was not even temporary alleviation, and the weight of melancholy seldom lifted to allow him to be 'as happy as so gloomy, so solitary a being . . . is capable of being'. For her, the final consummation of married life brought 'a very different sort of existence to that of which she had dreamed in the old days', together with new sorrows in the loss of her children as well as lack of 'time for that private life of intimacy and contemplation in which her heart had laid up its treasure'.

Gray was a much more difficult person, neither 'peaceful' nor 'wise', but like her, possessed of what Lord David calls 'a strong and beautiful inner life', an 'unusual fineness of nature' which never committed the blasphemy of thinking human existence adequate to satisfy the aspirations of the soul'.

The Cook's Paradise[15] has been out of print for two hundred years, but very well deserves to be made once more available in this pleasant edition, with an Introduction setting forth its historical background. Moreover 'by uncommon good fortune, the copy owned and annotated by . . . Thomas Gray, is in existence, and in it are six closely written pages of his painstaking cookery notes. . . . The holograph itself has never before been reproduced, and possibly the same may be true of the carefully made transcription in print. Gray simply filled up the end-pages, front and back, of his copy of the first and only edition of 1759 of Verral's treatise.' He also wrote many additional notes into the text, some of which include information from other writers, e.g., Isaac Walton. There is quite enough material to prove that the poet's study of cookery was as painstaking and exact as that of natural history or archaeology.

Even without this extraneous interest, Verral's book is well worth perusal, not merely because of the succulent recipes and cookery hints, but for the Preface which gives a memorable picture of life in eighteenth-century kitchens of country mansions.

In *The Cambridge Journal* (Dec.) D. S. Bland in an essay on

[15] *The Cook's Paradise being William Verral's Complete System of Cookery, published in 1759 with Thomas Gray's cookery notes in Holograph*, ed. R.L. Mégroz. Sylvan Press. pp. 140. 7*s*. 6*d*.

Gray and the Spirit of Romanticism challenges the out-moded belief that the poet was 'a harbinger of Romanticism', and illustrates the fact that Gray excelled as an Augustan and not as the precursor of a new age of poetry. This is surely to flog a dead horse for the old text-book classification has long been discarded by critical opinion. But Bland upholds his position competently.

A university periodical ought not to have overlooked the misspelling *Grey* in its table of contents and on the cover.

E. K. A. Mackenzie contributes an interesting account of *Thomas Percy's Great Schemes* to *M.L.R.* (Jan.), showing that the *Reliques* were only a fraction of the plans he projected but did not find time to carry out.

Akenside, Anna Seward and Colour (*N. & Q.*, 24 Dec.) is a discussion by A. O. Aldridge of the various interpretations of Akenside's attitude to colour and light as deduced from certain lines in *The Pleasures of Imagination* (i, 452–6). Aldridge gives reasons for his belief that the poet was 'consciously interested in the aesthetic of colour and light'.

Isaac Watts[16] by Arthur P. Davis first appeared in America in 1943 and is now produced (by photography) in this country to mark the bicentenary of his death. No other modern well-documented biography of Watts exists and Davis has succeeded in portraying the man and in describing his various interests in such a way as to make his readers realize that the hymn-writer was a figure of importance in more spheres than the one by which he is nowadays best remembered. He was also 'a popular and respected author in the fields of education, theology, philosophy and poetry' and 'more significant in his century than has been commonly thought'. Moreover, as Dr. Johnson recognized, 'Few men have left behind such purity of character' or been more profoundly devout and charitable in thought and deed.

He 'sought spiritual truth through every means at his disposal', and was 'essentially an admirable person', not a great genius, but one who used his talents 'with an industry and devotion to an ideal rarely equalled'. We like him all the better because 'his saintliness was tinged with just enough worldliness to make him human'.

[16] *Isaac Watts, His Life and Works*, by Arthur Paul Davis. Independent Press. pp. xiv+306. 8*s.* 6*d.*

Davis follows the advice given to writers by his protagonist, and makes his style 'smooth' and 'plain and natural', though his work is well-documented and contains all necessary scholarly apparatus.

James Fergusson says in his Introduction that his 'book[17] portrays an Ayrshire family of the 1740's' and 'shows the effect of the Jacobite outbreak on the life of a group of Scottish people of ordinary, average political views: that is to say that, being Presbyterians, they were supporters of the established government and the Protestant succession' with no sympathy at all for the 'unnatural rebellion' in favour of Prince Charles Stuart.

The romantic view of the 'Forty-five was not that of the great majority of Scotsmen who regarded 'the Highland insurgents' as wanton disturbers of the peace. 'In actual fact the disaster of the 'Forty-five was not that it failed but that it occurred.'

The selection of family and other letters, which he makes in this volume, proves the editor's point. He has accomplished his task with scholarly skill so that he brings out the necessary evidence not only for his ancestors' attitude towards the rebellion but also for what kind of life was lived by a cultured Scottish family in the middle of the eighteenth century. Of particular interest is the picture given of its ideas about education and of John Fergusson's two years at a Nonconformist Academy at Northampton. His father's care for his character and virtue was equalled by the tenderness which distinguished their relationship, and there is no sign of the parental harshness which so often appeared at that period. John Fergusson did not live long enough to do full justice to his up-bringing or his gifts. He succumbed to tuberculosis at the age of twenty-three.

James Fergusson revivifies the times and people he describes and conveys to his readers at any rate some of the intimate knowledge of Scottish history which he possesses.

In *T.L.S.* (18 June) the Earl of Ilchester publishes in full the text of a recently discovered letter at Holland House of *Madame du Deffand to Walpole*. It is dated 26 December 1770 and described as missing in W. S. Lewis's Yale edition of the correspondence

[17] *John Fergusson 1727–1750*, by James Fergusson. Cape. pp. 224. 10*s.* 6*d.*

(vol. ii, p. 497). Lord Ilchester says: 'It is impossible to give any satisfactory explanation of how this letter found its way into the Holland House collection.'

In *Life and Letters* (Oct.) Cecil Price prints five hitherto unpublished letters of Lord Chesterfield to the Earl of Bute from the holograph MSS. in Cardiff Public Library. The letters were written between January 1760 and March 1763 and all of them deal with the interests of his son, Philip Stanhope, for whom the desired post was at last obtained.

A Sentimental Journey, with an Introduction by J. C. Powys[18] and many illustrations by Brian Robb is a pleasant addition to Macdonald's series of inexpensive reprints of English classics.

Similarly the inclusion of *Tristram Shandy* in Lehmann's Chiltern Library[19] is another sign of the revival of interest in Sterne and of the new appreciation of his genius.

For the first time Lansing Hammond has made a detailed study of Sterne's sermons[20] with a view to determine the extent of his borrowings from others, and his position as a Christian clergyman. He examines Sterne's various sources and shows that, in the sermons which he himself published, he had assimilated such suggestions as he derived from others. Plagiarism proper, unacknowledged quotations, are found only in the posthumous volumes of homilies 'for immediate parish use' which were not intended or prepared by him for publication. 'What Yorick published he made his own, and despite the suggestions he took from others, no one but him [*sic*] could have written the first twenty-seven discourses . . . he may be absolved completely from having attempted conscious literary deception.' Similarly Hammond acquits Sterne on the charge of heresy, though admittedly his sermons show little interest in 'doctrinal Christianity'. But if these give most space to 'philanthropy and those kindred virtues to it', and 'refer to, rather than expound, the great truths of Christianity . . . his acceptance of those truths is clear'. In an Appendix of more than ninety pages, Hammond gives the 'Sources for the Sermons of Mr. Yorick,

[18] *A Sentimental Journey*, by Laurence Sterne, ed. John Cowper Powys. Macdonald. pp. 208. 8*s*. 6*d*.

[19] *The Life and Opinions of Tristram Shandy*, by Laurence Sterne, ed. Peter Quennel. Lehmann. pp. 504. 10*s*. 6*d*.

[20] *Laurence Sterne's Sermons of Mr. Yorick*, by Lansing van der Heyden

listed alphabetically by Author'—the names ranging from Bentley to Young.

The aim of T. Yoseloff's study of Sterne[21] 'has been to . . . re-create the man as he was known to the contemporary world, to his intimates and to himself'. The result is a readable volume which presents adequately the facts of Sterne's life and a plausible interpretation of his character and genius. This appeared in New York in 1945 but is now first available in an English edition.

Notes on the Early Editions of 'Tristram Shandy' by John M. Yoklavich (*P.M.L.A.*, June) provide clues to some of the bibliographical problems connected with the publication of this novel which was spread over eight years.

E. A. Greening Lamborn contributes a paper entitled *Great Tew: A Link With Sterne* to *N. & Q.* (27 Nov.)

Ernest Dilworth is a warm admirer of Sterne[22] who has evidently devoted much time and enthusiasm to the perusal of that writer's masterpieces. As a result Sterne is taken at his own valuation as a jester, whose only aim was to make fun of sentimentality. Dilworth has no patience with the critics who insist on Sterne's emotionalism and take seriously what he intended to be mere parody—or so Dilworth believes. The reader is forced to question his understanding of the distinction between eighteenth-century and present-day connotation of the terms *sentiment* and *sentimentality*, and to wonder whether he has anything fresh to contribute to our appreciation of the author who, according to his repeated but unproved statement, has been so long neglected and misunderstood.

In *N. & Q.* Francesco Cordesco publishes various contributions concerning Smollet, viz. 3 April he identifies *Smollett's Creditor Macleane*; 10 July he has an interesting note on *Smollett and his Detractor, Hugh Blair: with an Unpublished Smollett Letter*. This explains Blair's animosity to Smollett as due to the latter's attitude to Macpherson of whom Blair was a champion; 21 August he prints some 'important unpublished letters' connected with *Smollett and the Translation of the 'Don Quixote' of 1755*; on

[21] *Laurence Sterne: A Fellow of Infinite Jest*, by Thomas Yoseloff. Aldor. pp. 220. 12*s.* 6*d.*

[22] *The Unsentimental Journey of Laurence Sterne*, by Ernest Nevin Dilworth. N.Y.: King's Crown Press and O.U.P. pp. xiv+116. 12*s.* 6*d.*

4 September he adds *A Critical Bibliography* of this Translation; 2 October he confirms Smollett's authorship of *A Sorrowful Ditty or The Lady's Lamentation for the Death of her Favourite Cat: A Parody*. The necessary proof is supplied by a reference in a letter, September 1751, of Shenstone to Graves. On 11 December he has a note on *Robert Anderson's Edition of Smollett* and, finally, on 24 December he shows that it is by error that *Smollett* is credited with the *Translation of Fénélon's 'Télémachus'* in both the *Cambridge Bibliography of English Literature* and the earlier Bibliography of J. P. Anderson.

This reprint of Johnson's *Thoughts on the Late Transactions Respecting Falkland's Islands*[23] is from the text of Murphy's edition of 1792. It was inspired by the recent claim of the Argentine Government and the consequent controversy, which arose from similar causes to those leading to dispute in 1770. Johnson's pamphlet is eminently worthy of attention now as then, and its re-publication is welcome. It deserves to be widely read for what the editor calls its 'forceful and cogent reasoning against the folly of unnecessary war'.

The Wisdom of Dr. Johnson[24] as exemplified in the dicta collected by Constantia Maxwell, is apparently intended primarily for those who are to be introduced for the first time to his acquaintance. For her masterly summary of his biography, characteristics and quality contains little or nothing that is not already familiar to his friends though she puts her material together in such a way as to make it memorable. The comments themselves are drawn from various sources and arranged under alphabetical headings which make for ready reference. As one turns the pages, the impression of the man's wisdom is renewed and strengthened. These aphorisms are not 'the expression of . . . rare or abstruse sentiment': they gain their strength by succinctly voicing 'obvious and useful truth'. 'And he may . . . be justly numbered among the benefactors of mankind, who contracts the great rules of life into short sentences, that may be easily impressed on the memory.' Dr. Johnson has no claim to the title of philosopher, but he possesses in a higher degree

[23] *Thoughts on the Late Transactions respecting Falkland's Islands* [*1771*], by Samuel Johnson. Thames Bank Publishing Co. pp. 44. 2*s*.

[24] *The Wisdom of Dr. Johnson, being Comments on Life and Moral Precepts chosen from his Writings*, by Constantia Maxwell. Harrap. pp. 190. 10*s*. 6*d*.

than almost any other 'the true wisdom which derives from the knowledge of that which before us lies in daily life'.

Samuel Johnson on Copyright by Edward A. Bloom (*J.E.G.P.*, April) examines Johnson's opinions on the subject of authors' rights and shows that they 'were firmly based upon his extensive interests in scholarship, law, and journalism'.

Herman Liebert (*J.E.G.P.*, Jan.) in *Reflections on Samuel Johnson: Two Recent Books and Where they Lead*, after repudiating Vulliamy's unjustifiable attacks in his *Ursa Major* (*Y.W.*, xxvii, 204) and finding that Part X of A. L. Reade's *Johnsonian Gleanings* (*Y.W.*, xxvii, 201–2) attempts only to collect facts without any critical deductions from them, proceeds himself to an explanation of Johnson's 'relation to the world of men and his relation to the world of ideas'. Liebert's paper is a sane and satisfactory interpretation of the evidence provided by Reade's 'facts' and other relevant information.

In *T.L.S.* (18 Dec.) there is a full description of the *Malahide and Pitcairn Papers* and the story of their discovery.

The title of McNair's book, *Dr. Johnson and the Law*[25] sufficiently describes its scope and contents. The author sets out to give us an account of Dr. Johnson's relations with the law, not to write a history of English Law in the eighteenth century, a subject which is incidental and subordinate to his main purpose. The book deals therefore with Johnson's legal friends and reading: it gives his views on the ethics of the legal profession, and an account of his various legal activities, concluding with a discussion of the reasons which prevented him from qualifying to practise, fond as he was of laying down the law. The treatment of the subject is full of interest and, brief though it is, the book casts fresh light on Johnson's character and on his understanding of legal matters. No one can read McNair's study without deriving more insight into Johnson's strength of intellect and force of character nor without gaining knowledge of 'the legal climate of Johnson's century', in which they are exhibited.

In *R.E.S.* (Jan.) R. W. Chapman examines the alterations made before publication in *Mrs. Thrale's Letters to Johnson, published by*

[25] *Dr. Johnson and the Law*, by Arnold McNair. C.U.P. pp. xii+116. 7*s.* 6*d.*

Mrs. Piozzi in 1788. He shows clearly that the letters were 'extensively' edited and gives examples of the divergences from the originals.

In *M.L.R.* (Jan.) W. K. Wimsatt Jr. has a note on *Johnson's Treatment of Bolingbroke in the Dictionary* in which he shows that 'in the unabridged Dictionary [Johnson] found more than one opportunity for quiet exercise of wit at the expense of Bolingbroke'.

According to his statement in the Foreword, Joseph W. Krutch wished in his *Samuel Johnson*[26] 'to give the general reader a running account of Johnson's life, character, and work as they appear in the light of contemporary knowledge and contemporary judgment'. In this he has admirably succeeded, and while not agreeing with the unjustified statements of the blurb, the English reader will be grateful for the appearance in his own country, at a reasonable price, of the work which had already been published some time ago in the United States. For Krutch has compressed into one volume a full description of Johnson's life, not merely as presented by Boswell but in the light of all that is now known about it, together with an account of his work, which presents him as the great man-of-letters who rightly dominates the literature of his age. Boswell's *Life* by its very achievement, has been responsible for a common under-estimate of Johnson's work as essayist, critic and, above all, as compiler of the Dictionary that, in the words of Krutch, not merely, 'records usage, but also to some extent fixes it' and is a contribution to 'the task which the eighteenth century had set itself . . . of discovering and establishing in all human affairs (including language) the most reasonable, most durable, most efficient and most elegant procedure'.

Krutch is excellent too in his analysis of Johnson's work as an editor and critic of Shakespeare. He gives due praise to the Preface and explains how Johnson's task necessarily differed from that of a present-day writer who can assume the general acceptance of Shakespeare's greatness, which was not similarly taken for granted in the eighteenth century when 'he was adored by the groundlings. But the highbrows were by no means sure that they wanted to claim him.' 'Johnson brushed aside all consideration of "the rules" ' and showed that 'our inimitable Shakespeare is a Stumbling-block to the whole Tribe of . . . Rigid Critics'. Krutch has

[26] *Samuel Johnson*, by Joseph Wood Krutch. Cassell. pp. xiv + 502. 12*s*. 6*d*.

succeeded in his main purpose of summarizing in a single volume the results of modern scholarship on the subject he has chosen.

