Book Reviews

Byron and the Spoiler's Art. By PAUL WEST. London: Chatto and Windus [Toronto: Clarke, Irwin], 1960. Pp. 159. $4.00.

Byron: A Critical Study. By ANDREW RUTHERFORD. Edinburgh and London: Oliver and Boyd [Toronto: Clarke, Irwin], 1961. Pp. xii, 255. 25s.

Criticism of Byron's work, since his death in 1824, has been overshadowed by interest in his biography. Several semi-critical biographies have appeared and, in view of the poet's extraordinary life, the reason is perhaps understandable. His poetry, however, has been, for the most part, neglected by critics.

The need for criticism of his work as poetry and the evaluation of its significance as a record of the human condition as Byron understood it was sporadically recognized during the latter part of the nineteenth century. Paul Elmer More, writing in 1898, stated the need for recognition of Byron's work and, in a later article, said that *Don Juan* presented a view of life as a whole, and so passed beyond the limited accepted judgment that the poem was merely satirical.

On the Byron centennial in 1924 a number of articles appeared that indicated how far criticism of Byron's poetry had progressed. The majority of these articles are biographical. In one of them, for example, H. J. C. Grierson asserts that Byron's work reflects a man who was torn between his allegiance to the aristocratic society, of which he was a part, and evangelical piety, in which he had been brought up. Biographical interest blocks the critic's concern for the poet's work as literature.

In 1937, T. S. Eliot wrote an article on Byron in which he laments the lack of criticism of the poet's work and sets about reviving it by asserting that Byron's mind is disorderly and uninteresting, that the poet has only a schoolboy command of language, and that his beliefs are inconsistent. In spite of Eliot's assertion, critical interest in Byron's work has increased. G. W. Knight's book, *The Burning Oracle,* contains an essay on Byron which is valuable because it deals with the poetry analytically, and many critical evaluations have followed in recent years.

It is rare when two books of criticism appear that clearly reflect the quality of

evaluation of Byron's poetry from its first publication to the present as do Mr. West's and Mr. Rutherford's. Both books are, generally speaking, traditional in their approaches. Mr. West's treatment is primarily psychological, while Mr. Rutherford's is what might be termed a comprehensive extension of H. J. C. Grierson's biographical essay previously mentioned. Both these authors, like their predecessors, have avoided a careful consideration of the poetry itself and have, therefore, come to the expected conclusions that Byron's *Don Juan* reflects the "inconsistencies of his own mind" (Rutherford), or that "it is a poem about ineffectuality" (West). This reviewer feels that both books, to quote Mr. West's remark on Byron, "fail to recreate the object contemplated."

Mr. West's book conjures up a picture of what he intends to be a critical evaluation of Byron as seen in his poems. "Conjuring" seems to be a term necessitated by Mr. West's views, since he has overlooked the poems themselves and so calls forth an image of Byron's poetry that is distressingly like Mr. West's own vision of judgment. His book most surely reflects the author's "lust for elimination", since he achieves this subject so effectively. We must agree, however, that he has "kept his balance by strict apathy", as he demonstrates when he quotes from *Don Juan* and saves himself from the need to illuminate an otherwise demanding passage by asserting that "we are supposed to watch the pranks in texture and structure, not to assess congruities." Like his victim, Mr. West frequently uses words "to travesty tight ropes he cannot negotiate" when, possibly, "fearful of derision, he derided first." Perhaps this unintentional portrait in Mr. West's book might be summed up by suggesting that he "never related anything he touched to a single intellectual purpose" because, finally, "the clear decisions of the heroic life are not here; all is clouded with psychology."

Mr. Rutherford's evaluation of Byron is less revealing. His is the more scholarly and conventional view of Byron as aristocrat-poet whose greatest poem is seen as a "chaotic" mixture of gravity and humour in which "the contrasts . . . derive . . . from some kind of conflict or confusion in the writer's own attitude." Perhaps Mr. West's portrait of the critic is echoed by Mr. Rutherford when he suggests that Byron's "mood varies like that of the onlooker—a symbol of himself."

