Book Reviews

William Blake: A Reading of the Shorter Poems. By HAZARD ADAMS. Seattle: University of Washington Press, 1963. Pp. xiv, 337. $10.00.

William Blake, Poet and Painter: An Introduction to the Illuminated Verse. By JEAN H. HAGSTRUM. Chicago: The University of Chicago Press [Toronto: University of Toronto Press], 1964. Pp. xi, 147. 80 plates. $7.50.

We are all being introduced to William Blake *again.* After four decades of serious and intensive study of Blake, any reader must expect more depth and imagination from Blake's self-appointed critics than he has been getting in full-length critiques off the press in the last six or seven years. The books somehow are not equal to the many fine articles in learned journals covering the same period. In fact, it seems to have become a kind of hobby nowadays to write books on Blake when one has nothing else to do.

I shall never be able to understand how Professor Hagstrum talked the University of Chicago Press into supplying such fine black-and-white glossy reproductions to the loose, disconnected, and superficial text that he has produced and that they should have discarded. Professor Hagstrum and his publisher would like us to believe that his book—heaven help us!—is a "pioneer study". It is definitely not. The author tells us that his book is an introduction to Blake's "composite art". It is hardly that. Instead, it is simply a "nice" and well-printed volume that is regrettably *thin* (to put it mildly), punctuated by meaningless and over-worked phrases. It has no critical value for the student of Blake's work, and any reader first coming upon the artist cannot but be mystified by the introductory chapter, "Blake's Form", which is a scrambly and skeletal outline that only someone who already knew Blake's work well could organize, flesh out, and make worthwhile. That Hagstrum should quote Blake on page one to the effect that "General Knowledge is Remote Knowledge" must be some sort of unintentional irony. Though Hagstrum does not quote the following, Blake also says, "To Generalize is to be an Idiot. . . . General Knowledges are those Knowledges that Idiots possess". To foist off what is actually 127 pages of text (about 50 of which are historical) as even an introductory discussion—much less a "pioneer study" and "an exciting introduction both for specialists and general students of literature or art"—is to presume upon any

intelligent reader's knowledge of what is and what is not adequate. Fifty-seven pages are, in fact, all that are devoted to the *entire* works of Blake, painting and poetry, engravings and, apparently, the annotations to Reynolds' *Discourses.*

I suppose some students somewhere in general arts courses will find the book of some use, but Blake studies have grown well beyond books like Hagstrum's. Contradictions abound and superficialities are rampant. A thin and uncertain reading of "The Book of Thel" (pp. 87-89), for instance, like the thin and uncertain readings of everything else, contradicts his own so-called "unorthodox" reading of the "The Clod & the Pebble" (pp. 84-85), as far as the symbolism of clay or a clod of clay is concerned. And though the University of Chicago Press (unlike the University of Washington Press with Adams' book) has done a fine job on the 80 reproductions that are grouped as one unit after Hagstrum's text (unfortunately they are not suitable for framing), it must share the responsibility for a book which has little merit and little to recommend it from any point of view. I wish Professor Hagstrum had heeded Blake's advice: "To particularize is the Alone Distinction of Merit".

As an introduction to Blake's work, Adams' book is so much superior to Hagstrum's that it makes a comparison of the two pointless. In some ways, however, Adams' criticism invites comparison with Robert Gleckner's *The Piper and the Bard* (1959), though it does not attempt a poem-by-poem analysis of the *Songs of Innocence and of Experience.* A number of the chapters are devoted to poems from the Pickering and Rossetti manuscripts, so that Adams treats certain short poems which Gleckner omitted while not attempting to discuss all of Blake's early poetry. Both books should be compared with John E. Grant's fine scholastic essays on "The Tyger", the "Auguries of Innocence" (in *Texas Studies in Literature and Language*) and "The Fly" (in the *Bulletin of the New York Public Library*). Commentary on Blake's short poems, especially the early ones, has been dominant in criticism of his work in recent years. And while some of the readings have been drastically misguided, much has been valuable, though often of limited importance. The more adept the critic is at serious study of Blake's long poems—the so-called prophecies—the better he is at placing the lyrics and short poems in their proper context. At times Adams is able to bring his reader to a better understanding of individual poems by clearly and succinctly relating them to the involved and almost inexhaustible symbolism of the longer poems. Since his book is what he says it is, "A Reading", it is not to be read as a primary or overall study like those of Damon, Percival, Schorer, Frye, and Erdman. A neophyte should appreciate it.

The first three chapters, Part One of Adams' book, are intelligent and basically sound. They are neither complete nor always accurate, for to say that "time is irreversible" (p. 49) is to miss the essence of prophecy and the meaning of ritual in art as compared to the ritual of institutional religion. Such a remark distorts Blake's success and much that Adams is trying to explain. All in all, however, Adams does an infinitely better job of introducing Blake in these chapters than Hagstrum does in the whole of his

book, plates included. Part Two, consisting of six chapters, is devoted to manuscript poems from "The Mental Traveller" to "The Everlasting Gospel". It is the major part of the book, in which Adams feels that he supplies elements of criticism missing in Gleckner's study and Stanley Gardner's *Infinity on the Anvil* (1954). It is only partially successful. Like Gleckner, he anthologizes too much—though not as obviously as *The Piper and the Bard.* He does little with "The Everlasting Gospel" besides reprinting it; his reading of "The Mental Traveller" is uneven; and he is often only fair when with more imagination and development he could have been excellent. His reading of "My Spectre Around Me Night & Day" is good and his discussion of "The Crystal Cabinet" extremely fine. I cannot help thinking, however, that his discussion of each poem in Part Two and the book as a whole would have improved immensely had he established clearly and at length one of the metaphysical correspondences essential to Blake's symbolism, such as the identification of the sky-skull with the womb-tomb. Readers of Part Two will find it interesting for its attempt to deal with often neglected poems, such as "Mary", "William Bond", and "The Smile". In the middle of page 88 there is a disastrous type-setting or pasting error, depriving an entire sentence of its meaning. With some of my colleagues, I have long believed the University of Washington Press incompetent in detail and expensive in price. What could have been a really handsome book is marred not only by editorial neglect but by the worst reproductions ever to accompany a book on Blake. My sympathies are with the author.