Maurice J. Quinlan (*R.E.S.*, April) discovers *An Intermediary between Cowper and Johnson* in the person of the Moravian pastor, Benjamin Latrobe, who possibly consulted Johnson about Cowper's Poems. The poet, as appears in his letters, is known to have been interested in bringing them to Johnson's notice.

Margaret Barton's biography of *Garrick*[27] provides a readable and well-authenticated account of the life and doings of the great actor, depicting him and his friends and the society in which they moved. In the nature of things, she is unable to explain or reveal Garrick's genius as an actor, for the art of the impersonator is not to be recaptured when the artist has left the stage. But it is a great merit to succeed, as she undoubtedly does, in showing what manner of man he was and in making us realize his personal attraction. His career as a manager and his relations with fellow-actors and with dramatists are also fully described; an adequate bibliography and a satisfactory index are supplied while sixteen illustrations and a play bill of 1769 supplement the information of the text. Miss Barton writes easily but her style is not improved by would-be witticisms which detract from the worth of an otherwise valuable book.

Sir Philip Magnus compresses much into his brief Introduction to *Burke's Selected Prose*[28] which more ambitious biographical and critical accounts fail to mention. For example, there is a frank but understanding estimate of Burke's pecuniary transactions which, without shifting any of the blame they deserve, yet exonerates him entirely from the charge of being 'a hypocrite and a prig'. Burke was 'totally unfitted . . . to support mundane responsibilities'. He also deservedly earned the reputation of being the 'dinner-bell of the House'. But granted his faults and his failures, 'the impression left on the mind by his career is not one of vanity'. He was in spite of them, a very great man, and Magnus not only realizes the fact, but also the more generally accepted truth of his achievement as a statesman. As a statesman also he was often in error when he

[27] *Garrick*, by Margaret Barton. Faber. pp. 324. 21*s*.

[28] *Edmund Burke: Selected Prose*, ed. Philip Magnus. Falcon Press. pp. 100. 5*s*.

was concerned with practical affairs of the moment. But he 'took his stand upon a foundation of human nature and political realism. From that firm ground he conducted his campaign against all doctrinaire theories. . . . The study of politics is an art and not a science. . . . For those who may wish to acquire that art, a knowledge of Burke is the beginning of wisdom.'

This little volume of well-chosen selections makes a good starting point for the seeker after such wisdom.

The Selected Work of Tom Paine[29] contains *Common Sense*, five out of a total of fifteen *Crisis Papers* together with *A Warning to the People of America* which followed them, *The Rights of Man*, *The Age of Reason* and the *Letter to Washington* (1795). In addition, the editor writes a brief general Introduction, preliminary accounts of the circumstances which called forth the various works included, and finally, *An Estimate* of Tom Paine which summarizes his position as a political thinker and as a writer. Howard Fast may be a hero-worshipper, but few who read his representative selections from Paine's works—and these include the most famous and important of his publications—will dispute the conclusion reached. 'There is no other case in history of a great people's movement finding its voice in one man, and finding it so clearly and decisively. . . . He was a good man and a great man—one who will be remembered long after those who attacked and slandered him are . . . forgotten.' For 'Paine was a revolutionist who created a method for revolution . . . [he] moved men to thought and action'; his writings are '*dynamic*'; he did not deal with abstractions but with methods of change. Nor did he ever doubt that in the end, however long delayed, his dream of a democratic Utopia would be realized.

Franklin, 1706–90, wrote an autobiography[30] which covered his life until 1757. In this reset Everyman edition, with its full Index, W. Macdonald completes the story with an 'Account of Franklin's Later Life, principally in relation to the history of his time'. The autobiography runs to 152 pages; Macdonald's account occupies

[29] *The Selected Work of Tom Paine*, ed. Howard Fast. Lane. pp. 332. 10*s*. 6*d*.

[30] *Autobiography of Benjamin Franklin*, ed. W. Macdonald. Dent. Everyman. pp. xvi+240. 4*s*. 6*d*.

nearly eighty, and his index, in double columns, eight. It will be seen that his additions form a considerable part of the volume, the value of which they greatly enhance. The Introduction gives the strange history of the original MS. and is another very welcome supplement to this scholarly Everyman's edition.

The *Autobiography of Benjamin Rush*[31], a signatory of the Declaration of Independence and one of the 'great figures of early American history' is now for the first time printed in full by its scholarly editor and proves to be of outstanding importance as a record of revolutionary and social history. English readers will find the account of the quarrel with Cobbett and the libel-suit which caused his departure from America of particular interest. But the relations between Rush and Washington are of profound historical significance, while the descriptions of medical disagreements, especially over the treatment of yellow fever, throw a good deal of light on contemporary practice. Rush seems to have been a pig-headed and opinionated adversary, but he was also an energetic, and unselfish worker for many good causes and he knew most of the eminent men of his day in his own country and many in Europe. His comments on their characters and, in particular, his descriptions of the Signers of the Declaration are penetrating, shrewd and enlightening. From every point of view the publication of both *Travels through Life* and of the *Commonplace Book* was worth while, especially in this edition without expurgation or change.

The Triumph of Form[32] consists of a detailed and exhaustive examination of the use of the heroic couplet in the work of Gay, Young, Johnson, Churchill, Goldsmith, Cowper and Crabbe, each of whom, except Young and Cowper, is shown to have 'impressed his own genius' upon the form inherited from Dryden and Pope, and thus to have 'significantly varied' the traditional mode.

The author explains in his Preface that he means 'by mastery

[31] *The Autobiography of Benjamin Rush, His 'Travels through Life', together with his Commonplace Book for 1789–1813*, ed. George W. Corner. American Philosophical Society. Vol. xxv. Princeton Univ. Press and O.U.P. pp. viii+400. $6.00 and 32*s.* 6*d.*

[32] *The Triumph of Form: A Study of the Later Masters of the Heroic Couplet*, by Wallace Cable Brown. Univ. of North Carolina Press and O.U.P. pp. x+212. 20*s.* or $3.50.

of the heroic couplet, not only technical mastery, but also superior achievement in poetic structure and in synthesis of style and content'. He asks therefore not merely 'how well has the poet written the heroic couplet' but also 'how well has he interpreted his subject in this form'. The stress laid upon these two aspects of his theme naturally varies from poet to poet, but Brown tries throughout 'to show how fresh and exciting the achievements of the followers of Dryden and Pope actually are . . . despite the restraints they accepted'.

He succeeds by his analysis in demonstrating this freshness as well as the vitality and variety achieved by eighteenth-century poets whose form was so often despised by their successors and by later critics. The book provides scholarly illumination of a neglected aspect of literary history at the same time as it casts light upon the individual poets whose work is considered. It is good, for instance, to be given proof of the fashion in which Johnson 'turns the technically traditional couplet into something rich and strange through the power of his mind and personality'.

Brown's survey of the heroic-couplet tradition and use breaks fresh ground and is a notable contribution to literary criticism.

In his study of *Cowper's Imagery* (*J.E.G.P.*, July) Maurice J. Quinlan shows 'how highly subjective much of his poetry was' and how 'even biblical phrases' had 'in many instances, a special and personal import for him'.

In the spring number of *English*, Dorothy M. Stuart has a paper entitled *'Ossian' Macpherson Revisited* in which she seeks explanation for the fact of the immense influence exercised on European literature of this 'imposture' and forgery. She finds it in certain 'virtues' of Macpherson's lays, 'the rich, rolling cadence of his style, his occasional gleams of authentic poetry, his patches of eloquence, his touches of pathos, and his creation of an uncanny atmosphere, wild, sombre, and elemental which he has caused to brood over all'. 'When all defects of style and content have been marked, all anomalies and absurdities recognized . . . there remains in Macpherson's work a curious quality, Celtic and crepuscular, elusive yet pervasive, not to be matched in any antecedent English verse or prose.'

In the summer number E. H. W. Meyerstein continues the discussion of *The Influence of Macpherson* in what amounts in quality

and quantity to another article, though it appears under the heading of Correspondence. Meyerstein refers particularly to the influence on Chatterton, to the genesis 'of what is known as free verse' and to Macpherson as 'the father of the Celtic Twilight'. He also lays stress on the 'manly trenchant antithetic style' of Macpherson's prose, which has 'no vagueness or bombast, no Johnsonian or Gibbonian periods', and is nearer to Macaulay's prose than anything else the eighteenth century has to show.

Scholes is the first biographer of *The Great Dr. Burney*[88] since his daughter published her *Memoirs* of him in 1832. The work under discussion is as complete and exhaustive as scholarship can make it and does credit to the author's thoroughness and zeal. It must, however, be confessed that he is not equally successful in so portraying Burney that we feel for ourselves the attraction which made him one of the best-loved men of his time. Johnson's 'heart goes out to meet him' and he questions 'if there is in the world such another man for mind, intelligence and manners, as Dr. Burney'. We learn all that can be known of the society in which he moved, of the brilliance of his conversation, the happiness of his family life, his position as an outstanding musician and so forth and so on, but somehow the charm of his personality escapes us in the weight of information under which it is buried. The book presents 'the panorama of a period'; it does not resuscitate the man himself.

With this reservation, there is nothing but praise for the result of Scholes's labours. He provides us with information about Burney himself and every member of his family, including such details as Extracts from Parish Registers, from 1678 onwards; we hear about the organs upon which he played and the attempts he made (unsuccessfully) to secure preferment. The Bibliography contains a list of every work published by every member of the family and the names of all the books and pamphlets written about each of them. The Index (compiled by Marion Finch) runs from p. 393 to p. 438 and is printed in double columns, and explanatory notes appear on almost every page of both volumes. In addition there are forty-three plates to illustrate the text.

[88] *The Great Dr. Burney, His Life, His Travels, His Works, His Family and His Friends*, by Percy A. Scholes. O.U.P. Vol. i. pp. xl+380. Vol. ii. pp. xiv+438. 63*s*.

John Woolman, the Quaker mystic and humanitarian, deserves remembrance and admiration. For he was one of the minority who consistently attempted to live in accordance with his faith and, above all, with his hatred of suffering whether in man or beast. His fight against slavery and the slave-trade, his realization that crime is a natural result of extreme poverty, his pacifism, his tolerance of those 'whose belief . . . doth not agree with ours', his unfailing charity even to his opponents and his deep and genuine humility justify the title of Reynolds's book, *The Wisdom of John Woolman*[34]. The first extract quoted from his writings gives a clue to the man's life-history. 'There is a principle which is pure, placed in the human mind, which in different places and ages hath had different names. . . . It is deep and inward, confined to no forms of religion, nor excluded from any, where the heart stands in perfect sincerity. In whomsoever this takes root and grows, of what nation soever, they become brethren.'

Reynolds begins his book with a biographical account of Woolman's career, and this is followed by some fifty-five pages of selections from his writings arranged under various headings, in order to show 'the wholeness of his social doctrine and the single source of its inspiration'. There is too much comment and not enough of Woolman himself in the volume to please those who are already acquainted with his work. But for those who are to be introduced to it for the first time, Reynolds provides a useful guide.

Those to whom, like the writer, Baron Munchausen's adventures have been familiar from nursery days, may be surprised to find them the subject of a learned disquisition[35] and to discover that their authorship is only now finally established. The name of their compiler, Rudolf Erich Raspe, a Hanoverian by birth, has long been associated with the stories in German histories of literature and it has been recognized that they originated in folk-stories already popular on the Continent. But it has not previously been proved that the first edition was written in English and that the anonymous publication and ascription to a real Baron Mun-

[34] *The Wisdom of John Woolman with a Selection from his Writings as a Guide to the Seekers of To-day*, by Reginald Reynolds. Allen & Unwin. pp. xiv+178. 10*s*. 6*d*.

[35] *Singular Travels, Campaigns and Adventures of Baron Munchausen*, by R. E. Raspe and others, ed. John Carswell. Cresset Press. pp. xlvi+178. 9*s*. 6*d*.

chausen was a deliberate shield for a satirical and often libellous composition intended 'to provide a gossip column' for the age. Raspe was himself an extraordinary person who, in his own fashion, lived through experiences as strange as, though not of course in the least comparable with, those of the Baron Munchausen who was supposed to be describing his adventures in his own narrative. Carswell's Introduction should be read in its entirety by those interested. He has amply proved his case and provided an illuminating commentary on the background of what has become a popular children's classic all over the world. The original text is now for the first time carefully separated from the many additions that have since been made to it, and Raspe's own career is described in sufficient detail to make it credible. The edition provides a real contribution to literary and social history.

Christopher Lloyd has compiled a 'bedside reading' book of selections from the *Diaries* of Fanny Burney[36] which he arranges under such headings as 'The Publication of *Evelina*', 'Dr. Johnson and Mrs. Thrale', 'The Court of George III'. The selections form a good introduction to the Diaries themselves and will doubtless attract new readers.

The Biography of Fanny Burney[37] by Averyl Edwards has evidently been produced as a work of love and shows that the author is intimately acquainted with the life and writings of her protagonist and with earlier accounts of them by other authorities. Miss Edwards adds little or nothing to what may be found elsewhere, and there are lapses in style and spelling, and an amateurish index, but her summary is readable and may well serve to introduce fresh readers to the *Diaries* and to *Evelina*.

Nothing is known of the writer of this volume[38] which was certainly not the work of the greatest bearer of his name, and Averil Mackenzie-Grieve states that she has been able to trace only two surviving copies of original eighteenth-century editions of the com-

[36] *The Diary of Fanny Burney*, selected by Christopher Lloyd. Ingram. pp. 256. 9*s*. 6*d*.

[37] *Fanny Burney 1752–1840, A Biography*, by Averyl Edwards. Staples Press. pp. 170. 10*s*. 6*d*.

[38] *The New London Letter Writer containing the compleat Art of Corresponding with Ease, Elegance, and Perspicuity as it is now Practised by all persons of Respectability, by Samuel Johnson, M.A.*, ed. by Averil Mackenzie-Grieve. Golden Cockerel Press. pp. 64. Limited Edition.

pilation. She makes an amusing selection from the 168 letters of which it consisted, and rightly believes in the value of her reprint. For the *Letter Writer* is not merely a guide to the *Art of Correspondence*: it provides entertaining side-lights on such matters as the duties and status of apprentices, the habits of coquettes and their suitors and the varied aspects of middle-class society of the day.

Mona Wilson's *Life of William Blake*[89] first appeared in the Nonesuch Press, 1927, and was subsequently reprinted in a cheaper form by Davies in 1932 (*Y.W.*, xiii, p. 263). The present issue contains a new preface, all the original notes with additions 'incorporating the results of research during the last twenty years'. The writer herself considers the most important of these to be Appendix VI which 'shows the origin of the legend that Blake was mad'. This she discovers in an article in the *Monthly Magazine* of March 1833, subsequently mis-used by a French translator in the *Revue Britannique*. The *Monthly Magazine* paper is entitled 'Bits of Biography: Blake, the Vision See-er and Martin the York Minster Incendiary.' 'The first part is entirely concerned with Blake: the second describes a visit to Bedlam, where Martin was the most famous of the inmates.' The French version 'by unscrupulously stringing together the two bits of biography', put Blake into Bedlam 'and so created a legend which may now be regarded as completely disproved'.

Miss Wilson claims, with probable justice, that this is the source of the Bedlam story. It is, however, not the case that Blake's intimates and acquaintances unanimously agreed 'that they had never seen the least trace of insanity'. Crabb Robinson for one was convinced that he was mad, and, according to Robinson, Southey 'held him for a decided madman'. Nor is it the fact that the belief in Blake's insanity originated in the legend that he had been confined in Bedlam; he had been described as an inoffensive lunatic many years before 1833.

Granted that she over-states the undoubted importance of her discovery, this does not detract from the value of her *Life of Blake*, now made accessible to students in the new and cheaper format.

Thomas O. Mabbott has a note on *The Hour of Blake's Birth*,

[89] *The Life of William Blake*, by Mona Wilson. Rupert Hart-Davies. pp. xviii+426. 21*s*.

(*N. & Q.*, 10 Jan.) and in the same issue A. Davenport writes on *Blake's 'Minute Particulars'*.