It does occur to both authors, however, that perhaps there is something in Byron's poetry that is worth the effort of reading him, although their conclusions scarcely support this view. Mr. West feels that although the addition of flippancy to melodrama produces farce of an "unnerving kind", that flippancy "*may* be the despairing gesture of a serious sensibility." Allowing this, Mr. West concludes that *Don Juan* is "a poem of intelligent despair—an inspired gibbering in the lazar-house of the human condition", and "a poem about ineffectuality." How pregnant sometimes his evaluations are. Mr. Rutherford, on the other hand, asserts that in Byron's *Vision of Judgment,* "all his detached effects contribute to the total meaning of the work." This might well be applied to *Don Juan* as well, but Mr. Rutherford's "detached effects" are never made specific.

Thus both authors evoke what might be called surprising insights, but they conclude

that Byron's mind, like his poetry, is essentially chaotic. Fortunately there is an intrinsic regard for Byron's work implied in both books which leaves the poetry almost untouched. To borrow once again from Mr. West's conclusion, the quality of these books as critical studies, like Indian Summer, is frequently warm, but, unfortunately, also short lived, out of season, and suggestive of the empty bareness of fields where harvesting is completed and winter is expected.

Dalhousie University H. S. WHITTIER

The Historical Novel. By GEORG LUKACS. Trans. Hannah and Stanley Mitchell. London: Merlin Press, 1962. Pp. 363. $7.50.

Here is a book which should have a considerable impact upon critics and students of literature in North America. Lukacs, if he has been known at all, has been known largely by name only: probably everyone has heard that Thomas Mann and Sir Herbert Read thought that he was the best socialist critic in Europe, and others have echoed their verdict. As long, however, as he was firmly identified with Communism, especially Hungarian Communism, his works remained outside the pale, except for specialists. Since his brief exile after the Hungarian revolution in 1956, and since he has been officially denounced in Moscow, he has become "safe". The work of translation now begins. *The Historical Novel* (written in 1937) is the second book available in English, and a third is promised.

What is the source of Lukacs's immense prestige? First, perhaps, he attracts readers because he is almost the only student of literature, philosophy, and politics behind the Iron Curtain whose integrity is unquestioned and who has reversed his judgments on occasion yet managed to avoid being personally compromised. More important are the three salient qualities of his work. He brings to the exposition of every topic that immense erudition which we expect from a German-trained scholar. He seems, for example, to have read the major "historical novels" of every Western nation. There are, of course, lacunae: he does not mention the rash of American historical novels about the Civil War—from *Miss Ravenal's Conversion* to *Gone With the Wind.* But of course these are not great novels; moreover, his treatment of parallel European works in response to the events of 1848 makes inference simple. The American figure who does interest him is Cooper, whom he locates admirably in the broad European tradition.

Lukacs's second quality is his facility with theory. Not many critics move with such ease back and forth between the aesthetic principles of, say, Lessing or Hegel, and the creative practice of working novelists. So secure is his grasp of theoretical foundations, so clear his explication of abstract ideas that when he suddenly juxtaposes such divergent figures as Homer, Shakespeare, and Balzac, the effect is revelatory rather than confusing or merely ingenious.

In the third place, there is Lukacs's supreme and unique ability to fuse literature (theory *and* practice) with social life. This, of course, is where his work stands unrivalled; for he is the only living critic who succeeds, with fair consistency, in linking the infinitely subtle flux of individual lives in the social organism with the literary or philosophical expressions of this flux—the transposition of reality into illusion. To be sure, one may dispute some of his conclusions, and one may disagree with some of his formulations; but at the same time one remains convinced that he is dealing with a prodigiously well-equipped dialectician who makes his competitors look parochial by comparison.

For these reasons, it is a misfortune that the Mitchell translation is so often careless. Spelling is erratic, so that Eulenspiegel often becomes Ulenspiegel and Shakespeare's Duke of Gloucester becomes Gloster. The translators are guilty of occasional monstrosities: for example, "antonomous" for "autonomous" (*Selbstandigkeit*), "supremest" for "most supreme", "gentile society" for "genteel society" (*Gentilgesellschaft*). In addition, their rendering of Lukacs's difficult but readable German makes unpardonably difficult—sometimes incomprehensible—English.

Forewarned, a reader can nonetheless make sense of Lukacs's presentation of the nature and meaning of the historical novel. He treats it as a significant and instructive cultural phenomenon that tells us much about specifically artistic problems and also about the intellectual life of the modern world.

University of Michigan D. H. Stewart

Man's Means to His End. By Sir Robert Watson-Watt. New York: Clarkson and Potter [Toronto: McClelland and Stewart], 1961. Pp. xvi, 221. $6.50.