I cannot say that Adams adds much to our knowledge or understanding of the *Songs of Innocence and of Experience* in Part Three, but he is better at placing them in the whole of Blake's work than Gleckner, whose views of Blake as a prophetic poet Adams justly chastises in his concluding chapter (Part Four), "A Judgment of Blake's Styles". Adams is right again in his criticism of F. W. Bateson's utterly ridiculous evaluation of Blake's poetic achievement. Unfortunately the chapter-part is too brief and suggests more than it develops.

University of Alberta E. J. Rose

Shakespeare's Poems: A Facsimile of the Earliest Editions. With a preface by James M. Osborn, Louis L. Martz, and Eugene M. Waith. New Haven: Yale University Press for The Elizabethan Club [Montreal: McGill University Press], 1964. Pp. xx, 318. $10.00.

The appearance of a photographic facsimile of any text presents no new knowledge or opinion, nor is anything brought to light that was not already available in a very similar form elsewhere. Nevertheless, the value of photographic facsimile texts has long been recognized, and as photographic and printing techniques have improved, increasing

numbers of such texts have been put into the hands of scholars. In many cases, the value of the facsimile cannot be questioned: accurate photographic reproductions of unique manuscripts, of unique surviving copies of printed books, or of books whose initial editions were both well-printed and uniform, have been responsible for saving great labour, travel, and expense in the detailed study of those texts which may be closest in time and intention to a given author, but today widely separated in the holdings of a few of the great libraries.

But the intensity of modern Shakespearean textual scholarship, made more difficult by the complete absence of manuscripts, has cast a shadow over the utility of the photographic facsimile. Work in the last sixty years on the text of Shakespeare has taught us that many of the assumptions underlying the conclusions drawn from the scrutiny of a single copy of an edition, or of a facsimile, must be questioned. From the close study of the artifacts—the surviving printed books—we have learned much about the living process that lies behind their printing, and knowledge of this process has revealed that, even in a single issue of a single edition of a Shakesperean work, there may be a very large number of variants indicating the correction and revision that continued even while the book was being run off the press and sold to the public. Reconstruction of the working habits and something of the personalities of anonymous compositors who died three and a half centuries ago has shown both the carelessness and care of workers in English printshops in the late sixteenth and early seventeenth centuries, and has served further to define the limits which the scholar must observe in the study of early printed texts or facsimilies thereof. Even a glance at Charlton Hinman's monumental *Printing and Proof-Reading of the First Folio* (1963), based upon a collation of more than fifty of the eighty copies of the First Folio in the Folger Library, forces the reader to realize the amount of bibliographic description and analysis necessary for any carefully considered decision in such a delicate matter as a Shakespearean text: given the routine of the Elizabethan printing house, as we now know it, no serious textual decision can be based on a single exemplar of the edition closest to the poet.

Nevertheless, until such analyis and description is completed and the best possible text founded upon it, the value of the photographic facsimile remains considerable. If the reader bears in mind the limitations it carries, the facsimile remains, *faute de mieux,* one of the best means for both student and general reader to get very close to, if not actually at, "the" text of Shakespeare.

Such a useful tool is to be found in a recent excursion into a relatively neglected area of Shakespearean textual study, *Shakespeare's Poems: A Facsimile of the Earliest Editions.* Here is a relatively cheap ($10) collection of 275 plates reproducing selected copies of the earliest known editions of "Venus and Adonis" (first edition, 1593, Bodleian copy); "Lucrece" (first edition, 1594, Elizabethan Club copy); "The Passionate Pilgrim" (second edition, 1599, the only complete surviving copy, the Huntington copy, and the Folger Library fragments of the first edition, 1599?); "The Phoenix and Turtle" (first edition from *Love's Martyr,* 1601, Folger copy), and the *Sonnets* and "A Lover's Com-

plaint" (first edition 1609, Elizabethan Club copy). The Preface of this edition, by James M. Osborn, Louis L. Martz, and Eugene M. Waith, provides a brief outline of the extant copies of the editions represented in the facsimile, and, in touching on their printing history, suggests some of the bibliographic difficulties mentioned above; at the same time, a selected bibliography directs the reader to textual studies that deal in detail with the problems raised by the early copies.

The principal value of this facsimile to the readership towards which it is directed is best suggested, however, by the authors themselves:

> It has seemed to us worthwhile simply to reproduce the poems; first, for the strong historical interest these early printings justifiably possess; and secondly, for the more essential function of providing original materials for use in conjunction with the many modern editions available. . . . Familiarity breeds consent: after years of reading and teaching Shakespeare's sonnets, for example, in a modernized version, we may tend to overlook the extent to which the poem we are reading is a version, an editorial interpretation of the poem.

There follows a well-reasoned and eloquent plea—one not necessary for the scholar—for the value of reading the poems in their original printed forms; it is a justification, well supported by examples, of a practice that often brings objections, tacit or voiced, from the student or general reader who prefers the easier going of a modernized text. It is these readers for whom the edition is designed and to whom it should be of great benefit.

The plates are clear and appear to reproduce the type size of the originals; running heads of the conventional line numberings of "Lucrece" and "Venus and Adonis" provide a guide to the reader in these longer poems.

Dalhousie University R. L. RAYMOND

William Hazlitt. By HERSCHEL BAKER. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. 530. $10.00.