In *The Theology of William Blake*[40] J. G. Davies sets out to discover Blake's theological ideas as they are expounded in his writings, to state and, as far as may be, explain apparent contradictions, paradoxes and exaggerations, and to elucidate his 'characteristic doctrines . . . and then, on the basis of this outline, to define his religious position'. Davies appears to have read everything written by Blake, whether in poems, prophetic books, letters or scribbled notes and to have tabulated under headings each expression of opinion on the topics chosen for discussion in the various chapters into which his study is divided, ten in all, e.g. Blake and the Church, Blake and Swedenborg, Blake and Mysticism, to name only three of them. He also recognizes in his Introduction that Blake's 'paintings and engravings are a most important source at our disposal', though there are only rare and quite casual references to these in the account given of Blake's beliefs. This is the one important omission in the attempt made to give a coherent summary of them, but it leaves a gap that cannot be filled by even the most careful examination of Blake's words, since paintings and engravings were equally his vehicles for the expression of ideas.

Yet Davies has done so much to elucidate and systematize Blake's beliefs without destroying the attraction exercised by their originator, that his readers will be grateful to him for the clues he gives to many problems. For without such aid it is hard to determine what precisely Blake did believe about God, Christ and Redemption, his Doctrine of Man or his Ethics (to quote other of the chapter headings), since he is by no means consistent in his utterances. In one respect, however, Davies holds there is no change in his attitude. Blake was essentially a religious man and a religious poet, to whom the spiritual world was the eternal reality. This is, of course, no new discovery or uncommon opinion, but Davies supplies chapter and verse for every aspect of his thesis.

H. M. Margoliouth supplies some *Notes on Blake* (*R.E.S.*, Oct.) explaining various references which ignorance of the Biblical background may make obscure. He adds a few pages on Blake's attitude to *Human Sacrifice* and sources that probably influenced it.

He also contributes some facts about *William Blake's Family* to

[40] *The Theology of William Blake*, by J. G. Davies. O.U.P. pp. viii+168. 12*s*. 6*d*.

N. & Q. (10 July) which disprove the story that the poet's father came from Ireland.

In *The Life and Times of Thomas Turner*[41] Dean K. Worcester uses his material in such a way as to reconstruct the daily life of Turner's village and to make it an index to the rural England of the home counties during the years covered by the Diary. We hear in attractive fashion all about the village and its inhabitants, their occupations, food, diversions and beliefs: we are told how their business is administered and their laws enforced and lastly we are presented with a summary description of the diarist himself. The chief complaints that can be brought against the book are first, that it contains no index, and secondly that there is no hint where the original diary is to be found and how, therefore, the author obtained his information. It may be hoped that he will now proceed to the publication of the complete Diary, to which this essay provides an admirable introduction. Taste was already whetted by the volume noted in *Y.W.*, vi, pp. 235–6 which we now learn contained only selections from the original.

In addition to the usual features, the *Burns Annual*[42] contains *inter alia* a brief article by the Editor on *The Copyright of Burns's Poems, 1786–7*, an account of Burns and *Freemasonry in Dumfriesshire* by R. T. Halliday and a note by Thomas Lowson on the dates of *Letters to Johnson and Thomson.*

We welcome this admirable presentation of Beljame's masterpiece[43] in its English dress. In the first place the actual translation by E. O. Lorimer is, as Dobrée says in the Preface, itself a work of scholarship which involves interpretation as well as linguistic ability. So well has she succeeded in her task, that the ignorant reader might suppose that the original text was written in English. Next, the editor's own work of bringing the classic of 1881 up to date is

[41] *The Life and Times of Thomas Turner of East Hoathly, A Picture of a Small Village in Sussex, England, drawn from the Diary of a tradesman for the years 1754–1765*, by Dean K. Worcester Jr. Yale Univ. Press and O.U.P. pp. xiv+74. 11*s.* 6*d.*

[42] *The Robert Burns Annual and Chronicle.* Burns Federation: Kilmarnock. Second series. Vol. xxiii. pp. 152. 3*s.* 6*d.* and 5*s.*

[43] *Men of Letters and the English Public in the Eighteenth Century 1660–1744. Dryden, Addison, Pope*, by Alexandre Beljame, ed. Bonamy Dobrée, trans. E. O. Lorimer. Kegan Paul. pp. xxiv+492. 25*s.*

performed with success. He pays due respect to Beljame's achievement while pointing out the inevitable changes of critical opinion that have taken place since it first appeared and the fresh sources of information and additions to knowledge that have been discovered in the interim.

Dobrée's Introduction and notes are worthy of their incorporation into Beljame's work. They leave us with a proper sense of the author's 'great pioneer attempt, the first thoroughly documented attempt of its kind', but also with the conviction that scholarship cannot stand still, and that each new generation must re-estimate, while duly acknowledging, the debt owed to its forerunners, however distinguished.

'*A Preface to Eighteenth-Century Poetry*'[44] provides precisely what is promised by the title and something more. That is to say it gives the introduction required by the present-day student to the 'background' of an age, in this respect so different from our own, which laid stress on 'restraint' and 'refinement' as the qualities distinguishing 'polite society' and, consequently, the poetry its members desired to read and expected from those who ministered to their enjoyment. To them poetry was an art, the codes of which were well established and understood, alike by readers and writers.

Sutherland claims that he has tried 'to remove some of the obstacles which impede the modern reader's enjoyment of eighteenth-century poetry by indicating what the poets were doing and what they were not attempting to do'. He can be assured that his exposition will be of service not only to the novice but also to those who have long acquaintance with the poets of the period. Never again can there be an excuse for miscomprehension of what has only too often been condemned as lack of feeling or individuality or of knowledge of 'nature' in the poets who have been under-valued because they have been asked to provide what it was their intention to eschew. Thus Sutherland's analysis of the *Discourses* of Reynolds or of the then attitude towards 'originality' disposes of many current complaints about the eighteenth-century preference for the general rather than the particular; his admirable description of the treatment of 'nature' explains the kind of pleasure experienced from 'cultivated landscape' in contrast to the 'wild romantic

[44] *A Preface to Eighteenth-Century Poetry*, by James Sutherland, O.U.P. pp. viii+176. 12*s*. 6*d*.

'country' which appealed rather to the solitary than to the lover of social life. 'Man . . . is the measure of all things in eighteenth-century poetry', and 'to bring every piece of writing to the naturalistic test . . . is frequently beside the point'.

Finally, since it is impossible to deal with all the matters of interest raised by Sutherland's survey, attention may be called to his account of 'poetic diction' and the reason for avoidance of 'the language really used by men'. Here as elsewhere it was the business of poetic art to transmute 'the raw materials of life into something at once delicate and artificial and remote'.

In an article (*R.E.S.*, July) entitled *The Friend of Mankind (1700–1760)—An Aspect of Eighteenth-Century Sensibility*, A. R. Humphreys traces the influence of the philosophers on the development of 'feeling' and the encouragement of 'sensibility' in literature of the latter part of the century.

The account given by Cecil Price of the fortunes of strolling players in Wales[45] includes much fresh material and 'throws new light on the social life' of the period as well as establishing the extent and importance of theatrical activities in the Principality. Many of the chief English actors performed in Wales, but apart from such distinguished visitors, there were various companies of itinerant players who went from town to town and village to village all over the country. Price describes the shifts to which they were put to obtain a hearing and avoid the penalities of the laws against vagrants. Their adventures and experiences make good reading and at the same time serve to illuminate half-forgotten aspects of eighteenth-century provincial life. As he says: 'Anecdotes are not history but when they are related by contemporaries, they often tell us more than strings of facts.' One could wish that his sources were not relegated to an appendix which refers to the chapters of the book instead of giving titles in alphabetical order or arranging them in some other way that facilitates consultation. Indeed the whole book suffers from similar defects in method.

In *A Tentative Calendar of Daily Theatrical Performances in London, 1700–1701 to 1704–1705* (*P.M.L.A.*, March) Emmett L. Avery and A. H. Scouten attempt 'to list each daily performance

[45] *The English Theatre in Wales in the Eighteenth and Early Nineteenth Centuries*, by Cecil Price. Univ. of Wales Press. pp. xii + 202. 10*s.* 6*d.*

which can be established by record or by conjecture . . . and a source is offered for each performance'. They consider that 'there has long existed a need for a full and definitive calendar of theatrical performances in London during the eighteenth century' and 'are undertaking to compile one'. This is the first 'tentative' instalment for five seasons of the century.

American Children through their Books[46] is an enlivening study by Monica Kiefer not only of the reading provided for young people but also of the morals, manners and pedagogic principles of their seniors. Such chapter headings as 'Mental Pabulum of Godly Children', 'War with the Devil' and 'Snares of the Old Deluder' suggest the grim religious attitude which encompassed the unfortunate child, who was taught to believe not only in the doctrine of original sin, but also that his natural desires for play were in themselves evil. 'Let thy Recreation be Lawful, Brief, and Seldom' was an edict enforced as far as might be by his elders. Play was permitted only so far as it was necessary 'to unbend the mind, invigorate the body' so that the children might 'again return to their studies or other useful employments with fresh energy and vigor'.

Miss Kiefer's valuable analysis of the children's books of her period shows how 'the era of the American Revolution marked the beginning not only of the political freedom of the American people, but also of the emancipation of the American child'. Her work is a scholarly but also readable account of an important and hitherto neglected aspect of social history.

The Georgian Handbooks are designed as a 'Series of Illustrated Monographs on various aspects of Georgian Architecture and Decoration'. Judged by the specimens before us, they should fill a real gap in the student's survey of literary and artistic history in the eighteenth century. *The English Landscape Garden*[47] traces the connexion between prevailing critical ideals and their material effect on the work of the great gardeners of the period, whose achievement was the 'quality of rightness' so that everything might

[46] *American Children through their Books, 1700–1835*, by Monica Kiefer. *Foreword*, by Dorothy Canfield Fisher. Univ. of Pennsylvania and O.U.P. pp. x+248. 20*s*.

[47] *The English Landscape Garden*, by H. F. Clark. Pleiades Books. *The Georgian Handbooks*. pp. xii+64+56 plates. 12*s*. 6*d*.

be 'in its proper place'. The excellent selection of illustrations illuminates the text of which it is an integral part, and the book, as a whole, reveals the close interrelation of the theory and practice of the arts of the age.

The Georgian Playhouse[48] bears more directly on literary studies since it deals with the development of the theatre, its interior arrangements and 'the actual impression the playhouse conveyed to the contemporary audiences'. The fifty reproductions of theatre prints and the many photographs of existing eighteenth-century buildings provide 'a pictorial survey of English playhouse development' while the text amplifies and discusses the whole subject. The four chapters into which it is divided deal respectively with Old Prints and Beginnings, Georgian Town Theatres, Georgian Country Theatres and Georgian Theatres of the Nineteenth Century; each building is separately described in detail, attention being paid to such matters as the layout of the basement walls under the auditorium, the theatrical grooves which enabled a *sliding* of scenery to take place, the use of trapdoors, etc., etc.

Brief though it is, the book breaks new ground and provides an authoritative treatment of its subject.

[48] *The Georgian Playhouse* by Richard Southern. Pleiades Books. *The Georgian Handbooks*, pp. 72+25 figures and 56 plates. 12*s.* 6*d.*

XIII

THE NINETEENTH CENTURY AND AFTER

I

By DOROTHY MARGARET STUART

WITH the Wordsworth centenary so near it might have been expected that already in 1948 the tide of Wordsworthian books would begin to rise. It was not so; and this section of the *Year's Work*, instead of opening under that lofty shadow, must therefore follow a more strictly chronological line than hitherto.

The late Dame Una Pope-Hennessy's little volume[1] on Sir Walter Scott formed an acceptable addition to the English Novelists Series, then sponsored by Home and Van Thal. Like many another enthusiast, she was irked as well as puzzled by the neglect into which the Waverley Novels have fallen, and speculated as to whether this might be due to Scott's once greatly-lauded 'ethical qualities'. A new, more impersonal, approach could, she believed, make the novels more readable and deliver the novelist from the shackles of Lockhart's 'gentlemanly tradition'. It is an interesting theory, though it is possible to exaggerate the impression produced on the modern mind by idealized presentments of 'the Wizard'. Forty-one pages are devoted to 'the Man' and sixty to 'the Work': the material is well allotted, and the critical assessment is both sympathetic and judicial. By a little stretching of the terms of reference the narrative poems might have been included, since they are essentially historical novels in rhyme: and to call *The Bride of Lammermoor* an 'unrelieved tragedy' implies strange forgetfulness of one of Scott's greatest tragi-comic creations, Caleb Balderston. None the less this book is a sound piece of pro-Scott propaganda, and enhances the regret that no more books will now come from the same gifted hand.

In a note on *Scott and 'Drunken Barnaby'* (*N. & Q.*, 10 July) W. E. Tate indicated certain affinities in phrase and form between

[1] *Sir Walter Scott*, by Una Pope-Hennessy: English Novelists Series. Home and Van Thal. pp. 101. 6*s*.

the writings of Sir Walter Scott and those of that odd creature, Richard Brathwate, otherwise 'Drunken Barnaby', but James C. Corson repudiated (4 Sept.) the suggestion that Sir Walter might have 'gone a-borrowing' in that quarter. A. Aspinall published (*T.L.S.*, 27 Mar., 10 April, 24 April) some *New Scott Letters* from the Blair Adam archives. They deal, among other things, with the appointment of Adam Ferguson as custodian of the Scottish Regalia, Scott's attitude to the Reform Bill, the progressive decline in his health, and the fortunes of his sons.

The publication of R. W. Chapman's Clark Lectures on *Jane Austen: Facts and Problems*[2] will be welcomed by all devotees of *l'aimable Jane*—to borrow the caption of the silhouette forming the frontispiece. What is modestly labelled 'a kind of survey' is indeed much more than that: a glance at the Index will indicate how much more. Miss Austen has no more understanding chronicler and interpreter, and it is a privilege to be permitted to contemplate her family, her novels, her friends and herself through his eyes.

R. F. Pechey, writing on *'Emma' and Alton* (*T.L.S.*, 11 Sept.) advanced the theory, previously endorsed by Christopher Hussey, that the 'Highbury' of *Emma* is the little Hampshire town of Alton. Compton Mackenzie followed (18 Sept.), remarking that he himself had reached the same conclusion fifty years ago, when it was 'much nearer the description of it in *Emma* than it is to-day'. R. W. Chapman, in a letter on *Emma* (*T.L.S.*, 20 Nov.), cited additional evidence in support of the suggestion, made by him in the book noted above, to the effect that *The Watsons* must be regarded as a first study for Miss Austen's fourth novel. Q. D. Leavis then pointed out (4 Dec.) that she had already demonstrated the evolution of *Emma* from *The Watsons* in a series of articles published in *Scrutiny* (1941) under the title, *A Critical Theory of Jane Austen's Writings*. R. W. Chapman replied (18 Dec.) that the relevant paragraph in the Clark Lectures was written *before* 1940.

Two commentators, writing independently, touched upon the links uniting 'the two famous Hampshire-born women', *Jane Austen and Charlotte M. Yonge*. The earlier of these reminders

[2] *Jane Austen: Facts and Problems*, by R. W. Chapman. O.U.P. pp. 224. 10*s*. 6*d*.

came from M. Maclaren (*T.L.S.*, 31 July), the later from M. Hopo Dodds, who indicated two particularly striking points of contact in the Heathcote and Bigg-Wither families (*N. & Q.*, 30 Oct.).

It happens occasionally that a biography or a book of memoirs will appear which, though not strictly or even mainly literary, is of value in helping us to understand the literature of the time with which it is concerned. Such a book is Madeleine Masson's study[3] of Lady Anne Barnard. Lady Anne belonged to that small group of Scottish women-writers which included Miss Ferrier, the Misses Porter, and Mrs. Grant of Laggan. As the author of *Auld Robin Gray*, the friend of Walter Scott, and the object of an impassioned apostrophe from Leigh Hunt, she had not inconsiderable literary pretensions: but it is as a patch of social history at a period when many poets were abroad that her letters are most valuable. Her biographer has made only one slip of any magnitude: this is when she writes of England instead of France being weakened by the 'running ulcer of the Peninsular War'.

Though the major writers of the Regency make only few and brief appearances in the *Creevey Papers*[4], the journals and correspondence of that shrewd old gossip illuminate like a row of stage 'floats' the backcloth against which those writers played their parts. John Gore has made a wise and well-annotated selection from Sir Herbert Maxwell's edition of the *Papers* (1904) and his own *Creevey's Life and Times* (1934).