The author of this book is a distinguished scientist who is best known for his part in the development of radar. One forms the impression on reading his book that he is also a passionate man with strong convictions and much proselytizing zeal. He speaks with great seriousness and an understandable sense of urgency about the problems that confront the nations in this crucial decade.

A large part of the book is devoted to tracing the development of the race from its earliest beginnings to the present time. As is to be expected, the author is summarizing what he conceives to be the best knowledge so far achieved by the biologists, anthropologists, sociologists, and psychologists. This is a formidable task for a physicist to undertake, but he performs it with commendable success. He stresses, in particular, the history of man's efforts to form concepts and of the struggle to develop effective methods of communication between man and man and between nation and nation. Although the achievements of individual men are impressive, the analysis seems to show that the race as a whole is suffering, in ways that may prove fatal, because the evolution of these capabilities does not

seem to be sufficient to cope with the conditions existing at present on our planet. The part of the book that deals with this evolutionary process is arresting in that it draws attention to a few particular aspects of the story of man's growth so that a few threads can be traced from beginning to end of the fabric.

The latter part of the book is concerned with recommending action that will assure the continuation of the race of men and their evolution towards their ultimate end. This is simple: to be men whose concepts become more adequate as time progresses, and whose ability to understand, appreciate, and tolerate each other is enhanced as a consequence of more effective intercommunication. There are ten conditions to be fulfilled as quickly as possible. These conditions are not prefaced with the words "Thou shall not", but the number ten seems to suggest a second decalogue. The sense of urgency (and his Scottish Presbyterian background) compel the author to state his case emphatically and perhaps at times dogmatically, as a prophet might. This has led to the adoption of a style which strives to be striking and persuasive, and often is, but which at times becomes too florid and involved.

The book is provocative and to be taken seriously as the best thought of an energetic mind of wide interests.

Dalhousie University W. J. ARCHIBALD

Thoreau and Whitman: A Study of Their Esthetics. By CHARLES R. METZGER. Seattle: University of Washington Press, 1961. Pp. v, 113. $4.25.

Professor Metzger's study is a valuable one because it brings together many of the observations of Thoreau and Whitman that bear upon their aesthetics and yet are widely dispersed in their writings. The author's thesis is a simple one, but it is vitally important. He believes that Thoreau and Whitman, like Emerson and Greenough who were the subject of an earlier and similar study of his, are "Protestant estheticians whose religious views ordered their esthetic convictions", frequently discussing "art from a religious point of view" and "using religious terms such as 'soul' and 'salvation' in developing their arguments". The book has the distinct advantage of contributing to a greater awareness of the relationship between Romanticism and Protestantism in major writers of the last century.

Professor Metzger calls Thoreau a "Protestant communicant", and his case for using such terminology is, of course, a good one. Thoreau's "choice, made early and kept till the last, to cultivate the poetic life in preference to the poet's art" is basic to his aesthetics as well as to his politics. Because Professor Metzger properly emphasizes such a view as this, the book's failure to examine the parable of the "artist in the city of Kouroo" is a curious omission. As Thoreau says, "To affect the quality of the day, that is the highest of arts"; and though Professor Metzger knows well the nature of Thoreau's dedication,

he does not take advantage of these two passages to further his otherwise thorough and well-developed thesis.

Both Thoreau and Whitman, Professor Metzler contends, are economists. The poet of art and life lives by an economy of soul and body. Professor Metzger's view of Whitman is oriented by Whitman's own view of the poet as "the divine literatus". "View'd today, from a point of view sufficiently over-arching," said Whitman, "the problem of humanity all over the civilized world is social and religious, and is to be met and treated by literature. The priest departs, the divine literatus comes" (p. 56). Whitman is, thus, an "esthetic Protestant" (p. 66). The author contends that "As a theorist Whitman advances a step beyond Thoreau's scheme of salvation for the individual self, suggesting that salvation is a social as well as a religious and an individual matter" (p. 92). The realization of a truly democratic society that occurs in the transcendentalism of the American Romantics clearly reaches its final stage of development in Whitman, as Professor Metzger notes. The poet is heroic and representative.

The author is certainly correct in placing emphasis upon Whitman's pietism and the broadening of the "radical Protestant continuum" in which Unitarianism also played a major part, for it explains that Whitman's emphasis "as a communicant was upon the Inner Light, and that emphasis extended his concern beyond communion itself to the expression as art of the insights deriving from it" (p. 69). But, then, that is precisely what "Out of the Cradle Endlessly Rocking" is, in part, about.