Some time shortly before the outbreak of the First World War, Percival Presland Howe began his intensive study of the life and works of William Hazlitt. As a result of the interruption of the War, this study did not bear fruit for some years, but in 1922 there appeared *The Life of William Hazlitt,* and between 1930 and 1934 the Centenary Edition of Hazlitt's works. These two publications firmly established Howe's reputation as one of the great biographers and editors of our century, and, for the contemporary reader, made Hazlitt one of the most accessible of English authors.

Time has done nothing to diminish the importance of Howe's achievement. The great twenty-one volume collection of Hazlitt's works remains a model of the editor's craft: complete and dependable in text, discreetly helpful in annotation, it is at all times

mercifully free of pedantry and exhibition. And one can make much the same sort of comment on the Howe biography. At first glance the *Life* seems perhaps a rather naïve work, little more than an assembly of quotations, drawn chiefly from Hazlitt's letters and essays, but also from books, journals, diaries, and articles by a variety of Hazlitt's contemporaries — Wordsworth, Coleridge, Lamb, Godwin, Crabb Robinson, and others. But as the reader progresses through the biography he becomes increasingly aware that the impression of naïveté is unwarranted: by dint of a thoughtfully perceptive selection and arrangement of those quotations, and a pervasively intelligent commentary on them, Howe has developed a full, vivid, believable portrait of a complex human being. At all times the subject remains William Hazlitt: Howe the biographer hovers discreetly in the background, letting Hazlitt himself develop and illuminate that subject, while his friends and enemies pass judgment on it. Whatever subsequent scholarship adds to our understanding and appreciation of Hazlitt, Howe's edition and biography possess a lasting worth: they have permanently established our sense of Hazlitt's character as a human being, and his stature as an author.

To say that Howe's work has this lasting value is not, however, to say that it necessarily represents a final comment on Hazlitt. The past thirty years have seen a great deal of activity in the study of Hazlett's period. The works of most of the major Romantic authors have come under close textual scrutiny, biographical studies have done much to clarify and enrich our view of the kinds of men we meet in the late eighteenth and early nineteenth centuries, and historical studies of contemporary attitudes, ideas, and convictions have enabled us to grasp with a new sympathy and understanding the values, aspirations, and problems of the complex development we know as *Romanticism*.

Professor Herschel Baker's new study of Hazlitt emerges from this ferment of research, and, if it does not supersede Howe's biography, it does in a quite admirable way complement it. Howe's *Life* is broad in scope, providing a remarkable portrait of Hazlitt the man, a human being of bewildering yet understandable complexity. Professor Baker's work—although by no means aridly concerned with ideas alone at the expense of flesh and blood—concentrates chiefly on Hazlitt the thinker, and seeks to establish Hazlitt's place in the intellectual geography of his time. In doing so the work analyzes in detail a subject which Howe's *Life* had treated in only general terms. Where Howe had primarily interested himself in Hazlitt's character, his relationships with other men and women, and his response to the world about him, Professor Baker turns his attention initially to the thinkers who influenced Hazlitt's intellectual development, and establishes the tradition to which Hazlitt the thinker belonged. Professor Baker then proceeds to investigate Hazlitt's life and works in the light of this tradition, and in doing so carries much further the process of clarification and understanding which Howe began in his Hazlitt studies.

In the first part of his work Professor Baker places Hazlitt firmly in the tradition of the dissenter and reformer. Drawing on a impressively wide range of authors,

lecturers, and preachers whose influence Hazlitt felt, he demonstrates that although as a youth Hazlitt revealed little enthusiasm for a career as a dissenting clergyman—so little that at about the time he finally left Hackney College and ended all plans of entering the ministry, he wrote his father of the "long dejection" which had marked "some of the best years" of his life—he nonetheless was lastingly affected by the influence of the "Dissenterage":

> If he lost the "dream of infinity and eternity, of death, the resurrection, and a judgment to come," he honored, and maybe even envied, the faith that anchored such a dream in the realities of life. Scornful of partisan theology and its rancors, he none the less revered the moral strength that could bring a good man to the stake. In everything except theology, it seems, he sustained the tradition of Dissent.

With regard to Hazlitt's place in the related tradition of reform, Professor Baker traces in considerable detail the ideas of a variety of authors—including Rousseau, Price, Priestley, Mackintosh, Paine, and the young Wordsworth and Coleridge—who affected Hazlitt, and brings out clearly the strength and persistence of the reformer's attitude throughout his entire life. Unlike Wordsworth, Coleridge, Southey, and many other young English radicals who in 1789 found cause for hope in the Fall of the Bastille and the events which immediately followed, Hazlitt never faltered in his revolutionary faith. He remained true to the belief that society was marred by evils which demanded drastic political surgery, and even the excesses of the Reign of Terror and the later ruthless militarism of Napoleon were not sufficient to shake that belief. Whatever his view of their work as poets, he scorned what seemed to him the personal weakness of such men as Wordsworth and Southey who had let their own interests corrupt their youthful ideals, conveniently forgetting their early sympathy with the female vagrant and Wat Tyler, while they accepted sinecures at the hands of a selfishly reactionary government.

As a result of his concern with the betterment of society, Hazlitt found himself in particular difficulties with two persons who exercised great influence in the political thinking of his time. These were Burke and Malthus. No one—unless perhaps Wordsworth—roused such mixed feelings in Hazlitt as did Burke: as a writer Burke seemed to him "the most powerful, the most dazzling, the most daring" master of English prose, but as a politician he stood for much that Hazlitt hated and despised in government, and throughout his comments on Burke—and they are frequent—he conscientiously tried to voice his confusing, yet sincerely held, evaluation of the artist and the man. And Malthus, with his *Essay on the Principle of Population* (which first appeared in 1798, when Hazlitt was barely twenty), had provided what seemed to many to be irrefutable scientific evidence to support maintaining the *status quo*, and to oppose any movement towards social improvement. He had arrived at conclusions which were "so embarrassing for reformers and so consoling for their adversaries that he came to challenge Burke's bad eminence as the symbol of reaction". As such he, like Burke, caused Hazlitt deep concern,

particularly so because even as Burke had been dangerously effective as an artist, so Malthus appeared overwhelmingly convincing as a logician.