Interest in Byron showed no sign of waning, and the now-prevalent habit of tracking the Romantics on their Continental wanderings could have no more promising outlet than his various odysseys. William K. Borst, patiently plodding in the wake of that unpredictable pilgrim, has produced a sort of running commentary[5] on the geographical background which looms so large in the two first Cantos of *Childe Harold* and in some passages in *Don Juan*.

This preoccupation with topography is also found in the interest-

[3] *Lady Anne Barnard*, by Madeleine Masson. Allen & Unwin. pp. 354. 18*s*.

[4] *Creevey*, selected and re-edited by John Gore. Murray. pp. 416. 21*s*.

[5] *Byron's First Pilgrimage, 1809–1811*, by William A. Borst. Y.U.P. and O.U.P. pp. 179. 21*s*.

ing Byron Foundation lecture on *Byron and Switzerland*, given by Heinrich Stanmann at the University of Nottingham. Another of these lectures dealt with *Byron's Lyrics*. The lecturer, L. C. Martin, drew attention to the junction of the 'grand style' with sincerity and simplicity which is the chief merit of Byron's experiments in the lyric form. In his opinion *The Destruction of Sennacherib* 'stands out as the apex . . . of Byron's lyrical writings'. He gives no place either to *We'll go no more a-roving* or to the songs of the Spirits in *Manfred*.

A note by Guy Steffan on *MS. Rhyme Revision of Canto 1 of 'Don Juan'* (*N. & Q.*, 12 June), based on the MS. in the Pierpont Morgan Library, shows that Byron sometimes liked a rejected rhyme too well to abandon it altogether, and would then introduce it in a later stanza.

The late Austin K. Gray's study of Countess Guiccioli[6] suffers inevitably (and severely) by comparison with Countess Origo's *Last Attachment* (1949). It is disfigured by a number of small errors in fact, and by long passages of pure fiction very loosely attached to any ascertainable truth.

Carlos Baker, in his close and carefully documented analysis of *Shelley's Major Poetry*,[7] attempts to 'live the inner life' behind those poems of Shelley's written between 1812 and 1822 which are quite justly ranked as his 'Major Poems'. He divides his subject into three sections, with some supplementary sub-divisions, the main categories being labelled 'Necessity', 'The Problem of Evil'; and 'the Spirit's Splendour'. To these are added four Appendices, of which the fourth, dealing with the date of Mary Shelley's despondency, leads to the comforting conclusion that the story of the maniac in *Julian and Maddalo* had probably no connexion with Shelley's domestic affairs.

The Planet-Tempest Passage in 'Epipsychidion' inspired Kenneth N. Cameron to analyse (*P.M.L.A.*, Sept.) the central, autobiographical passage in this poem (ll. 267–383) and to put forward

[6] *Teresa: the Story of Byron's Last Mistress*, by Austin K. Gray. Harrap. pp. 352. 12*s*. 6*d*.

[7] *Shelley's Major Poetry: the Fabric of a Vision*, by Carlos Baker. Princeton U.P. and O.U.P. pp. 307. 25*s*.

some new identifications. Some new parallels are also noted which deserve the attention of the student.

Richard H. Fogle wrote an article on *The Imaginal Design of Shelley's 'Ode to the West Wind'* (*E.L.H.*, Sept.) warmly defending the poet from the charges of intellectual confusion and faulty technique brought against him by a certain school of modern critical thought. The resolvent of the Ode, he says, is hope, 'firm-based in the revolutionary idealism symbolized by the West Wind'.

A. M. D. Hughes contributed to *M.L.R.* (Oct.) an article on *Alastor*, emphasizing the importance of the poem as being the first in which Shelley 'put his social theme aside for things that were nearer to himself'.

Frederick L. Jones gave to the world in *S. in Ph.* (July) some *Unpublished Fragments of Shelley and Mary*. These, he confesses, do not add to the reputation of either the poet or his wife, but he contends that they help to 'round out the history of their literary activities'. The fragments (all in prose) are preserved in the Library of Congress.

When Fanny Brawne wrote to Fanny Keats that she was certain that John Keats had some 'spell' that attached his friends to him, or else had fortunately met with a set of friends that she 'did not believe could be found in the world' she underlined an element in her lover's life which still evokes thankfulness and wonder. From first to last, from Charles Cowden Clarke to Joseph Severn, Keats was happy beyond the wont of men of genius: he had friends who not only loved but in their several ways stimulated, encouraged and supported him. Simply by being his familiars they have put on immortality. Hyder E. Rollins has drawn into the compass of two closely-packed and admirably annotated volumes[8] the Correspondence of these friends, relatives, admirers and students, covering the period 1816–78. The biographical material introducing the collection adds greatly to its value; it forms a gallery of portraits in which each one is intrinsically interesting, even if detached from its place in the Keats circle. At the end of the second volume room is found for letters written more than fifty years after the poet's death: among these is one from General Sir Vincent Eyre (1877) describing his efforts to have a plaque fixed on the wall of

[8] *The Keats Circle, Letters and Papers, 1816–1878*, ed. by Hyder Edward Rollins. Harvard Univ. Press and O.U.P. Two vols. pp. cl + 332. 70*s*.

the now-famous house in the Piazza di Spagna, in spite of opposition from the municipal Syndic, who declared that Keats was 'not recognized as a sublimity'.

In his introductory essay to a selection of Keats's poetry[9] in the 'Poets on the Poets' series Richard Church lays stress on the cultivation of intellectual and spiritual humility which was 'Keats's greatest concern during his short life'. Without using the word 'empathy' Church writes upon 'the immediacy of contact between the poet observing and thing observed' which American critics distinguish by that term. It perturbs him to see among the prematurely cynical youth of our day 'a kind of debility in the faculty of enthusiasm'; and he believes that the reading of Keats might act as a tonic in this 'world of tumbling values'. Let us hope that he may make some converts with the aid of this selection.

Lord Gorell, in his modest volume entitled *John Keats: the Principle of Beauty*,[10] shows a chivalrous anxiety to remove 'some prevailing misconceptions' about Fanny Keats and Fanny Brawne. His views bring him into violent collision with Middleton Murry, B. Ifor Evans, and other workers in the same field, but they deserve the serious attention of everyone interested in the mind and art of him whom he calls 'the greatest inheritor of unfulfilled renown ever to exist'. Some examples of Lord Gorell's own verse are added for full measure.

In an article on *Keats's Elysium of Poets* (*M.L.N.*, Jan.) G. Giovanni sets out to prove that, contrary to popular belief, a considerable body of romantic poetry derives quite as much from the works of other poets and the contemplation of *objets d'art* as from immediate experience of life and 'the impulse of the vernal wood'. Undoubtedly Keats drew on these literary and artistic sources more frequently and more fruitfully than did any of the other great Romantics.

Newell F. Ford contributed to *S. in Ph.* (July) a consideration of *Keats, Empathy and the Poetical Character* in which he explored Keats's own conviction that the fundamental nature of the poetical

[9] *John Keats: an Introduction and a Selection*, by Richard Church. Phoenix Press. pp. 232. 8*s.* 6*d.*

[10] *Keats: the Principle of Beauty*, by Lord Gorell. Sylvan Press. pp. 126. 7*s.* 6*d.*

character involves an identification of the subject with the object perceived. Passing from the 'fellowship with essence' passage in *Endymion*, he sought to explain 'empathically' two supposedly illogical passages in the *Odes*. Fogle's article (*P.M.L.A.*, March 1946) is cited with approval, but Ford has aimed at developing the theme more fully. Especially 'empathic' in his view is the closing stanza of the *Ode to the Nightingale*.

Marvin B. Perry gave some *Additional Tributes and Allusions in Verse to Keats* (*N. & Q.*, 1 May and 4 Sept.) following M. Buxton Forman's collection of examples (*N. & Q.*, 1947); Forman himself added two others, from the *Poems* of Alice Meynell, complete edition, 1940: (*N. & Q.*, 12 June). In a note on *Keats's Sonnet 'The House of Mourning'* (*N. & Q.*, 13 Nov.) R. F. Rashbrook pointed out that if, as seems probable, Keats when writing this sonnet was influenced by *Don Juan*, Canto VI, Stanza XXI, the conjectural date of composition should be advanced from 1817 to some time late in 1819.

James Thorpe, in a note on *A Copy of 'Endymion' owned by B. R. Haydon* (*N. & Q.*, 27 Nov.) quoted a marginal passage in Haydon's writing which seems to prove that Amy Lowell was wrong in doubting the accuracy of the painter's note (contained in a letter to an unknown correspondent, dated 1845) with regard to the scene of the famous encounter between Keats and Wordsworth, when Wordsworth dismissed the *Hymn to Pan* as 'a very pretty piece of Paganism'. In his *Autobiography* Haydon says that this encounter took place in his own studio: but it now seems reasonably certain that Monkhouse's lodgings in Queen Anne Street East were the actual spot.

The April *Explicator* contained a note by Ralph D. Eversley on the 'contrapuntal construction' of *Keats's 'Ode on Melancholy'*.

M.B.F. corrected (*N. & Q.*, 29 Jan.) Amy Lowell's statement to the effect that Keats never mentioned smoking. Two allusions to 'segars' are cited from the 1947 edition of the *Letters*. R. F. Rashbrook noted in the same number, in a note on *'The Eve of St. Agnes' and Spenser*, affinities between that poem and the *Faerie Queene*.

The Cowden Clarkes[11] were an attractive family, and would be worth studying even if Charles Cowden Clarke had not been so

[11] *The Cowden Clarkes*, by Richard D. Altick. O.U.P. pp. 268. 18*s*.

closely and so fruitfully associated with the poetical development of Keats during his most impressionable years. They had other literary friends, the Lambs, Leigh Hunt, Dickens, Mary Shelley, to name only a few, and the link with the world of music (forged when Charles married Mary Victoria Novello) connects the Clarke circle with some of the greatest musicians of their time. Here is admirable raw material which Richard D. Altick has used with obvious enthusiasm, but here and there imperfect familiarity with the English background of the period betrays him into small errors. Readers of *Mansfield Park* would not need to be told that an officer in the Marines was not (unfortunately for Fanny Price's father) the same thing as an officer in the Royal Navy: and Midgeley Jennings was in the Marines.

Few lovers of Elia and his 'cousin Bridget' will be glad that Katharine Anthony's book[12] was written, and many will be sorry. It adds nothing to our real understanding of the mind and work of either, and it confuses, deflects and occasionally repels the reader by its psychological and pathological hypotheses, not one of which can be proved or disproved now. As a *Study of Pre-Victorian England* it is equally infelicitous. We are calmly informed that in *Evelina* (1778) Fanny Burney 'outdistanced' the writers of *Castle Rackrent* (1801), *Thaddeus of Warsaw* (1803) and *The Wild Irish Girl* (1806); we hear of schoolmasters with wigs at the end of the sixteenth century and Eton boys with 'toppers' in the seventh decade of the eighteenth. Mary Blandy, the murderess, pock-marked, swarthy and angular, becomes a beauty, and the difficult conditions following the long struggle against Napoleon are ascribed to 'Tory repression'. After this it is without surprise that we find that sturdy Abolitionist, Hannah More, labelled 'reactionary'.

J.E.M. recorded (*N. & Q.*, 4 Sept.) a visit paid to Charles Lamb's house and grave at Edmonton. George A. Allan, Clerk of Christ's Hospital wrote (30 Oct.) correcting J.E.M.'s statements with regard to the arrangements made for the upkeep of the grave.

Benjamin Disraeli crossed the stage twice: once in a book of selections from his novels, and once in a quartette of English

[12] *The Lambs: A Study of Pre-Victorian England*, by Katharine Anthony. Hammond. pp. 256. 15*s*.

Portraits. Eric Forbes-Boyd, introducing the Selections,[18] very justly remarks that it is rather as an interpreter of political history than as a formulator of political theory that Dizzy is still worth reading. The fantastic, sometimes grotesque charm of his style, the sincerity underlying his extravagances, and his mastery of his chosen medium are well exemplified in the extracts here assembled: but why should only one page out of one hundred and eleven be allotted to Epigrams? It is in the guise of the epigram that Disraeli's wit 'comes after all, imploring pardon'.

Of the four figures[14] depicted by Richard Aldington two, the Prince Regent and Disraeli, were flamboyant; one, Squire Waterton, was an eccentric, and one, Charles Dickens, was an immortal. The two literary men are studied as young men only: the royal patron of literature and the country Squire who dabbled in it are shown both in youth and maturity. There is one curious lapse in the 'Prinney' chapter, where it is stated that the Royal Marriage Act was the result of misalliances on the part of two of George II's sons. The enterprising princes were his grandsons, the brothers of George III. Though designed primarily for the general reader, this book embodies some sound literary criticism and is written in crisp and lucid English.

William Gaunt, whose *Pre-Raphaelite Tragedy* (1942) attracted a good deal of interest, has introduced and edited a compact selection from the prose works of William Morris,[15] due emphasis being laid upon each aspect of his threefold character as poet, craftsman and reformer.

Joan Bennett does not mention in the bibliography to her study of George Eliot[16] the book by Gerald Bullett which was one of the most thoughtful biographies of the previous year. It seems therefore as if the writing of the two books had at some point overlapped. Mrs. Bennet's is briefer and less ambitious, but it covers the same ground quite adequately and provides yet another of the

[18] *Benjamin Disraeli: Selections from the Novels*, edited and introduced by Eric Forbes-Boyd. Falcon Press. pp. 112. 5*s*.

[14] *Four English Portraits*, by Richard Aldington. Evans Bros. pp. 197. 9*s*. 6*d*.

[15] *Selected Writings of William Morris*, ed. by William Gaunt. Falcon Press. pp. 95. 5*s*.

[16] *George Eliot*, by Joan Bennett. C.U.P. pp. 202. 10*s*. 6*d*.

multiplying signs that the Victorians are pariahs no longer. V.R. demonstrated in a note on *George Eliot and the Classics* (*N. & Q.*, 3 April and 26 June) that the novelist 'did pretty well in Latin in her time'.

Two books of general interest remain to be noted.

Portsmouth Point,[17] a study of the Navy in fiction, by C. Northcote Parkinson, and D. G. James's philosophical thesis on what he calls *The Romantic Comedy*.[18] No book about the sailor as the novelist saw him between 1793 and 1815 could possibly be dull. *Portsmouth Point* has the racy, salty and tarry flavour half-promised by the title. It is also full of information, and the glossary of nautical terms at the end will be useful to the student of the popular drama and the Vauxhall ballad as well as to the reader of Miss Austen and Captain Marryat.

The Romantic Comedy is not an easy book to read, nor is it always an easy one to comprehend. Its aim is to trace the history of English Romanticism in relation to the manner in which Blake, Shelley, Keats, Coleridge and Newman treated 'pagan mythology and the Christian Story'. Wordsworth's lack of interest in mythology disqualifies him from inclusion in that group, but he appears and reappears, and the final verdict is that he, rather than Coleridge, 'led on to Newman'. Some readers may find the whole work rather esoteric: few will fail to find matter for serious meditation somewhere in its pages.

The periodical literature of 1948 was rich in material associated, directly or indirectly, with the writers of the Regency and Earlier Victorian years. Here the approach of the Wordsworth centenary made itself strongly felt. In a pamphlet reprinted from *J.E.G.P.* (April), Z. S. Fink discussed *Wordsworth and the English Republican Tradition*, emphasizing particularly the poet's familiarity with the English Republican writers of the seventeenth century, and arguing that Milton, Algernon Sidney and James Harrington continued to influence him even after his political outlook had been fundamentally altered.

[17] *Portsmouth Point: the Navy in Fiction*, 1793–1915, by C. Northcote Parkinson. Univ. Press of Liverpool and Hodder & Stoughton. pp. 154. 12*s.* 6*d.*

[18] *The Romantic Comedy*, by D. G. James. O.U.P. pp. 275. 12*s.* 6*d.*

Charles Norton Coe, in a note on *Wordsworth's 'Solitary Reaper'* (*M.L.N.*, Nov.) traced a possible connexion between the 'plaintive numbers' and a passage in Robert Heron's *Observations made in a Journey through the Western Counties of Scotland* (1793), a work quoted in a footnote to *The Excursion*, v, ll. 395–6.

Edith J. Morley (*T.L.S.*, 27 March) queried the view put forward in a middle-page article, *Autobiographical Fancies* (13 March) concerning the real cause of the estrangement between Wordsworth and de Quincey. The anonymous author of the article defended his position in a footnote to her letter.