The book takes up in order Thoreau's ideas on economy, the communicant, poetics, and architecture, and Whitman's conceptions of the soul, the self, the poet, democracy, and architecture. It certainly meets its proposed design "to help fill in with some additional detail that larger scheme of relationships which it has been suggested do exist between the esthetic theories of those . . . major writer-theorists who participated in what has been labeled the American Renaissance".

University of Alberta E. J. Rose

The Principles and Practice of Criticism: Othello, The Merry Wives, Hamlet. By Allan Gilbert. Detroit: Wayne State University Press, 1959. Pp. xviii, 152. $4.50.

The most interesting aspect of Professor Allan Gilbert's book is the author's proposal to follow "the method of minimum interpretation" (p. xvi).

An Elizabethan play was written to give pleasure to the spectator who had "no time to pause over details" (p. xv). "As the play was rapidly unfolded before him, he judged it from its general impression. Hence such a complex interpretation as can be derived from reflection was not possible; if the play were allegorical, if intended to teach, if satirical, such qualities were evident enough to be caught by alert and intelligent spectators as the lines were spoken. The play, then, was taken on simple terms, with differ-

ences according to the acuteness and sophistication of the spectator" (pp. xv-xvi). Professor Gilbert too will take the play on simple terms and apply "the method of minimum interpretation", the results of which "will be such as the text of the poem makes difficult to escape—findings agreed on as a minimum by a majority of readers, though some of them may wish to add others. The reader obtains an immediate and direct view of the poem, seeing what is plainly there, not asking what ought to be there. Long and devious ratiocination is rejected. Of two views, the simpler gets preferential treatment" (p. xvi).

The assumptions behind this theory can of course be questioned. Is not a "general impression" made up solely of a number of particular impressions derived from details? Is it impossible that a dramatist would put more into his play than could be appreciated on first viewing? As long as he entertains, he has done his job as a dramatist; but can he not add to this superficial entertainment a subtler working out of theme that can be enjoyed at leisure? Professor Gilbert's attitude reminds me of that expressed recently by A. Norman Jeffares in his book *The Poetry of W. B. Yeats* (London: Arnold, 1961). Objecting to an "elaborate exegesis" of one of Yeat's poems, Mr. Jeffares writes: "What we see, however, is the poem, and if it is to be judged successful it must act on us as a poem *per se*. The beauty or the menace of an iceberg should be obvious without the experts' information about the five-sixths invisible under the surface. It is very useful indeed to know of the existence of the subsurface meaning if we are to comprehend the totality of a complex symbolic poem, but we must beware of critics aqualunged with inspiration who may spend so much time in the depths that we forget we are concerned with the poetry" (p. 15). It would certainly appear that if we do not "comprehend the totality of a . . . poem", we are left with but part of a poem; and if we do not dive beneath to explore the whole, we shall be left with the glittering exterior of only one-sixth of a poem.

So much for theory: how does Professor Gilbert put into practice his "method of minimum interpretation"? By taking the simple view of *Othello,* he invites us to "attend especially to one aspect, that of the comedy in this tragedy" (p. 27). Giving "preferential treatment" to "the simpler view", he provides us with two Othellos, "one suited to tragedy, the other left as in Giraldi's slice-of-life story, lacking the dignity required for high tragedy" (p. 53). Being equally simple with *Hamlet,* he also provides us with two Princes of Denmark, Hamlet when "busy" and Hamlet when he is "the inactive hero borrowed from Belleforest" (p. 102). But probably the best example of the way in which he applies his "plain" and "simple" approach is the comment he makes on a passage in *Othello* (I, iii, 224-226): "yet opinion, a sovereign mistress of effects, throws a more safer voice on you." Professor Gilbert writes: "The reading of the Folio is *a more soveraigne.* The Quarto omits *more,* as do most current texts. Should *a* have disappeared with *more? A sovereign* is a possible but strange locution. Opinion seems indicated as the absolute ruler of effects, not merely as one of those having power over them" (p. 51). Undoubtedly the Elizabethan spectator would have noticed at once that there was no *a* spoken.