Conditioned by his upbringing in a dissenter's family, and by his own study of the literature and history of Dissent; profoundly affected by his long, close contact with the more radical political thinkers of his own time; and deeply disturbed by the strength of the reactionary opposition which he met in Burke and Malthus, Hazlitt found himself constantly returning to the defence and justification of all whom he felt to be advocates of liberty and social betterment. Whatever his failings elsewhere, he never betrayed his principles as a most liberal thinker in all that affected the well-being of society:

> Unlike the wilder prophets of reform, he came to realize that the restraints of civilization, obnoxious though they be, serve to check man's retrogression to the cave; and although he deplored the fact that custom and convention, as codified in law and institutions, are always inhibitory and often obsolete, he knew that such restraints are needed. But he did not forget the major premise of reform—that men do not become what by nature they are meant to be, but what society makes them — and the pathos or the anger with which, in later life, he recalled a vanished dream is an index of its power.

Having established the intellectual basis of Hazlitt's work, Professor Baker proceeds to a methodical consideration of Hazlitt's development as a writer from his early tentative pieces (many of them mere hack work) such as the *Essay on the Principles of Human Action*, his *Free Thoughts on Public Affairs*, and *The Eloquence of the British Senate*, to the full maturity of *The Spirit of the Age*. Although in his analysis of this development Professor Baker allows ample room for the great emotional crises of Hazlitt's adult life—particularly, of course, the Sarah Walker episode recorded by Hazlitt himself in *Liber Amoris*—and treats with understanding Hazlitt's relationships with the Wordsworths, the Lambs, Francis Jeffrey, Crabb Robinson, and others, he never allows his reader to lose sight of the complex interplay of formative ideas and attitudes pervading Hazlitt's life and work.

It is in the full, well-documented treatment of the place of these ideas that Professor Baker's study reveals its true worth. For all the substance, lucidity, and perceptiveness of Howe's biography, that work offered nothing like an analysis of Hazlitt's ideas, and Professor Baker has now—in a most thorough, scholarly way—provided that much-needed analysis. In so doing he has not only done great service to the reader of Hazlitt's essays, but he has also demonstrated that Hazlitt, whatever his bent as an impressionist, was a much more substantial thinker than has thus far been generally recognized. Professor Baker has now done for Hazlitt what writers such as Beatty, Havens, Muirhead, and Richards have long since done for Wordsworth and Coleridge: he has established him as a writer keenly aware of trends in contemporary thought, and in his own work responsive to those trends, whether in sympathy or in hostility.

One cannot over-rate the value of this new contribution to Hazlitt studies. The

quantity of good recent work on Hazlitt is small. Apart from Howe, few names suggest themselves in connection with Hazlitt scholarship: in 1933 Elisabeth Schneider brought out her *Aesthetics of William Hazlitt,* and ten years later appeared Catherine Maclean's *Born under Saturn: A Biography of William Hazlitt*, but these, along with a handful of articles on limited topics, represent pretty well all that has mattered between Howe's work and Professor Baker's. And they add up to surprisingly little when one recognizes Hazlitt's quality as a writer and his place in Romantic criticism, second only to Coleridge and Wordsworth. When, in addition to Hazlitt's importance, one recalls the quantity and worth of much recent scholarly investigation into other areas of the Romantic period in England the infrequency of studies of his life and work seems all the more curious, and regrettable.

For this reason Professor Baker's fine study is particularly welcome. It goes a long way towards rescuing Hazlitt from the limbo of recent neglect, and demonstrating his true importance as a critic of some intellectual substance as well as sensibility and style.

University of Alberta JOHN W. BILSLAND

William Frederick Poole and the Modern Library Movement. By WILLIAM LANDRAM WILLIAMSON. New York: Columbia University Press, 1963. Pp. xvi, 203, illus., index, selected bibliography. $6.00.

"Popularized" abridgements of research findings require careful judgment and skilful editing, never more so than when the researcher is in a relatively unpopular and unpretentious field such as librarianship. It is the particular triumph of Dr. William Williamson that he has successfully turned his doctoral dissertation for the University of Chicago Graduate Library School into a stimulating and at times even exciting case study of a librarian. It is true that his subject, William Frederick Poole, was an interesting and forceful innovator in a challenging and changing field; but much of the appeal of Dr. Williamson's book lies in the presentation of his material, and the author deserves full credit for abridging a lengthy academic exercise into a highly readable addition to the Columbia University Studies in Library Service.

Moreover, this is a biography that succinctly transcends its immediate subject. The career of Frederick Poole epitomized library development in the United States during the last half of the nineteenth century, and the publisher's claim that "in presenting Poole's library career and accomplishments . . . William Landram Williamson, in effect, reviews the beginnings of the modern library movement" is justified, for, in its broad scope and supporting scholarship, Dr. Williamson's work represents the study of a trend rather than of an individual. For such a survey Poole, of course, provides the perfect entrée. He was from the start an innovator and a leader; a "professional" librarian at

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a time when such work was generally considered to be little more than a temporary vicissitude; the chief librarian successively of the Boston Athenaeum, the Cincinnati Public Library, the Chicago Public Library, and the Newberry Library; and a practical theoretician notable for both the quality and the variety of his contributions to the field. Thus, logically following Poole's interests, Dr. Williamson has been able to introduce not only the man but also major aspects of library development such as periodical indexing, which was inaugurated in its modern form by Poole's *Index to Periodical Literature*; the American Library Association, of which Poole became President in 1886; and the evolution of library administration, an area in which Poole was ultimately less than successful. From these facets, the author has drawn a silhouette; not perhaps definitive, but certainly a remarkable addition to the growing literature of librarianship.