Wordsworth as a Business Man was depicted by Wallace W. Douglas (*P.M.L.A.*, June) in a way which irresistibly recalls the famous jibe of Landor—'one eye on a daffodil and the other on a canal-share'. Whether his business interests were really 'one of the determining factors in his life' is not so clear as Douglas would have us believe: but it is depressingly possible that they were.

A very natural transition brings the same writer from *Wordsworth as a Business Man* to *Wordsworth in Politics* (*M.L.N.*, Nov.). This is a re-examination of the events surrounding Wordsworth's two *Addresses to the Freeholders of Westmorland* during the 1818 election. Douglas concludes by endorsing Peacock's severe strictures on the part played by the poet as a henchman of the Lowthers in their fight against Brougham.

Helen Darbishire, writing on *Wordsworth's Belief in the Doctrine of Necessity* (*R.E.S.*, April), lays it down that the central spring of his thought was the life-giving unity of man with nature. Like Godwin, he believed in the perfectibility of man, and that it was towards perfection that humanity was 'floating down the mighty stream of tendency'. This belief did not affect his ideas on individual freedom, and he succeeded in integrating these apparently irreconcilable concepts in an addition of 100 lines to *The Ruined Cottage*, here published for the first time.

Writing on *Some Wordsworthian Borrowings* (*N. & Q.*, 2 Oct.) W.J.B. showed that though the debt to Milton was the heaviest, Wordsworth drew freely on Shakespeare, Scott, Drayton and Darwin.

Alfred C. Ames, in an article on *Contemporary Defence of Wordsworth's 'Pedlar'* (*M.L.N.*, Dec.) pointed out that both the

Eclectic Review and the *British Critic* took up the cudgels on Wordsworth's behalf when Jeffrey attacked him so savagely for making the hero of *The Excursion* a 'superannuated pedlar'.

F. M. Todd contributed to *M.L.R.* (Oct.) a study of *Wordsworth, Helen Maria Williams and France.* It was to Helen Maria that Wordsworth's first published poem was addressed, but they never met until Crabb Robinson introduced them to each other in Paris in 1820. Todd shows how narrowly they missed meeting in 1790–1 when they were both in France, and suggests that when writing the episodic tale of *Vandracour and Julia* the poet had in mind not only himself and Annette Vallon but also the story of Antoine and Monique, related by Miss Williams in her *Letters written in France in the Summer of 1790.*

The Water Symbol in the 'Prelude' was considered (*U.T.Q.*, July) by Kenneth Maclean, who traced, with ample illustrative extracts, the pervasion of that poem by the image of 'waters running, falling or asleep'. Particularly striking is the comparison of Dorothy Wordsworth to a brook (x, 908 ff.).

Clarke Olney gave an interesting account of the friendship between *Wordsworth and Haydon* in *N. & Q.* (2 June and 24 July).

In a note on *A Source for Wordsworth's Sonnet 'In Rome'* (*N. & Q.*, 2 Oct.) Charles N. Coe suggested that there is in this sonnet a reminiscence of a passage in Bishop Burnet's *Travels through France, Italy, Germany and Switzerland.*

Nicholas F. D. Coleridge made public (*T.L.S.*, 3 July) in a letter on *Coleridge and Wordsworth* a manuscript note found by him in the copy of the *Biographia Litteraria* presented by the poet to his son, Derwent. In this note Coleridge revealed that his 'main motive and continued impulse' was to secure, as far as in him lay, 'the intelligent admiration of Mr. Wordsworth's poems'.

Arthur Dickson gravely observed (*Explicator*, June) in a note on *The Rime of the Ancient Mariner* that the Albatross was 'not participating in human devotions' when it perched on the mast 'for vespers nine'. L. Kirshbaum, in a note on the same subject (*Explicator*, Oct.) reverting to Robert P. Warren's essay on the *Rime* (New York, 1940), confessed his uncertainty as to whether 'like God's own head' referred to 'neither dim nor red' or to the up-

rising of the 'glorious sun', and suggested a subtle and complicated gloss.

E. E. Stoll, writing on *Symbolism in Coleridge* (*P.M.L.A.*, March) considered Warren's essay in conjunction with Kenneth Burke's remarks concerning the *Rime* in his *Philosophy of Literary Form*, and said hard things of the symbolist critics of that poem and of *Kubla Khan*. Their chief trouble is, he thinks, 'an inflated conception of either criticism or poetry'.

R. Florence Brinkley in *Coleridge Transcribed* (*R.E.S.*, April) urged that MSS. and marginalia should be carefully scrutinized before being attributed with any conviction to Coleridge. Some of these marginalia were dictated to friends, and by transmutation have become 'mere gibberish'.

Arthur S. Link, discussing *Coleridge and the Crisis in Great Britain, 1816–1820* (*Jour. of the Hist. of Ideas*, June), reaches the conclusion that Coleridge, in spite of his philosophical detachment, tended more or less to 'the Tory-Humanitarian School of Thought': but adds that 'it was a discouraged philosopher who pondered the causes of discontent in Great Britain in 1817'.

Coleridge's 'Metrical Experiments' should not, according to Earl R. Wasserman be classed with certainty as original works: he gave examples showing the derivative character of the *Experiments*. *M.L.N.* (Feb.) contained a *Note on Coleridge's 'Gutch Commonplace Book'* by James Thorpe, proving that the passage on Milton is a transcription of disconnected sentences from Jonathan Richardson's *Explanatory Notes and Remarks on 'Paradise Lost'* (1734).

A middle-page article on *The Miraculous Parsonage* (Howarth) in *T.L.S.* (17 July) drew forth a letter from W. L. Andrews, Chairman of the Brontë Society, in the course of which he remarked that there was a period in the sixties and seventies when the works of the Brontës suffered a temporary eclipse. This view was combated by W. A. S. San Garde (*T.L.S.*, 21 Aug.). A. B. Hughes had in the meantime (7 Aug.) questioned the statement in the *Miraculous Parsonage* article to the effect that Emily Brontë was a mystic. Mildred A. Dobson, author of a paper entitled *Was Emily Brontë a Mystic?* in the current issue of the *Transactions* of the Brontë Society, then contributed a letter to *T.L.S.* (21 Aug.) on Emily

Brontë, and claimed that there were in Emily's poems, 'flashes of what one may tentatively describe as mystical thought'.

In a note on *'Rugby Chapel' and 'Jane Eyre'* (*N. & Q.*, 16 Oct.) Kathleen Tillotson suggested that Matthew Arnold may have been influenced unconsciously by a passage in *Jane Eyre* (chapter vii) when writing the last ten lines of *Rugby Chapel*. Ernest Raymond's book, *In the Steps of the Brontës*, was not available for notice in *Year's Work*.

The Clarity of Browning's Ring Metaphor was discussed by Paul A. Candiff (*P.M.L.A.*, Dec.). Concerning what he describes as 'one of the most baffling figures of speech in English Poetry', Candiff concludes that the 'alloy' of the relevant passage in the poet's personal experience which, added to the gold of fact, is wrought into the 'shapely ring' of *The Ring and the Book*.

In a note on *A Poem by Browning* (*N. & Q.*, 12 June) E. G. Bayford gave information about the lines still to be seen carved on a gravestone at Barnsley, Yorkshire, and first printed in the *New Poems* (1914). A connexion is now established between Browning and the Dow family, whom the gravestone commemorates, and for whom the closing lines were specially written.

Gertrude Reese, in an article on *A Blot on the 'Scutcheon* (*M.L.N.*, Feb.) demonstrated that, contrary to Browning's own belief, the public was made aware of Dickens's enthusiastic admiration of this play as early as 1848—that is to say, nearly thirty years before Forster published the novelist's letter of November 25 1842.

Joan Bryant, in a letter on *The First Detective* (*T.L.S.*, 1 May), pointed out that Inspector Bucket in *Bleak House* and not Sergeant Cuff in *The Moonstone* was the first detective in English fiction.

Dickens and the Psychology of Dreams gave Warrington Withers material for an article (*P.M.L.A.*, Sept.) based on Dickens's 'long and curious letter' of 2 February 1851, to Dr. Stone, whose article on *Dreams* appeared in *Household Words* in March of the same year. The interest felt by the novelist in his own dreams and those of his friends, and his theories—in some ways curiously modern—upon the subject in general, prompt the memorable remark that 'in those pre-Freudian days' he did not hesitate to discuss that subject 'even with the ladies of his acquaintance'. An interesting

analysis of dreams and dreamers in the novels follows the purely psychological section of Withers's article: and he energetically refutes the opinion of David Cecil, André Maurois, and George Orwell that Dickens's characters had 'no mental life'.

In a note on *Carlyle and Pickwick* (*N. & Q.*) T.C.D. showed that though Carlyle affected to disparage *Pickwick* at its first appearance he quoted the famous 'swarry' passages in his essay on Dr. Francia in 1843.

Muriel R. Trollope initiated (*T.L.S.*, 1 May) an impassioned correspondence on *Digested Classics*. She was naturally concerned most with her grandfather's *Barchester Towers* in relation to the proposed publication of a selection of nineteenth-century novels each reduced to 50,000 words and 'shorn of what the modern mind might consider unnecessary trappings', but she pleaded that, 'legal technicalities apart', a 'moral copyright' in these masterpieces should be recognized and respected. Patrick Pringle defended this editing and compressing (15 May), citing the abridged acting versions of *Hamlet*, but forgetting apparently that they are acting and not reading versions. Max Kenyon and H. van Thal entered the field on Miss Trollope's side (22 May), and Michael Sadleir and Paul Elek carried on the fight (29 May): Pringle answered his critics (5 June): Robert Graves and Louis Rocher (both on 12 June) strongly deprecated any tampering with Trollope's text: and so the controversy ended with a handsome victory for the traditionalists.

In *M.L.N.* (May) Arthur Voss wrote on *Lowell, Hood and the Pun*, pointing out analogies between the punning technique of the American and the Englishman, with a reminder that Lowell had publicly praised Hood's facility in paronomasia at a lecture delivered in 1855.

According to Morris Greenhut in an article on *George Henry Lewes as a Critic of the Novel* (*S. in Ph.*, May), Lewes developed 'a coherent aesthetic of the novel' at a time when English critics paid little attention to that literary form. Quotations from his published correspondence suggest that he himself was more responsive to Charlotte Brontë than to either Dickens (insufficiently subtle) or Thackeray (insufficiently serious), and do not suggest that his judgment was impeccable.

In a note on *Tennyson's Merlin*, T. O. Mabbott and the Editor of *N. & Q.* (10 Jan.) propounded the theory that the raven in *Merlin and the Gleam* is connected with the raven on the Danish standard and on the Danish pennies of the invader Anlaf (mentioned in Tennyson's own translation of the *Battle of Brunanburgh*), and had nothing to do with John Wilson Croker.

A Tennysonian straggler from 1947 must be recorded here: Harold Nicolson's Leslie Stephen lecture for that year which had as its theme *Tennyson's Two Brothers.*

Lionel Stevenson wrote in *P.M.L.A.* (March) on *The 'High Born Maiden Symbol' in Tennyson.* The image of this maiden, imprisoned or otherwise isolated, appeared in *The Skylark*, *The Revolt of Islam* and *The Witch of Atlas.* When Tennyson went up to Cambridge in 1830 he found the literary-minded undergraduates 'excited about Shelley', and the image of the high born maiden then invaded his mind, 'though he did not at first know what to do with her'. He soon found out: and she is recognizable in *Mariana*, *The Lady of Shalott*, *The Palace of Art*, *Locksley Hall*, and *Lancelot and Elaine.* Psychological interpretation links up his early struggles with his love of Emily Sellwood and his final triumph both as a poet and as a man.

A note from Mary J. Donahue on *Two Unpublished Epigrams by Tennyson* (*N. & Q.*, 27 Nov.) contained the text of two epigrams conjecturally dated 1837 when the poet was living with his mother at High Beech, Epping Forest. Neither is very striking, but both are of interest from a biographical if not from a literary or critical point of view.

XIV

THE NINETEENTH CENTURY AND AFTER

II

By H. V. ROUTH

EDGAR ALLAN POE is sometimes accepted and at other times challenged as a precursor of the twentieth century. So one is tempted to consult the recent publication of his *Letters*,[1] to see in which direction his mind was moving. As great writers so often put their hearts into everything they write, and betray so many of their own secrets, we might well hope for some hints, if not indications. Moreover this scholarly and exhaustive collection is no less than a tribute to his memory by the President and Fellows of Harvard. Needless to say, it contains all the available documents; and they are classified according to the gaps and stages of his career, with photostats and facsimiles of his graceful and elegant handwriting, and completed with a chronology of his course on this earth.

And yet the series tells us little about his relation to his age and ours, though very much about the trials and troubles which are liable to beset all adventurous and erratic authors in all ages. It is a sad story of a restless impulsive temperament, hungering for feminine sympathy (and thereby lured into awkward contacts with married women), haunted with the sense of insecurity, embittered by the lack of friendship among intellectual equals, his genius fretted by the drudgery of a hack. As the editor says, 'We do not come very close to Poe through his letters, but we do come to know him better. We see more poignantly than in any story of his life yet written the petty traffic of the literary market, the uncertainties and disappointments of his struggle, the combination of instability and perseverance within his own personality.'

The reader in quest of a more cheerful and inspiring prospect, has only to turn to Castelli's anthology of religious poetry,[2] pub-

[1] *The Letters of Edgar Allan Poe*, ed. by John Ward Ostrom. Harvard Univ. Press and O.U.P. Vol. i, pp. xxviii+306. Vol. ii, pp. 358. 55*s*.

[2] Alberto Castelli, *Liriche Religiose Inglesi*. Edizioni Morcelliana. Brescia. pp. 258.

lished in the series 'Confidenziali (candidior interius)'. The edition is, of course, Catholic in spirit but propaganda is never suffered to impair good taste in literature. Castelli has selected some of the best, or at least most direct and readable, lyrics and excerpts from Newman, Hopkins, Patmore, Thompson, Alice Meynell and (unexpected collocation) Chesterton and Belloc—those who profess not so much doctrine as joy of life and beauty—in a quiet conscience inspired by worship. He not only translates his poets into Italian; but introduces each with a few pages of, at any rate, appropriate explanation and criticism. It is noticeable that he connects each author with the one before—a chain of influence and encouragement, amounting almost to a fraternity maintained for two generations.

It is appropriate to pass on to Gerard Manley Hopkins[3] whom the Oxford Press has republished in what is to all intents and purposes a new edition. They certainly have moved with the times in adding W. H. Gardner's annotations to those of Bridges, since the younger commentator has done so much to commend and commemorate the poet in *A Study of Poetic Idiosyncrasies in Relation to Poetic Tradition* (1946). This enlarged edition is prefaced by an admirably lucid and succinct introduction, because it puts so clearly the structure of the poet's mind: how the study of Dun Scotus led on to Hopkins's instinct for 'individually—distinctive beauty' which he called *inscape*. We are also shown how his poetry was 'the outcome of a by no means unfortunate tension between the free *personality* of the artist and the acquired *character* of the Jesuit priest'. Or again, when discussing the difficult *Wreck of the Deutschland*, he remarks: 'The whole poem is unique in showing the maximum of rhythmic flexibility within the fixed stanzaic pattern.' Gardner by no means ignores the deep spiritual unrest of his author, nor his sense of universal pity, and the yearning for unattainable sanctity which afflicted his genius and plunged him in melancholy. So this book gives us another sympathetic and discerning attempt to explain the inexplicable, and it is almost a relief to note that the interpreter is not blind to his poet's lapses and intermittent obscurities.

[3] *Poems of Gerard Manley Hopkins*, 3rd. ed. The 1st ed. with Pref. and Notes by Robert Bridges. Enlarged and ed. by W. H. Gardner. O.U.P. pp. xxvi+292. 12*s*. 6*d*.