Silhouettes, however, have their limitations. Clearly conceived and sharply delineated, Dr. Williamson's concise account holds the reader's interest to the point where he may wish that the study had been somewhat more detailed and perhaps more subtle. The glimpses of Poole as a human being are too few in number and, as Dr. Williamson warns, "the reader will look in vain . . . for a well-rounded and complete picture of Poole the man in this book". The warning is a clear one; but, because the background of the narrative is also too kaleidoscopic for inductive comfort, advance warnings cannot entirely prevent the reader's discomfiture. For example, the Newberry Library appointment presumably represented the culmination of Poole's career and renders the subsequent dissatisfaction of the Newberry Board with his performance of central importance to this study, from both a biographical and a theoretical viewpoint; yet the Board's dissatisfaction receives a somewhat summary treatment in the narrative. We are told that "when he [Poole] worked closely with his subordinates, he did well, but he was less effective when it was necessary for him to supervise at a distance"; nevertheless, we are ill-prepared for the critical denouement which preceded Poole's death.

It is in this area of motivation that the "case study" approach adopted by the author tends to falter; for human successes and failures, far from being circumstantial, are often explicable only in terms of deeper humanistic insights than Dr. Williamson has been able to provide from the public and business communications available to him. Despite its admitted limitations, however, this thoughtful and thought-provoking book should stimulate librarians and non-librarians alike to a greater appreciation of a field which owes much to men such as William Frederick Poole and William Landram Williamson.

Dalhousie University J. P. WILKINSON

The Insistence of Horror. By PATRICIA MEYER SPACKS. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. 244. $6.00.

A study devoted to a survey of supernatural horror in the poetry of the Age of Reason

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perhaps stands in no need of justification. It breaks through the common stylized vision of the eighteenth century and its literature, explores the mass and variety of supernatural material, and thus becomes a pathfinder towards a literary movement of which there have been only a few precursors.

This volume opens with an assessment of the intellectual and theological development of attitudes towards the supernatural. The author devotes three chapters to tracing the undercurrent of supernatural horror in both poetry and criticism from 1700 to 1800. Subsequently, a detail of the evolution of horror-personification is summed up by way of conclusion. Such a study of the supernatural poetry of the eighteenth century illuminates many integral problems connected with the thought and poetics of the age.

Mrs. Spacks has discovered the validity and importance of the supernatural in the poetry of "The Age of Reason". In this brilliant study she opens with an explanation of the potency and importance of the supernatural in human experience, and attempts to justify the poetic use of supernatural material. Shadowy graveyards and poetic landscape filled with ghosts, demons, and witches were quite popular with eighteenth-century poets. Intelligent critics continued to explore the propriety and usefulness of the texture of the supernatural in poetry. Towards the close of the eighteenth century there was an effulgence of terror and horror in English literature as a whole. Poets investigated nightmare horror under pretext of a growing interest in the Sublime: and the supernatural was raised to the semblance of a genuine faith.

During the course of her survey, Mrs. Spacks recounts the individual methods of introducing supernatural horror into poetry and proceeds to examine the influence of the tradition from the days of Shakespeare, Spenser, and Milton, who in many ways were in love with the shadowy and spectral. She attempts to explain the poet's use of the epic and pastoral conventions, and the significance of borrowings from Tasso and Ariosto, Homer and Virgil. In the end, the writer explains how during the Romantic Revival, visionaries such as Blake and Coleridge brought the finest blossoms of the English poetry of "vision" out of the sheer emotional intensity of the supernatural.

The supernatural realm is the appropriate ground for explorations into the domain of romantic sensibility. More than once it has been suggested that exoticism, morbid beauty, and overtones of terror all suggest a sort of tempestuous loveliness that later fascinated Shelley and found expression in his poetry, eventually giving birth to such masterly studies as *The Romantic Agony* by Mario Praz. The supernatural in literature first becomes significant with Gray and Collins, foreshadowing the entire Gothic tone and movement in literature and the later finer sensibilities and blossoms of romanticism.

The very exhaustive and scholarly bibliography, as well as the index, are a testimony to the vast amount of reading that has gone into the making of this book.

Dalhousie University DEVENDRA P. VARMA

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The Production and Distribution of Knowledge in the United States. By FRITZ MACHLUP. Princeton, N.J.: Princeton University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. xx, 416. $9.00.

Although for Professor Machlup the production and the distribution of knowledge are the same thing, to be treated in the same broad way, as the production and distribution of all kinds of information—weighty or trivial, culturally elevating or culturally debasing —, this book does not offer a general systematic treatment, much less a fully developed economic theory, of the flow of information in the United States. So some hopes raised by the book's title are out of place. The book consists, for the most part, of a review of the various divisions of the knowledge "industry" (e.g., education, research and development, publishing and other media divisions, data processing) and of an attempt, renewed in each case, to reach a reasonably accurate and comprehensive estimate of the cost of the resources used and the value of the output produced. In many cases, this attempt involves departures from standard practices in calculating gross national product; and much of the interest, and substantial novelty, of the book lies in Machlup's arguments for holding that these departures give a better picture of the "knowledge industry". He also has some important findings to offer regarding trends in knowledge production—for example, that while the number of people in "knowledge-producing" occupations has been steadily growing as a proportion of the national labour force, this growth has been differently apportioned at different times among sub-divisions of the "knowledge-producing" occupations. First, the number of clerical workers grew fastest, then the number of managers, and currently, the number of professional and technical people. Only in the chapter on "Education" does Machlup offer any notable recommendations for reform. These stem largely from invidious comparisons with European schools, and are to the effect that children should work harder at school and for the most part finish sooner. It is hard to quarrel with this proposal; however, it is worthwhile to question it. One might point out that the long hours in school and the formidable burdens of homework characteristic of many European school systems are not in themselves necessarily admirable, or necessarily the best way of promoting efficient learning. Furthermore, must instruction per annum be maximized, if the cost of doing so deprives the child of opportunities for happiness—for enjoying the freedoms that childhood should embrace? A rich country can afford to give its children a childhood.