The same press has also produced a full-sized essay on the same subject by W. A. M. Peters.[4] His review is certainly comprehensive. He considers or reconsiders practically all the ground covered by his many predecessors (by now they run into three figures); in fact the critic seems to be haunted by the fear that some point may escape us. Consequently he is almost as complex as the poet he has set himself to elucidate. He dwells very fully on his poet's idea of *inscape* ('the insight into the individual essence of the object') and adds later that 'the eagerness to know the self of things is matched by the keen consciousness of his own self, a most acute self-awareness'). Then comes the rider: 'Unless poetry bears out the individually distinctive characteristics of the poet and thus gives us an insight into the poet's individuality, poetry had better not be written at all.' Thus Hopkins's canon of poetry was the only possible outlet for his sense of reality and his philosophy of life. But the poet always wrote 'hot on the anvil' and the objects which he *inscaped*, all of them indications of God's presence, became so active within him, that is to say, so much the voice of his own soul, that no traditional technique and prosody could carry the emotional onrush. Hence his cult of what he termed *instress*, that is *affective speech*, the heightening of language, so vehement that it exceeded the resources of expression. Hence also his many disconcerting devices such as accents, notations, inter-rhymes, sprung-rhythm, outcries and ejaculations. He even dispensed with rules of grammar and syntax when they seemed to hinder the realization of himself. As Peters adds: 'it is the virtue of inscape to be distinctive, but it is the vice of distinctiveness to become queer.' It must also be remembered that Hopkins had no thought of publishing his work.

Amongst other helpful comments and discussions, Peters offers a classification of the poems into three chronological groups: (i) the early verses on the beauty of nature and the presence of God; (ii) autobiographical (1878–81), mostly incidents in his priestly life, and not his best; (iii) 'the terrible sonnets', his most personal, harassing and best. But in the end what remains most firmly in the reader's memory is the glimpse of a personality like a flame.

Literary lives are beginning to be read as novels, and they are

[4] *Gerard Manley Hopkins.* A critical essay towards the understanding of his poetry, by W. A. M. Peters. S.J. O.U.P. pp. xviii+213. 15*s.*

all the more valuable to students when they reveal the personal background hidden behind the books we all know.

Such a contribution is the late Dame Una Pope-Hennessy's *Charles Kingsley.*[5] She was under no illusion as to the secondary importance of this churchman's novels, essays and controversies, but it goes without saying that anything she writes will be alive with human interest, especially when centred in the middle and later Victorian era which she knew so well. So here we have a 'career-portrait' of a deeply religious, impulsive and quixotic devotionalist, afflicted with an inferiority complex and halting articulation, who not only flung himself into the service of God, but also that of his fellow men; who espoused every cause which seemed to him just and right, endured his full share of rebuffs as a public character, defiantly embraced the truth, wherever he believed that he had found it, including Chartism and the doctrines of Darwin, and who was an expert angler and rider to hounds. One cannot help feeling that there was something remotely akin to Gerard Manley Hopkins, though he was opposed to Catholics, excelled only as a novelist for boys and social reformers, and at least achieved worldly success, though only towards the end of his life. On this background his authorship means more than the average reader would surmise. The narrative is admirably documented, with much unpublished material.

Kingsley's contemporary Trollope[6] has also been revived, or rather continued. It looks at first like a mere alphabetical dictionary of Trollopian names, places, and plots, with chronological lists and bibliographies. Even as such the compilation would be well worth while in the case of so voluminous an author with so many cross-references. But in reality the 'Guide' is a *multum in parvo.* The succinct digest of each story and novel cannot, of course, carry much weight in itself, but is significant as so many backgrounds to the characters. Each of them has the charm of a literary portrait, and also embodies their creator's humour and attitude, the part which each plays in its setting. The entries are pre-
as far as possible in Trollope's own words) with now and

[5] *les Kingsley: A Biography*, by Una Pope-Hennessy. Chatto '94. 18*s.*

[6] *Iope*, by W. G. and J. T. Gerould. O.U.P. pp. xxv+256.

then a few critical comments. Thus the *Guide* serves as an introduction no less than as a book of reference.

Perhaps this is also the place to mention the first publication of *Melville's 'Billy Budd'*,[7] because this apparently unpretentious volume contains something more than a curiosity of literature. Herman Melville, who died in 1891, was not 'discovered' till thirty or forty years later, and then began to leave behind him a legacy of spiritual inquiry. His major novels—*Typee*, *White Jacket*, and, of course, *Moby Dick*—were the first to be studied; and it has gradually been agreed that his narratives symbolize and exemplify the conflict between Good and Evil which underlies human existence. But it was formerly assumed that the epic-novelist passed the last three years of his life in tranquil inactivity. Since then Freeman has found the authentic MSS. of *Billy Budd Foretopman*, of which there are two versions, the fruit of his old age, and never before printed; and has edited both with a full introduction to prove that up to the last the author was bent on writing the truth about the universe. We have a tale of inevitable murder and judgment at sea. Freeman expounds the novelist's creative process, and his solution of the conflict between Good and Evil which haunted Melville's thoughts throughout his life. He claims that *Billy Budd* is a second *White Jacket*, and also the culmination of the art, emotion and thought so vividly developed in *Moby Dick*. The reader may not agree.

We certainly live in an age when past literature is being ransacked for present ideas. Even Samuel Butler who was recently analysed by G. D. H. Cole and has previously been discussed by Muggeridge, Kingsmill and Middleton Murry, is made the subject of a fresh and humanistic inquiry by P. N. Furbank.[8] It is a clever, enthusiastic treatise, written brightly, unpedantically, and with a true sense of literature. Furbank claims that Butler is fascinating, not because of his professed theories, but the spirit and attitude in which he presented them. In fact *The Notebooks* are the real basis on which the critic takes his stand. Butler need not bestow

[7] *Melville's 'Billy Budd'*, ed. by F. Barron Freeman. The complete text of the novel and of the unpublished short story. Harvard Univ. Press and O.U.P. pp. xiv+381. 27*s.* 6*d.*

[8] *Samuel Butler (1835–1902)*, by P. N. Furbank. C.U.P. p. 113. 6*s.*

instruction but he ought to wake us up, like the writings of Swift, for both were engaged in a struggle for self-preservation.

The modern anti-Darwinian had to shed the inhibitions and perversions of his own ancestry and class if he was to save his soul alive. He had to steal his own spiritual birthright, but was punished for the theft, and never ceased to carry the scars. Hence his tastes, his interests, his possessiveness of things and ideas, his whimsical and aggressive methods of attack. Hence also his horror of the new orthodoxy which was science, reducing the conception of man to that of a machine; likewise his distrust of established reputations, and his preoccupation with his dead parents. Many of his notions were quite unworkable, but *Erewhon* is the most satisfactory exposition. Yet all 'his writing has a capacity for sharpness and penetration, of quick combination of the elements of unremarked everyday experience'. Thus we are invited to contemplate so much of his emotional and mental life as survived in his attitude to humanism.

Those who awarded Furbank the *Le Bas Prize* certainly knew their business, but Professor Willey was probably not far wrong in recommending some omissions and corrections. The essayist's review of the Butlerian–Darwinian controversy is at least somewhat misleading; nor does he convince us that his author's 'ordeal' amounted to much more than many intellectuals undergo in the passage from youth to maturity. Nevertheless he has struck an unfamiliar note in the methods of literary criticism, halfway between the novelistic and the discursive approach.

Since our generation insists on a revaluation of poets, essay-writers, churchmen and controversial humanists, it is not surprising that a group of American scholars[9] should concern themselves with fiction, the most pervasive yet perplexing feature of twentieth-century literature. In fact some readers insist that you can feel the power and insight of this or that novel without fully understanding the aim of the author, because he strays outside the recognized novelistic classifications. This volume of complimentary essays offers an interesting explanation. The Victorian and Edwardian novels moved within the framework of a traditional society, and

[9] *Forms of Modern Fiction.* Essays collected in honour of Joseph Warren Beach, ed. by W. van O'Conner. Univ. of Minnesota Press and O.U.P. pp. 305. 25*s.*

consequently their characters were following paths familiar to us all, towards a goal which we, the readers, also had in view. Since World War I that framework has faded or seemed to fade. So says the *Intelligentsia*, and yet, though classes are intermixed, politics discordant and finance uncertain, society seems to be struggling back into its broken moulds, and trying to readjust them. Then why should not culture keep to the older well-tried forms? What was good enough for Balzac, Flaubert, Dickens, Thackeray, Trollope and the other established masters, ought certainly be good enough for us.

The answer comes: it is good enough, and indeed the traditional sentiment and narrative-form still abound. But the advance guard is in quest of novelty and more elbow-room because it cannot resign itself to the old highway. The reversion is not complete. The individualists cannot help looking into the future and therefore experimenting with themselves. They do not want careers which are consummated. Life is a journey which begins but does not end, and offers adventures within oneself. *Forms of Modern Fiction* faces this situation and examines its opportunities—the most suitable techniques, the best vehicles for modern philosophy and aestheticism, the particular *genre* which the twentieth century will find most satisfying, the shortest way to explore the potential meanings of individual experience.

As we are offered no less than twenty-three essays touching on no less than fifteen novelists, including Henry James, the Brontës, Hemingway, Joyce, D. H. Lawrence, E. M. Forster, Virginia Woolf, Aldous Huxley, and Graham Greene, and all the contributions are editorially curtailed, there is no space for discussion. The reader must be left to find his own way among this well-arranged series of side-lights and challenges.

Much the same approach to modernist poetry is offered us single-handed in Brooks's gallant and vigorous treatise.[10] We cannot thank him too warmly for trying to explain why all these hundreds of versified experiments, adventures and enigmas seem so very difficult to read. It is, he tells us, because we are not prepared to understand their purport. Most of us are trained to expect what so many previous schools (though not all) have given us; that is to

[10] Cleanth Brooks, *Modern Poetry and the Tradition*. PL. Editions Poetry London. pp. xi+246. 12*s*. 6*d*.

say artistic concentration on a single theme. That theme is generally lofty, inward or genial, but it occupies only one perspective, one train of emotion, one passing mood which appears and disappears amid the infinite complex of our consciousness and subconscience. It strikes only one group of notes out of the possible concert. The presentment (stanza form, rhythm, choice of words) necessarily contributes to this isolation, with studied regularity and workmanship.

This selective unification may be true to tradition, but is not true to human nature, not at least to the most highly wrought moments, when we live most intensely, and the whole man comes imaginatively into action. The poet sets the *tempo*, letting himself loose among all his sensations, impulses and ideas—good and bad, high and low, coarse and refined, jumping from one scene to another, mixing his metaphors and vocabulary, his references and reminiscences.

Thus the modernists create an attitude in terms of difficulty, concretely and dramatically. If the reader is to catch this sense of fulfilment he must be equally alert and sympathetic. He too must be attuned to synthesize these different materials, and work them into the inspiration of the poem. The method and mode are defined as 'a mechanism of sensibility which could devour any kind of experience'.

As an explanation of 'Modern Poetry' the reader will find the essay to be most helpful; except that the author is rather repetitious and disconnected; indeed not unlike his modern poets, only in prose, and at the same time keeping within the limits of a clear-cut theme. (See also p. 11.)

By FREDERICK S. BOAS

As Dr. Routh cannot deal with his own book, *English Literature and Ideas in the Twentieth Century*,[1] of which the second edition appeared in 1948, a short notice of it will fitly precede the discussion of articles with which this section of Chapter XIV is concerned. With a work of such wide scope and including so much

[1] *English Literature and Ideas in the Twentieth Century.* An Inquiry into Present Difficulties and Future Prospects, by H. V. Routh. Methuen. pp. viii + 204. 11*s.* 6*d.*

detail no more can be attempted than to call the attention of readers to its general features and significance.

Routh takes 1900 as approximately the starting-point of his inquiry which he divides into two parts, the pre-war phase and the inter-war phase. In his opening chapter he sets forth the disintegration of the values which had served the Victorians so well. Among them were the break-up of the sanctities of home life, the impact of new scientific discoveries, the decline of the humanist culture, the pressure of mechanical invention and the growth of a new semi-educated reading public. In the light of this transition of ideas and ideals he discusses 'the pioneers of the twentieth century'. In this group he includes Kipling, Conrad, Wells, Shaw, Bennett, Galsworthy, de la Mare, Masefield, Forster and Yeats. In each case after some biographical and bibliographical data, he discusses the different phases of their literary career and speculates on their posthumous influence. He then passes in turn to Humanists who accompanied the Leaders, Poets who tried to pour new wines into old bottles, Novelists who held back and Dramatists who pressed forward, the Crisis in Poetry and its significance.

In Part II he describes in the inter-war period Movements beneath the surface, the difficulties and contradictions of the atmosphere, and its leading interpreters, including Maugham, D. H. Lawrence and T. S. Eliot. Finally he speculates on the chances of survival of the tendencies of twentieth-century literature. Routh's broad survey is equally informative and suggestive.

The articles in periodicals falling within this section in 1948 were chiefly concerned with either American or Anglo-Irish writers.

Nelson F. Adkins in *Emerson's 'Days' and Edward Young* (*M.L.N.*, April) points out that the opening line in Emerson's poem (1851), 'Daughters of Time, the hypocritic days' is modelled on a passage in *Night-thoughts* where Young speaks of the days as Time's daughters which, 'true as those of men, deceive us', though Emerson gives the image a less pessimistic turn. Adkins shows that Emerson quotes elsewhere several times from Young's poem.

Rufus A. Coleman in *Trowbridge and Whitman* (*P.M.L.A.*, March) shows that insufficient credit has been given to J. T. Trow-

bridge, editor, novelist and poet, for his early recognition of Walt's genius. In 1856 when *Leaves of Grass* was published, and was generally greeted with hostility and contempt, he was one of the few to realize its power and originality. The two men first met in Boston in 1860, and a wholehearted friendship sprang up between them, though Trowbridge did not become one of Whitman's slavish admirers. When Trowbridge spent some weeks in Washington in 1863 he was a visitor to Whitman's rooms and gave a vivid description in a letter of his primitive style of living. He afterwards sent him books and money.

Though in later life, in his own words, Trowbridge 'drew aside from the ever increasing press of his followers', he gave lectures on Whitman to clubs and literary societies. He also wrote articles on him in periodicals in 1896 and 1902, of which the latter became a chapter in his autobiography (1903). He supplied Bliss Perry with facts from his personal knowledge for his biography of Whitman. On all these grounds Coleman bases his claims for Trowbridge's services to Walt.

Coleman also in *Further Reminiscenses of Walt Whitman* (*M.L.N.*, April) prints two letters to Trowbridge. The first letter (New York, 8 February 1902) is from J. H. Johnston, a jeweller, who was an intimate friend of the poet. It tells how Ingersoll, at Johnston's urgency on re-reading *Leaves of Grass* after twenty-eight years was converted to an appreciation of it, and paid a warm tribute to Whitman in *The Atlantic Monthly*. The second letter (Washington, D.C., 12 April 1902) is from C. W. Eldridge, another lifelong friend who makes the somewhat surprising statement that 'he was the most truly pious person I have ever personally known. He never would admit, or even allow any person in his presence to suggest, without rebuke, that the Divine Order of the Universe could ever have been changed or improved.'

In *More about Mark Twain's War with English Critics of America* (*M.L.N.*, April) D. M. McKeithan adds to a previous article on the subject by J. B. Hobson in *American Literature* (Nov. 1946). It was Matthew Arnold's criticism of American civilization that chiefly prompted Twain's attack on English institutions which reached its peak in *A Connecticut Yankee in King Arthur's Court*. McKeithan points out that there is evidence of the growth of this feeling

in the chapter, 'Queer European Manners' in *A Tramp Abroad*; in *the Prince and the Pauper*, inveighing against sixteenth-century social evils which have left a later legacy; and in *Huckleberry Finn*, with its denunciation of kings and nobles. In a later book, *The American Claimant*, Twain while attacking undemocratic English institutions takes a more balanced view, admitting some of the defects in the American system. Towards the end of his career he became more sympathetic to this country, and prized his Oxford honorary degree in 1897.

The subject is further treated by McKeithan in *The Occasion of Mark Twain's Speech 'On Foreign Critics'* (*P.Q.*, July). He states that the only critic mentioned by Twain in a speech about 1889 was Sir Lepel Griffin who had written a book, *The Great Republic*, in which he had said that there was no country calling itself civilized where he would not rather live than in America, except Russia. But Twain's knowledge of Griffin's views was almost certainly derived from Arnold's essay on *Civilization in the United States*, in which Griffin was several times quoted. McKeithan reproduces a passage from Twain's speech in which he denounced the evil social conditions in European countries at the time of the American revolution, and claimed that from this sprang real civilization. But in 1907 in a speech on Independence Day before the American Society he recanted and called England 'the venerable Mother of Liberties, the Protector of Anglo-Saxon Freedom'.