Dalhousie University DAVID BRAYBROOKE

The Hero of the Waverley Novels. By ALEXANDER WELSH. New Haven: Yale University Press [Montreal: McGill University Press], 1963. Pp. xiv, 273. $6.00.

Another book on Sir Walter Scott is justified perhaps because his pages have kept an

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incomparable charm and youthfulness. Neither fashions nor social changes have had any serious effect upon them. Whether praised or not by enlightened opinion and modern critics, the works of Sir Walter Scott have remained truly popular and have become part of the treasure of permanent literature glittering among the gems of the British cultural heritage. Where else can one get the happy touch, the divine felicity, and all the wealth of the creations of genius? Scott remains a fine flower of romanticism which had been pushing out its tendrils underground during the last decades of the eighteenth century; and then again he, more than any other writer, established the art of the novel as a dominant genre of Victorian literature. The shadow of Scott falls across the Victorian age, and there has never been any eclipse of his popularity. His volumes have never gathered dust upon library shelves, but have been read widely at schools and colleges.

Stirred by the "extraordinary inactivity" of Scott's character heroes—as also of the hero in Victorian fiction—Alexander Welsh has attempted a thematic and penetrating study of the "unheroic hero" which sets out to examine his "morality" and "sense of honour". The relationship of these themes opens up a new approach towards the interpretation of the hero in the relevant framework of the Waverley novels. Whether the author has been successful in establishing his point is doubtful. He seeks to draw examples from the entire canon of Scott's works and applies his generalisations only in *The Heart of Midlothian, Rob Roy,* and *Old Mortality.*

This work is an attempt to offer a new interpretation of the Waverley novels, and subsequently a new assessment of the genius of Sir Walter Scott. The footnotes indicate a wide field from which the author has gathered the seeds, and these are indeed valuable. The author's enquiries result in a thematic study focussing on the relations of property, anxiety, and honour, while his labours dredge a mass of confused material through excursions into the history of ideas. The author has cast his net very widely, but he does not seem to have judged his fishing ground well.

His thesis is progressive: it opens with the conception of fiction in 1814, and then, consequently, crystallizes into an analysis of a single romance in terms of the entire study. Each of the chapters can be read as a separate essay, but the reader sometimes finds himself in a welter of misconceptions and confusions. "The novel might project an affirmative and permanent ideal of society", says the author. How do we then justify the psychological novel of today, projecting the agonies, strifes, and struggles of the age? According to Mr. Welsh, "Victorian fiction is closer to eighteenth-century satire and realism than to the romance of Scott; but in its broadest outlines the Victorian novel is a conservative romance, projecting as timeless the relations of things as they stand". Sometimes the author's arguments tend to become vague and unconvincing.

Scott's potential impact upon succeeding fiction cannot be minimized. In fact, as the author seeks to point out, the Waverley novels established the form of prose narrative as a dominant force in Victorian literature. The body of critical works on Walter Scott since 1814 has been enormous, and Mr. Welsh acknowledges his debts to previous

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critics. His footnotes indicate the wide range of his study, but the work and text bear the distinct stamp of a thesis. He might have done better if he had absorbed the footnotes in the text and thus made the narrative less jumpy and more readable. Considering the quality of the paper and the production, the book is rather over-priced.

Dalhousie University DEVENDRA P. VARMA

Ancient Art in Bowdoin College: A Descriptive Catalogue of the Warren and Other Collections. By KEVIN HERBERT. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1964. Pp. xv, 212. 48 plates. $6.95.

This book provides not only a catalogue of the Warren collection (consisting of classical painted pottery, figurines, gems, coins, and some stone sculptures), but also, since the author has supplied lucid and interesting introductory notes for each class of objects, a basic guide to Classical art as illustrated by the collections at Bowdoin. Mr. Herbert performs a real service in fully publishing in one catalogue the fine collection of Greek vases hitherto known rather indirectly from references in Sir John Beazley's works. He adds much excellent explanatory material about the vase painters and the uses of the different types of vase. Also represented in the collections are Assyrian slabs from Nimrud; some Egyptian funerary objects; some Greek and Roman sculpture, including a portrait head of Antoninus Pius; a good representative collection of Classical terracotta figurines; small Classical bronzes; Classical gems and jewellery; another good representative group of coins, dating from Classical times through the time of the first Elizabeth; a comprehensive series of terracotta lamps; some glass, mostly Roman; and a few Classical inscriptions. An appendix on ten forgeries at Bowdoin concludes the book. Eighty-three of the objects catalogued are illustrated in clear plates. The Bowdoin collections are indeed noteworthy, and Mr. Herbert and the Harvard University Press have done them all possible justice.

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Canadian Books

A Stranger and Afraid. By MARIKA ROBERT. Toronto: McClelland & Stewart, 1964. Pp. 320. $4.95.

Fear doesn't shake her. Our heroine exhibits conventional reactions; but she has, at bottom, a relatively imperturbable character. In Paris, she tells us, she falls in with a glamorous fellow who employs her in his smuggling ring; a very exacting employer, he takes her into his bedroom now and then to whip her about a bit with a belt; this fascinates her. After a while, the whipping gets mixed up with straight-forward sex, in generous quantities; she relishes this, too. Very well, *chacun à son gout;* the approximation to normality suffices; the whipping never leaves any marks. The affair looks as though it will continue indefinitely, despite his long-standing attachment to an older woman. But at the very moment that he is semi-detaching himself from this other woman, he is killed, horseback-riding in the suburbs. The heroine is desolated—so sad that she takes up steady reading. After a year with the books (fifty of them, plus magazines—no indication of content or quality), she and an irrepressibly frivolous friend, likewise female and likewise Hungarian, emigrate to Toronto, where the friend expects to resume a liaison with a druggist.