Marvin Lasser discusses *The Growth and Structure of Poe's Concept of Beauty* (*E.L.H.*, March). He seeks to distinguish the successive stages through which this concept grew. Poe was from the first strongly influenced by Coleridge, as when he stated in 1831 that 'a poem . . . is opposed to a work of science by having, for its immediate object, pleasure, not truth; to romance by having for its object an indefinite instead of a definite pleasure.'

The next debt of Poe was to the new vocabulary of the phrenologists with their reflective and imaginative Faculties. Among the latter was the 'Faculty of Ideality' which Poe in 1836 termed the 'sentiment of Poesy'. With the ideal thus defined, the beautiful was closely associated. After 1840 Poe was specially influenced by Shelley's *Defence of Poetry*, as when in 1844 he wrote that 'the origin of Poetry lies in a thirst for a wilder Beauty than Earth

supplies'. Lasser then illustrates the union of these three influences in Poe's latest critical publications.

Hudi Specker of Zurich writes in detail on *The Change of Emphasis in the Criticism of Henry James* (*Eng. Stud.*, April). He gives examples of the opposing views that in the past have been taken of James's position and achievement, and is doubtful how far many of his critics have done the necessary preparatory work of reading not only his array of novels but his note-books, letters and smaller studies. It is a sign, in Specker's view, of increasing attention and interest that 'lately criticism is turning more and more to specific psychological and technical questions raised by James's work'. This is characteristic now not only of some special commentators but of the majority who most influence the general reading public. It is in accord with recent developments in psycho-analysis which have modified the conception of reality for both readers and critics, and have done away with some of the earlier objections to James's methods. Specker then turns to a discussion of the different views on the influence that James's expatriation, and his contact with cultural phases of European life, had on his art. A valuable essay ends with an analysis of some of the publications which have laid increasing emphasis on James's craftsmanship.

In *A Note on the Genesis of 'Daisy Miller'* (*P.Q.*, April) Viola Dunbar traces the origin of Henry James's novel in part to two travel sketches which he contributed to the *Nation* (Sept. 1872 and June 1873). In 'Swiss Notes' he refers to Cherbuliez's *Paule Méré*, a tale proving that 'frank nature is wofully out of favor' in Geneva; in 'The After-Season at Rome' he describes his emotions in the Protestant cemetery, where in his novel Daisy is burned.

Donald A. Stauffer writes on *W. B. Yeats and The Medium of Poetry* (*E.L.H.*, Sept.) Yeats 'was preoccupied with the technique of preserving the essential indivisibility of a poem'. In this connexion he drew a distinction between symbolism and allegory—'A symbol', he says, 'is . . . the only possible expression of some invisible essence . . . while allegory is one of many possible representations of an embodied thing, or familiar principle, and belongs to fancy and not to imagination; the one is revelation, the other an amusement.' This conception of symbolism of the unifying imag-

ination, is at the root of Yeats's theory of poetic expression. It links him with the Romantics of whom he is the latest. Stauffer proceeds to illustrate and discuss the theory in detail.

Donald Weeks analyses in detail *Image and Idea in Yeats's 'The Second Coming'* (*P.M.L.A.*, March). He dates the composition of the poem in the summer of 1918 or 1919, and traces anticipations of it in earlier writings of Yeats. First among these was his enthusiasm for *Prometheus Unbound* which in his *Philosophy of Shelley's Poetry* he called 'a sacred book'. He re-read it looking towards the mountain, Slieve-nan-Oir, 'where the country people say the last battle of the world shall be fought till the third day, when a priest shall lift a chalice and the thousand years of peace begin'. In *Ideas of Good and Evil* he attributed to Shelley a realization of what he calls 'the Great Memory'—'our little memories are but a part of some great memory that renews the world and men's thoughts age after age'. In *A Vision* he worked up his wife's communications as a medium into the symbols of 'The Great Wheel'.

A. N. Jeffares in *The Source of Yeats's 'A Meditation in Time of War'* (*N. & Q.*, 27 Nov.) quotes the five lines beginning 'For one throb of the artery', written probably in November 1914. He finds in them a reminiscence possibly unconscious, of Blake's lines beginning: 'Every time less than the pulsation of an artery.'

Marion Witt in *A Note on Joyce and Yeats* (*M.L.N.*, Dec.) draws attention to an unnoticed personal reference in *Ulysses*. Mulligan speaks of a book: 'Five lines of text and two pages of notes about the folk and fishgods of Dundrum Printed by the weird sisters in the year of the big wind.' This is a parody of the colophon of Yeats's *In the Seven Woods* (1903) which states that the book 'was published by Elizabeth Corbet Yeats . . . in the house of Evelyn Gleeson at Dundrum . . . in the year of the big wind, 1903.' Yeats had elaborately annotated several volumes of his early verse.

David H. Greene makes a good claim (*P.M.L.A.*, Dec.) that there has been insufficient appreciation of *Synge's Unfinished 'Deirdre'*. The play, of which fifteen complete versions, between 5 September 1907 and 5 January 1909, survive in Synge's MS.

drafts, was finally entitled by him *Deirdre of the Sorrows*. It was based on his translation of *The Fate of the Children of Uisneach*, a different source from that of the story used by the other Irish dramatists.

Though the personages in the play are mainly of high rank Synge uses for his dialogue the same imaginative peasant speech familiar in his other dramas of humbler life. But he has added, as Greene points out, to the tragic intensity of the plot. Deirdre, exiled by King Conchubar because of her fatal beauty, meets and marries Naisi with whom she flees to Alba. After their seven years of happiness Conchubar sends Fergus to offer them a guarantee of safety, if they will return to Eire. In the original story Naisi accepts through home-sickness and Deirdre, though foreseeing Conchubar's treachery, goes passively with her husband. It is here that Synge substitutes a different more compelling motive. The wedded pair are beginning to have a presentiment of old age and death, and the fear of the passing of Deirdre's beauty. They are ready therefore to put an end to their life and it is in that spirit that they willingly go to their doom.

Yeats prepared the play for private printing in New York in 1910, selecting the versions of each Act bearing the latest date.

In *The Integrity of Hardy* (*Essays and Studies, new series, Vol. I*), J. I. M. Stewart replies to T. S. Eliot's indictment of Hardy in *After Strange Gods* as a 'powerful personality uncurbed by any institutional attachment or by submission to any objective beliefs', and responsible for the intrusion of the *diabolic* into modern literature. Stewart admits that there was an element of morbidity in Hardy's personality, and that not content with the ruthlessness of nature he 'will always be giving one last turn of the screw himself'. On the other hand he had a strong sense of moral and social responsibility, and was 'himself both as man and as conscious artist, a product of that ethical idealism . . . which so curiously cohered with the agnosticism of the period.' Hardy himself stated his idea that the Cause of things was neither moral nor immoral, but unmoral. But when his imagination was in full work, his vision tended to become anthropomorphic, as in the passage about 'the President of the Immortals' in *Tess*, which with *Jude* Stewart ranks as the greatest of his novels. A short notice can do little more than call attention to a penetrating study.

E. A. Horsman gives a detailed analysis of *The Language of 'The Dynasts'* (*D.U.J.*, Dec.). He gives instances of obsolete words which Hardy revives or words to which he gives obsolete meanings. He makes considerable use of dialectical terms, especially those of his own 'Wessex' district, and introduces them in non-dialectical contexts. He enlarges the meaning of existing words or coins new ones, and is fond of inventing compounds, especially of an alliterative type. He makes frequent use of colloquialisms which he puts more frequently into the mouths of princes and statesmen than of peasants and citizens.

Horsman's general conclusion is that it is exceptional in *The Dynasts* when 'subject and language are organically related'. He holds that 'too often the language is merely factitious. . . . On the detailed evidence the verdict of the literary critic must be that the poem succeeds in spite of its language rather than because of it. Yet in memory the poetry, crackling and unmusical though it is, forms by its very dissonances an image of a world view.'

Roger L. Green has some miscellaneous notes on *Lewis Carroll and 'The Making of Alice'* in *N. & Q.* (10 July). Among them he states that Dodgson, when on a reading party in the Long Vacation of 1854 composed the poem which, with two additional verses, appeared as Alice's evidence at the trial of the Knave of Hearts. The first stanza of 'Jabberwocky' in *Alice through the Looking-Glass* was written in 1855, seventeen years before it appeared, with some differences of spelling. The rest was composed during a verse-making game in a party with cousins at Whitburn near Sunderland. 'The Aged, Aged Man' sung by Alice to the White Knight, was, as Dodgson himself stated, a parody of Wordsworth's 'Resolution and Independence' and appeared first in a magazine, *The Train*, in 1856. The rest of Green's notes relate chiefly to Dodgson as a teller of stories to the three Liddell girls at Christ Church.

In *T. S. Eliot and Sherlock Holmes* (*N. & Q.*, 2 Oct.) Grover Smith first indicates one or two debts of Eliot to 'The Hound of the Baskervilles'. He then draws attention to a striking correspondence between the wording of 'The Musgrave Ritual' in *The Memoirs* of Sherlock Holmes and 'the stichomythic exchange' in *Murder in the Cathedral* between Becket and the second Templar,

who urges him to submit to the King and secure temporal power. Smith suggests that as the Ritual was a clue to the hiding-place of the lost crown of Charles I so this Templar offers to Becket the secular power of which the crown is the symbol.

XV

BIBLIOGRAPHICA

By STRICKLAND GIBSON

VERY few books of importance bearing on this section of English studies were published during the year. The chief was Vol. 2 (England–Oxwick) of Donald Wing's *Short Title Catalogue 1641–1700*.[1] Fresh ground was broken by Bleiler's *Checklist of Fantastic Literature*,[2] confined to books in prose, non-classical, and written after 1764, the date of the *Castle of Otranto*.

Shapiro's *Bibliography of Modern Prosody*[3] is a select list of the chief works representative of new tendencies in prosodic scholarship and science. The annotations which accompany the entries 'attempt to digest the main principle of each study and to relate it to one of the three traditions of English metrics', designated as stress, temporal, and mixed prosody.

Hazen's *Bibliography of Horace Walpole*[4] is the companion volume to the *Bibliography of the Strawberry Hill Press* which he published in 1942. He believes 'the interest in this volume will be found in the history of Walpole's literary career, a man well aware of political and historical problems however much he emphasized mere gossip and occasional verse'. The bibliography is lavishly supplied with reproductions of title-pages planned to obviate the need of long transcriptions. Bibliographies of the writings of

[1] *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America and of English Books Printed in other Countries 1641–1700. Vol.* 2. Printed for the Index Society, Columbia Univ. Press: New York. pp. xl+320.

[2] *The Checklist of Fantastic Literature. A bibliography of fantasy, weird, and science fiction books published in the English language.* Ed. by Everett F. Bleiler, Shasta publishers, Chicago. pp. xvii+452. $6.

[3] *A Bibliography of Modern Prosody*, by Karl Shapiro. Baltimore and O.U.P. pp. 31. 10*s*. 6*d*.

[4] *A Bibliography of Horace Walpole*, by A. T. Hazen. New Haven: Yale Univ. Press and O.U.P. pp. 189. $12. 66*s*.

W. D. Howell,[5] G. L. Kittredge,[6] and C. T. Onions[7] were also published.

Carter and Pollard added a footnote[8] to their *Enquiry into the Nature of certain Nineteenth Century Pamphlets* (1934) and investigated four Swinburne pamphlets, all dated 1887 with imprint, 'London, Charles Ottley, Landon & Co.' and colophon 'T. Rignall, Printer, Whitefriars', both bogus. They conclude that the pamphlets were printed for Thomas J. Wise by Messrs. R. Clay & Sons between the years 1889 and 1890. After fifteen years Carter and Pollard express the opinion that 'among Wise's offences against society the extraction of money from unsuspecting persons for the products of wholesale fraud may be the most easily measurable in legal terms. Yet it is a small thing by comparison with his systematic and cynical perversion of bibliographical truth for his own ends.'

Three bibliographical articles were included in *A.M.S. Some Notes on Authors and Patrons in Tudor and Stuart Times* by F. P. Wilson is concerned with 'the practice of making one dedication do for more than one patron' and gives a particular example—Ralph Crane's *Pilgrimes New-yeares-Gift*, in which a space is left between the superscription and the dedicatory poem for him to add in his own handwriting the name and titles of his patrons. *Elizabethan Proofing* by Fredson Bowers is an examination of the 'actual mechanical processes by which the Elizabethan printer proofed his sheets as a part of his normal printing operations'; it was suggested by certain assumptions in W. W. Greg's *The Variants in the First Quarto of 'King Lear'. The Lamport Hall—Britwell Books* by William A. Jackson gives an account of the remarkable find of books at Lamport Hall in 1867, the rarest of which were acquired by Wakefield Christie-Miller in 1894. Ten of these were soon afterwards sold to the British Msueum, and 115 came into various Brit-

[5] *A Bibliography of William Dean Howell*, by William M. Gibson and George Arms. New York Public Library. pp. 182. $2.25.

[6] *A Bibliography of the Writings of George Lyman Kittredge*, by James Thorpe, with an introduction by Hyder Edward Rollins. Harvard Univ. Press and O.U.P. pp. xiv+125. $2.50.

[7] *A List of the Published Writings of Charles Talbut Onions*. O.U.P. pp. 18.

[8] *The Firm of Charles Ottley, Landon & Co. Footnote to 'An Enquiry'*, by John Carter and Graham Pollard. Hart-Davis. pp. 95. 6*s*.

well sales from 1910 to 1927. A complete list of the Lamport-Britwell books is added to supplement and correct that given by R. E. Graves in the third volume of *Bibliographica.*

Vol. I of the new series of *Essays and Studies* included an article on *Hickes's 'Thesaurus': A Study in Oxford Book-Production* by J. A. W. Bennett. He gives an account of the gradual development of the work from the *Institutiones Grammaticae Anglo-Saxonicae* (1689) to the two volumes of the massive *Thesaurus* (1701), of which he describes the chief contents. Bennett relates the difficulties with which Hickes, as a non-juror, had to struggle, and the help that he got from his collaborators, especially Edward Thwaites and Humfrey Wanley. In spite of its welcome by European scholars its circulation increased slowly but the volumes 'still have something to teach us' to-day.

The revised edition of Wright's *American Fiction 1774–1850*[9] contains 2,772 entries, approximately 600 more, including both titles and editions, than were recorded in the first edition published in 1939. The centenary of the firm of James Thin, booksellers, of Edinburgh,[10] and the jubilee of the Associated Booksellers of Great Britain[11] were commemorated by booklets. *The Annual Bibliography of English Language and Literature,*[12] which had been suspended since the outbreak of war, listed the books and articles published in 1939. At the beginning of the year the Newberry Library arranged an exhibition of the works of James Joyce.[13]

The following articles appeared in *The Library.*[14] Robert Gathorne-Hardy contributes *Some notes on the bibliography of Jeremy Taylor* in which he discusses three variants of *The Great*

[9] *American Fiction 1774–1850.* A contribution towards a bibliography, by Lyle H. Wright. Revised edition. San Marino, pp. xviii+355. $6.

[10] *James Thin 1848–1948.* Edinburgh. pp. 22.

[11] *Fifty Years. A brief account of the Associated Booksellers of Great Britain and Ireland 1895–1945,* by W. G. Corp. Oxford: Blackwell, pp. viii+64. 5*s.*

[12] Ed. by Angus Macdonald. Vol. 20. C.U.P. pp. xii+292. 18*s.*

[13] *Catalogue of a Collection of the Works of James Joyce.* Compiled by James Fuller Spoerri. (For private circulation.) pp. 70.

[14] *The Library (Transactions of the Bibliographical Society).* Fifth series, vol. ii, No. 4. C.U.P.

Exemplar (1649); Fredson Bowers comments on the first series of plays published by Francis Kirkman in 1661; Jame Craigie in *The Basilicon Doron* gives an account of the English editions and the versions in Latin, French, Dutch, German, Swedish, and Welsh. In *The date of Milton's first 'Defense'* J. Milton French fixes 24 February 1651 as the date of publication of *Pro Populo Anglicano Defensio.*

The following articles appeared in the *Papers of the Bibliographical Society of America.*[18] In *Leigh Hunt's Review of Shelley's Posthumous Poems* Payson G. Gates publishes the autograph MS. now in the library of the State University of Iowa. The review as originally offered to the *Westminster Review* was rejected, but appeared later in a revised form in *Lord Byron and some of his contemporaries* (1828). The arrangement of the subject-matter in the MS. is quite different from that of the published version.