Friend and druggist don't pan out. The heroine has better luck. She meets and marries an irrepressibly tender and considerate young executive type. Alas! He doesn't have the pizazz of her high-fashion Parisian lover. She answers an ad in *Justice,* which establishes a spare-time connection between her and a stupid but virile health nut. Again, the connection looks as though it will continue indefinitely—regular visits, routine brutality, regular services. But he goes too far, the fool. He brings in another couple from the *Justice* milieu; dirty pictures are shown around and an attempt is made to show some dirty movies. Heroine and health nut fight. She conks him with a marble book-end and leaves hastily under the impression that she's killed him, which worries her—worries her to the point of instigating an investigation by her husband, who goes out to find the health nut alive and flourishing. The husband returns full of inferences; he sulks for a while, poor boy; but when she suggests breaking up, he comes around promptly, living

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up to his reputation for irrepressible considerateness. As the even tenor of their married life resumes, our heroine consults first a psychoanalyst, then a conventional psychiatrist; but she decides that her troubles aren't so disturbing that she can't master them herself. This we never had any reason to doubt.

The plot lends itself all too easily to parody. Yet perhaps it is not essentially such a bad plot. It offers opportunities to which an author might rise. Miss Robert, however, doesn't rise. She writes clearly. She runs the plot off with a certain smooth efficiency. It may be granted that she writes sincerely, up to the limits of her imagination. The trouble is, her imagination is limited, like her prose, to the sensibility of efficient advertising copy. (True, some of her subjects haven't yet been treated by copy writers; but Miss Robert indicates how they will be treated when they are, the next chic allusions among the next chic sensations.)

The limits aren't always so visible as in the description of a house that she inspects with her reconciled husband: "a split-level bungalow with three bedrooms, a large living room, picture window, spacious cupboards—everything." But the husband himself, some time ago, was extracted from the world of advertising: "He leaned against his Hillman Minx wearing a raincoat and looking, I thought, like an advertisement in *Esquire*: the clean-cut young North American executive—short brown hair, brown eyes, white teeth, regular but inconspicuous features, a face no one would notice in a crowd, but pleasant to see in close-up." Georgette, the frivolous and polyandrous friend, is equally familiar: a gorgeous bit of froth from commercialized café society. Have we not seen Hungarian beauties like her in the flesh, selling things on TV?

Even André, the glamorous French lover, to whom the heroine means (I think) to concede pride of place as the most fascinating character in the book, seems to have been put together out of suggestions collected from shirt and whisky ads. Consider him: French; heroic past in the Resistance, naturally; cultivated (has read at least one O.K. book and recommends others); of noble descent (crested ring, father may have a castle); an international criminal of a suitably genteel kind (smuggles jewels and watches rather than prostitutes or dope); good at it—indeed, a business genius; dark, mature, handsome; decisive and self-possessed.

Very self-possessed. He has this little habit, see, of belting female employees; but he does it unemotionally. He doesn't seem compelled to do it; he does it, one might say, as a matter of principle; thinks it's good for the female staff. The heroine is moved by it. So she says. But one wonders how she can tell. Her mind is so dominated by stereotypes that she can hardly think or feel for herself.

Dalhousie University DAVID BRAYBROOKE

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Books in Brief

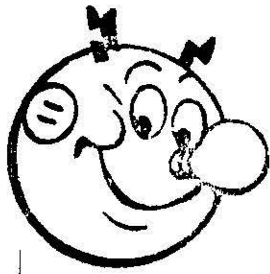
China and Christianity: The Missionary Movement and the Growth of Chinese Anti-foreignism, 1860-1870. By Paul A. Cohen. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1963. Pp. xiv, 392. $5.00.

Not unnaturally, many older books on Christian missions in China were written from a strongly Western point of view and tended to treat the subject as merely one phase of the world-wide history of Christian missions. *China and Christianity* takes a different approach: it studies the missions in the context of Chinese history and with scholarly detachment seeks to trace some of the roots of the Chinese xenophobia which became so violent in the nineteenth century and which has persisted in the twentieth. An introductory chapter outlines the anti-Christian tradition in Chinese thought, and the rest of the book closely describes the tradition in action for the decade 1860-1870. Reproductions of some violently anti-Christian posters graphically demonstrate the intensity of Chinese reaction to Christian missions.

The Literary Criticism of Frank Norris. Ed. Donald Pizer. Austin: University of Texas Press, 1964. Pp. xxiv, 247. $6.00.

A collection of Norris' literary criticism which supersedes the only other work of its kind, the posthumous *The Responsibilities of the Novelist,* first published in 1903 and reproduced unchanged (in various editions of Norris' works). Norris' position as the earliest American theorist of literary naturalism is sufficient reason for the student of American literature to read this collection, but it should appeal also to a wider readership: despite his frequent lapses from good judgment and his philistine obtuseness about the place of literature in a liberal education, Norris was a lively and provocative critic.

The first two parts, "The Writer and his Craft" and "The Writer and Society", establish the theoretical basis of Norris' criticism: the remaining sections ("The Writer as Businessman", "Reviews", "Salt and Sincerity") show Norris' application of theory to practice. Among the most amusing pieces are the parodies of Kipling, Crane, Harte, and Bierce.



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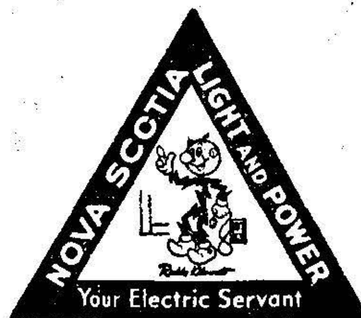

Higher Education in the United Kingdom: A Handbook for Students from Overseas and their Advisers. London: Published for the British Council and the Association of Commonwealth Universities by Longmans, Green, 1964. Pp. 283.