Donald C. Gallup in *Aldis, Foley, and the collection of American literature at Yale* describes a collection of some 6,000 volumes of first and important editions of American *belles-lettres* given to Yale in 1911 by Owen Franklin Aldis who had been assisted by a bookseller, P. K. Foley.

The Contributors to the Annual Anthology by Kenneth Curry records the result of his examination of three annotated copies of Southey's *Anthology* (1799–1800). Curry has been able 'to identify Southey as the author of a large number of unsigned poems which he did not care to reprint in his later published volumes, and to assemble the available evidence for assigning other poems to their proper authors, often extremely obscure poets'.

Literary imitation is the theme of Nelson F. Adkins's *'Chapter on American Cribbage'. Poe and Plagiarism.* Plagiarism was one of Poe's obsessions and led him to accuse Longfellow of 'imitation sometimes verging on downright theft'. Poe attached much importance to originality, and his invective was chiefly directed towards those who imitated another's style or unconsciously echoed passages from the works of greater writers. Adkins believes that plagiarism becomes a way of testing the work of the literary artist

[18] Vol. xlii. New York. $3.

in arriving at a final evaluation of his output, and that Poe later employed this touchstone with success.

The problems posed by Fredson Bowers in *Certain basic problems in descriptive bibliography* is 'the *what*, *where*, and *how* of the necessary comparison of copies'. In speaking of Greg's *Bibliography of the English printed drama* Bowers says 'such a work involves a large number of titles by many authors, its purpose being to compare considerable numbers of duplicate copies of each edition in order to establish definitely the ideal form of that edition, with its issues and variant states in all their precisely differentiated multiplicity, described, technically, in complete detail'. Everyone who has engaged in descriptive bibliography knows the difficulty and expense of travelling, obtaining photostats or microfilms, and negotiating loans of books. Bowers states, with reference to his projected bibliography of Restoration plays, that his aim is 'to have a control or master microfilm of every play in all its variant states, and to make a page by page typographical checking against this control film of every copy I compare'.

Other articles are *The case of the altered 'C', a bibliographical problem in the Beaumont and Fletcher First Folio*, by Guy A. Battle; *Notes towards a correct collation of the first edition of 'VanityFair'*, by David A. Randall; *Chaucer's 'House of Fame', another Caxton variant*, by Curt F. Bühler; *The state of the issue*, by Paul S. Dunkin; *Casting off copy by Elizabethan printers, a theory*, by William H. Bond; and *The box-rule pattern in the first edition of 'Paradise Lost'*, by Guy A. Battle.

The most interesting bibliographical publication of 1948 was the finely printed first volume of the *Papers of the Bibliographical Society of the University of Virginia*.[16] C. William Miller contributes an article *'In the Savoy'* in which he attempts to distinguish among the seventeenth and early eighteenth-century printers who used the imprint 'In the Savoy' which, generally associated with books and pamphlets issuing from the King's Printing House, offers a clue to the identification of printers of a large number of proclamations and books, especially plays.

[16] Ed. by Fredson Bowers. Vol. i. $3.50.

Three Shakespeare piracies in the eighteenth century by Giles E. Dawson is concerned with *Hamlet* (1723, printed by John Darby), *Othello* (1724, printed by John Darby), and *Macbeth* (1729, printed for J. Tonson and J. Darby). These editions, which may be considered careful type-facsimiles, were perhaps put on the market by William Feales, a wholesale dealer in plays, about 1731. The actual printer is unknown.

In *The compositor of the Pied Bull 'Lear'* Phillip Williams attempts to prove the number of compositors employed on the 1608 *Lear* by identifying the orthographic practices of individual compositors. He believes that only one was employed, and that he was the compositor (designated as B) of *The White Devil* (1612) and *The Two Maids of Moreclacke* (1609).

James G. McManaway in *The First Five Bookes of Ovids Metamorphosis, 1621, Englished by Master George Sandys* discusses the unique Folger copy described as the second edition on the title-page. No copy of a first edition dated 1621 is known.

The purpose of the paper *New uses of watermarks as bibliographical evidence* by Allan H. Stevenson is to call attention to the significance of variant or dissimilar watermarks for bibliographical study, and gives the result of a detailed examination of twenty copies of Shirley's *The Opportunitie* (1640). Other articles are *The text of Chaucer's Purse* by George B. Pace, a study in the classification of ten MSS.; and *Sir John Davies' 'Nosce Teipsum'* (1599), by Gerald J. Eberle, an examination of twenty copies.

J.E.G.P., Vol. 47, contained the following articles. *Pope as textual critic* by Lillian D. Bloom investigates the text of Horace used in *Imitations of Horace*. The conclusions are that Pope's Latin text was an eclectic one. Heinsius's edition served as the constant base for Pope's own. When, however, he felt that Bentley had unusually strong manuscript support he followed him. An edition of Heinsius's Horace (1628–9) with Pope's bookplate is in the Brotherton collection at Leeds.

Edward A. Bloom's *Samuel Johnson on Copyright* gives a convenient summary of Johnson's views on copyright as established by the Act of 1709, especially as regards abridgement and perpetual copyright. One of Johnson's proposals was that copyright should extend to a minimum of fifty-one years.

P.M.L.A., Vol. 63, contained the following articles. In *Notes on the early editions of 'Tristram Shandy'* John M. Yoklavich considers some of the bibliographical problems involved in determining the printer and the place of publication.

Edv. in Wolf's *'If shadows be a picture's excellence': an experiment in critical bibliography* is a study of the transmission of texts and is an interesting supplement to Leishman's 'You meaner beauties of the Night' which appeared in *The Library* (*N.S.*, Vol. 25). Wolf has chosen a poem first printed in *Wits Interpreter* (1655), variously attributed to Donne, Jonson, Richard Corbet, and Walter Poole. He has examined twenty-two MS. texts, three early printed texts, and three modern versions. *P.M.L.A.* also published *American Bibliography for 1947* and *Work in Progress 1948*.

The annual bibliographies were continued in the following periodicals: *S.P.*, Vol. 45, *Recent Literature of the Renaissance*, English section edited by Ernest W. Talbot; *P.Q.*, Vol. 27, *English Literature, 1660–1800*, by Arthur Friedman and Louis A. Landa.

E.L.H., Vol. 15, contained *The Romantic movement: a selective and critical bibliography for the year 1947* by J. Raymond Derby. The English section is limited to the years 1800–37.

M.P., Vol. 45, *Victorian Bibliography*, by Austin Wright.

T.L.S. (4 Sept.) supplied a useful addendum to Bowers's *Criteria on bibliographical description* noticed in *Y.W.*, xxviii, 273.

The Harvard Library Bulletin, Vol. 2, contained the following articles: *The first edition of 'Religio Medici'* by Elizabeth Cook; *Melville's reading: a check-list of books owned and borrowed*, by Merton M. Sealts, Jr.; and *Gabriel Harvey's method of annotating his books*, (illustrated), by Harold S. Wilson.

The Yale University Library Gazette, Vol. 22, contained an article on *Defoe at Yale*. Among the items possessed by the Library is a copy of the sale catalogue (Oliver Payne, 1731) of the libraries of Defoe and Philips Farewell. 'At least three-quarters of the titles may be found in the [Yale] Library, and by far the majority of these are in the precise editions listed in the sale catalogue. To all practical intents and purposes, the Defoe-Farewell library has already been in great part reassembled under one roof.'

The Library Chronicle (Pennsylvania)[17] contained an article, '*The Levil to Pay.*' *A preliminary check-list*, by Arthur H. Scouten and Leo Hughes. This play by Thomas Jevon was first published in 1686 under the title *The Devil of a Wife*. In 1731 the title was changed and the text altered and abridged. In its new form 'it became the most popular ballad-opera farce of the British stage'.

The April number of the *Princeton Library Chronicle* was devoted to Ford Madox Ford with 'A Catalogue of a Ford Madox Ford Collection' by Edward Naumburg, Jr.

The Seventeenth Century News Letter[18] still continues to be a valuable organ of inter-communication.

Among the accessions of the Bodleian are translations and poems of Alexander Huish (1628–38); poems by William Alabaster, *Sonetts by Alablaster vppon ye ensignes of Christes Crucifyinge* [etc.]; a collection of recusant poetry (1651–7); letters of Jacob Tonson to his nephew, Jacob Tonson, junior (1727–31); and letters to W. Jerdan, editor of the *Literary Gazette* (1817–50).[19]

The Houghton Library (Harvard)[20] acquired 191 English books printed before 1641, of which at least twenty were unrecorded. Among the books were Plutarch's *Howe one may take profite of his enemyes*, London [1532]; *The heroicall adventures of the Knight of the Sea . . . Prince Oceander*, 1600; John Vicars' translation of the *Epigrams of Mr. John Owen*, 1619; sixty-five broadside ballads (1640–1700), a very fine copy of Blake's *The Marriage of Heaven and Hell* [*c.* 1790], and Chatterton's broadside poem *The romaunte of a Knyghte*. The Library also acquired a portion of the letter-book of Sir George Etherege, completing the record of his stay at Ratisbon as the envoy of James II.

Two important collections of autograph letters were sold by auction. The first was the correspondence of Thomas Jefferson Hogg (1792–1862) consisting principally of letters from Percy and

[17] *The Library Chronicle of the Friends of the Library*. Univ. of Pennsylvania. Vol. xv. No. 1.

[18] Ed. by Dean Arthur M. Coon, Sampson College, Sampson. New York. $1 a year.

[19] *Bodleian Annual Report*, 1948–9.

[20] *The Houghton Library. Report of accessions 1947–8.*

Mary Shelley formerly in the possession of Major R. J. Jefferson, Hogg. It included sixty-four letters of Shelley (all but two autograph), twenty-three from Mary Shelley, six from Timothy Shelley, and seven from Peacock. The catalogue states that all the letters of earlier date than April 1814 were published by Hogg in his unfinished *Life of Shelley* (1858). Many, however, were published in a greatly altered or abridged form, the distortions in some cases being so considerable as to make the published version a mere travesty of the original. Hogg's 'falsification of the letters may be divided into three categories: (1) Those intended to palliate Shelley's atheism; (2) Those intended to conceal the fact of his courting of Elizabeth Shelley; (3) Those intended to obscure the point of Shelley's passionate reproaches following Hogg's advances to the newly married Harriett.' The correct text of many of the letters was published in small limited editions by Mr. W. S. Scott in 1944. The main collection was sold in June and fetched £4,571. The final portion, sold in July, fetched £206. 10*s*. The second collection included autograph letters and literary pieces of Sterne, Cowper, Burns, Scott, Byron, Coleridge, Lamb, Wordsworth, and Dickens. The collection fetched £700.

Other MSS. sold by auction were Archer's 'A Dream of bounden dutie' (*c*. 1590), a poem of 224 stanzas dedicated to Queen Elizabeth, £52; two autograph letters of Sterne (1762, 1764), £52; a letter of Samuel Johnson to Lucy Porter (6 Feb. 1759), £85, and another to Mrs. Thrale (13 June 1783), £64; a letter of Burns (1 Oct. 1789), £95, and the following autograph verses: 'A winter night', £340; 'Yon high mossy mountains', £120; 'To Maria', £110; 'Wilt thou be my dearie', with 'A Scots lilt' and letter (1795), £190; the autograph MS. of Keats's 'Happy is England! I could be content', £500; Coleridge's 'The dark ladie' (autograph), £20; twelve letters to Hyman Hurwitz £105; and nine letters with verses (1796–1833), £152; Lamb's Commonplace book, £220; fourteen letters of Wordsworth (1812–40), £85; eleven letters of Leigh Hunt (1833–46), £26; eleven letters of De Quincey (1838–9), £16; letters of Jane Austen with some autograph verses, £946; letter of Charlotte Brontë (2 Nov. 1848), £58; eighteen letters of Carlyle (1825–54), £60; about 105 letters of Kingsley to his wife (1844–75), £135; fourteen letters of Dickens (1844–52), £42; a sonnet (twenty-four lines) by Rossetti, £44; autograph MSS. of

Coventry Patmore, £84; and thirty-one letters of George Gissing (1883–1902), £46.

Among the printed books sold by auction were Chaucer's *Canterbury Tales* [1478], twenty-two leaves from the 'Parson's Tale' and eleven leaves from the 'Tale of Melibeus', £400; *The Book of St. Albans* (1486), sixty-seven out of ninety leaves, £1,900; Christine de Pisan's *Fayttes of armes*, tr. by Caxton, twelve leaves wanting (1489), £1,250; Higden's *Polycronicon*, tr. by Trevisa, 383 out of 450 leaves (1482), £500; Brant's *Shyp of folys* (1509) slightly imperfect, £270; *The Chronycles of England* (1515), £155; Voragine's *Golden Legend* (1527), £125; Bonde's *Pilgrymage of Perfeccion* (1531), imperfect, £62; Marsilius's *Defence of Peace*, tr. by W. Marshall (1535), £260; Elyot's *Pasquyll the Playne* (1540), with St. Isidore's *Counsailes* (1544); Guevara's *Dispraise of the Life of a Courtier* (1548) and the *Doctrinall of Princes*, tr. by Sir T. Elyot [?1548], £340; Bullinger's *Christian State of Matrimonye*, tr. by Coverdale [1541], £180; Ascham's *Toxophilus* (1545), £165; More's *Utopia*, tr. by R. Robynson, 2nd edition (1556), £130; More's *Workes* (1557), £88; Chaucer's *Works* (1561), £48; *Gammer Gurton's Nedle* (1575), £620; *Batman uppon Bartholome* (1582), £46; *The Storye of Kynge Arthur* [1585], £260; Howard's *Songes and Sonnets* (1585), £620; Spenser's *Colin Clouts come home againe* (1595), £115; Warner's *Syrinx* (1597), £270; Montaigne's *Essayes*, tr. by Florio (1603), £85; Bacon's *Proficience of learning* (1605), £20; Tuvil's *Essayes* (1609), £22; *The first and second part of the troublesome raigne of John King of England*, 2nd edition (1611), £30; Donne's *Anatomy of the World* (1611), £130; Peacham's *Minerva Britannica or a Garden of Heroical Devises* (1612), £62; Homer's *Works*, tr. by Chapman (1616), £52; Drayton's *Poems* (1619), £30; the Four Folios of Shakespeare (1623–85), £7,100; an imperfect copy of the First Folio, £440; Bacon's *Essayes*, newly enlarged (1625), £28; the Second Folio of Shakespeare (1632), £260; *The History of the renowned Prince Arthur* (1634), £44; Fletcher's *Two Noble Kinsmen* (1634), £40; Dekker's *Wonder of a Kingdome* (1636), £30; Marlowe and Chapman's *Hero and Leander* (1637), £46; Browne's *Religio Medici* (1642), 1st issue of the 1st unauthorized edition, £85; Beaumont and Fletcher's *Comedies and Tragedies* (1647), £36; Lovelace's *Lucasta* (1649), £300; Beaumont and Fletcher's *Wild-Goose Chase* (1652), £20; Dryden's *MacFlecknoe* (1682), £80; Moxon's *Mechanick Exercises, or the Doctrine of Handy works*,

applied to the Art of Printing (1683), £115; Shakespeare's *Julius Caesar* (1684), £23; the Fourth Folio of Shakespeare (1685), £330; Swift's *Travels into several remote nations of the world* (1726), £130; Johnson's *London* (1738), £50; Fielding's *Joseph Andrews* (1742), £26; Cray's *Ode on a distant prospect of Eton College* (1747), £180; Johnson's *Vanity of Human Wishes* (1749), £32; Goldsmith's *Traveller* (1765), £30; *The Deserted Village* (1770), £34; Blake's *Songs of Innocence* (1789), £1,250; *Songs of Experience* (17 plates), £340; Boswell's *Life of Johnson* (1791), £30; Wordsworth and Coleridge's *Lyrical Ballads*, 4th variant (1798–1805), £26; Shelley's *Zastrozzi* (1810), £48; *Proposal for putting reform to the vote* (1817), £160; Jane Austen's *Sense and Sensibility* (1811), £150; *Pride and Prejudice* (1813), £24; Lamb's *Essays of Elia*, 2 vols., 1st issue of part 1 (1823–33), presentation copy to Southey, £170; Emily Brontë's *Wuthering Heights* (1847), £100; and Hudson's *Fan* (1892), presentation copy, £120.

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