A very useful compendium of information. General information is arranged under the following headings: "Universities of the United Kingdom", "Vocational Education and the Technical Colleges", "The Report of the Robbins Committee", "Admission to Courses", "Procedure for Admission", "Courses Available", "Costs", and "Student Life". A detailed directory of 150 pages lists all available subjects of study and the institutions at which they may be pursued. The two concluding sections list fees by specific institutions and addresses of institutions, offices, and examining bodies.

Renaissance and Seventeenth-Century Studies. By JOSEPH ANTHONY MAZZEO. New York: Columbia University Press [Toronto: Copp Clark], 1964. Pp. xi, 211. $6.50.

A collection of scholarly essays which is unified, despite its seemingly unrelated parts, by a constant preoccupation with problems of metaphor and style, or, as the author explains, "with the way in which crucial metaphors and idea-images serve as principles for organizing experience". The essays fall into two groups, the first being centred on Metaphysical poetry and John Donne, the second on Machiavelli and Andrew Marvell. Each group "begins with a retrospective glance at a medieval analogue or forerunner, St. Augustine in one case and Dante in the other". Of particular interest to students of English literature are the essays on seventeenth-century Metaphysical poetry ("A Seventeenth-Century Theory of Metaphysical Poetry" and "Metaphysical Poetry and the Poetic of Correspondence"), on John Donne ("Notes on John Donne's Alchemical Imagery"), and on Andrew Marvell ("Cromwell as Machiavellian Prince in Marvell's 'An Horatian Ode'" and "Cromwell as Davidic King").

Praisers of Folly: Erasmus, Rabelais, Shakespeare. By WALTER KAISER. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1963. Pp. xii, 318. $7.75.

An important and frequently profound study of the concept of folly and of the figure of the fool in sixteenth-century Renaissance thought. Since the Renaissance fool was paradoxically and ironically an exponent of truth and wisdom through the laughter of comedy, *Praisers of Folly* deals not with pleasant trivialities but with the most central and most complex intellectual currents of the age. The three examples of wise fools chosen by Walter Kaiser are Erasmus' Stultitia (*The Praise of Folly*), Rabelais' Panurge

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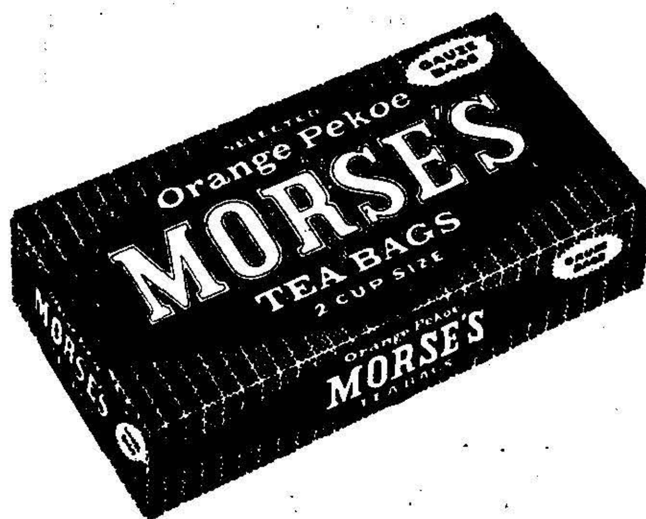

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(*Le Tiers Livre*), and Shakespeare's Falstaff (*Henry IV*); in a brief epilogue Cervantes' *Don Quixote* is considered as representing the end of the tradition.

Victorian Fiction: A Guide to Research. Ed. LIONEL STEVENSON. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1964. Pp. vi, 440. $8.00.

This much-needed companion volume to *The Victorian Poets* (1956) is a critical bibliography in which specialists record and evaluate scholarly books and articles on Victorian fiction. They attempt to record all significant research but quite rightly focus upon the last twenty-five years, a period in which scholarly interest in Victorian literature has made up for earlier neglect. Published research on each novelist is surveyed under the sub-divisions of bibliography, editions, biography, criticism, and (when relevant) manuscripts and letters. After an introductory chapter on Victorian fiction, the following novelists are represented: Disraeli, Bulwer-Lytton, Dickens, Thackeray, Trollope, the Brontes, Elizabeth Gaskell, Kingsley, Collins, Reade, George Eliot, Meredith, Hardy, Moore, and Gissing. Missing are Stevenson (on the grounds that "his adult novels are few and of debatable rank"; Butler (because *The Way of All Flesh* first appeared in 1903); and Henry James (excluded because he is "formally classified" as an American writer"). Butler and James may not indeed belong in this volume, but the exclusion of Stevenson appears to be unwarranted. Otherwise, the selection, of necessity rigorous, seems eminently reasonable.

A Star of India (Flora Annie Steele, Her Works and Times). BY DAYA PATWARDHAN. Published by the author at 178, Sion Road, Bombay 22, 1963. Rs. 16.

Daya Patwardhan's *A Star of India* is a study of the tales and writings of Flora Annie Steele, wife of a British civil servant in India during the first quarter of this century. Professor V. de Sola Pinto of Nottingham University, in his brief foreword, styles Mrs. Steele as a "shamefully neglected writer and great Englishwoman", who in her writings displays an intimate knowledge of Indian life, culture, and history. Undoubtedly, Mrs. Steele constructed her tales powerfully, and brings the feeling of Indian culture and countryside to her readers.

Such studies of Anglo-Indian literature have become quite a fashion on the Indian continent today. These attempt to reconstruct a social picture of the late nineteenth and twentieth centuries when the British impact on life was at its peak. This publication is more in the nature of a tribute, rightly deserved, to the memory of a simple, charming, colourful British lady, who attempted to project India with sympathy and love.