University of Waterloo W. K. Thomas

A Dictionary of American Proverbs and Provincial Phrases, 1820-1880. By Archer Taylor and Bartlett Jere Whiting. Cambridge: Belknap Press of Harvard University Press [Toronto: S. J. Reginald Saunders and Company Limited], 1958. Pp. xxii, 418. $11.50.

This attractively printed book will find a place in many a public and university library in the United States, for it bears an impressive title and it is the work of two distinguished scholars who have long since shown themselves to be authorities on proverbial lore.

But the title is misleading. One expects to find in a book so labelled a comprehensive listing of the proverbs and proverbial phrases that (so far as contemporary records show) were current as part of the common speech of Americans in one area or another during the decades before and after the Civil War; instead, this work lists only the traditional sayings printed in the books written by some eighty-odd selected authors, along with colourful phrases invented by some of those authors, among them Herman Melville, James Fenimore Cooper, and Joel Chandler Harris.

The compilers frankly admit that they have left unrecorded much that might have deserved a place in their book; they remain open to the charge of having included much that seems out of place. No single definition of the phrase "proverbial saying" will find universal acceptance, but under what terms is "I couldn't have did it better myself" included? Is this a proverb? Had it wide currency a century ago? This question of currency is important, for a pithy observation or an apt comparison cannot be called a proverb until it is understood and repeated by more persons than the one who first thought of it. "As lean as a gander's leg" sounds like a proverbial comparison, but was Sylvester Judd the first and only American in sixty years to use it? How common was it to say "as temperate as a watercress" and "teeth like a fresh slice of cocoa-nut meat"? The Taylor and Whiting *Dictionary* records these three phrases but does not indicate whether they ever became established as proverbial expressions.

More questionable is the citing of passages from authors either not American or not of the nineteenth century. The only "authorities" for the expression "as full of holes as a cullender" are Thomas Chandler Haliburton and Dorothy Sayers. Haliburton was not an American but is perhaps justifiably included as a contemporary Nova Scotian widely read and imitated in the United States, but why is the author of *Have His Carcase* (1932) mentioned? And what are the reasons for citing Dryden's *Absalom and Achitophel,* Young's *Night Thoughts,* Fielding's *Joseph Andrews,* and scores of twentieth-century detective stories? Are the two professors serious when they inform their readers that certain nineteenth-century American proverbs are to be found in *Death in a Deck-Chair, The Body in the Bunker,* and *The Mystery of the Painted Nude*? Why so many references to drug-store thrillers published in the 1930's?

It is disagreeable to emphasize anomalies and deficiencies in a work which is full of interest, for every one of the 836 columns has entertaining matter; but there are two ways

in which the authors could easily have increased the usefulness of their book. A dictionary of proverbs does not normally require an index, since the arrangement is alphabetical and a reader can instantly look up "Cat" and "Lightning" and "Shank's mare". But since proverbial comparisons ("Proud as a boy with a bran-new top") are so numerous it would be helpful if they were entered under the key word in the comparison, which is the adjective. If this is not expedient, then cross-references must be adequate. Here, under "hot" there is no reference to "hot enough to fry the brains in his skull", and under "tough" there might well be a cross-reference to "tough as a pitch-knot". Again, since this work deals primarily with a particular stylistic element in the prose of selected American writers, it would have been a great saver of time if each author's proverbial phrases had been credited to him in an index at the end of the book. A reader wishing to see how many of the phrases quoted or cited from the nine works of Haliburton had already been used by American writers has no way of finding out except to look at more than eight thousand items one by one; and the same is true of the proverbs and phrases used by Mark Twain, Harriet Beecher Stowe, Richard H. Dana, and the others.

This is a substantial collection of picturesque sayings that found their way into print during a period in which, as the compilers state, there was produced much regional literature that incorporated local language and earthy speech; but scholars are still waiting for the definitive work on North American proverbial expressions for which the American Dialect Society has been collecting material in recent years.

McMaster University R. M. WILES

The Canadian Dictionary: Concise Edition. French-English, English French. By JEAN-PAUL VINAY, PIERRE DAVIAULT, HENRY ALEXANDER, *et al.* Lexicographic Research Centre, University of Montreal. Toronto: McClelland and Stewart, 1962. Pp. xxxiv, 862. $5.95.

The entry that best exemplifies the nature of *The Canadian Dictionary* is the concept, marked with a circled "c" as a Canadianism, *"d'un océan à l'autre*—from coast to coast." Besides a multitude of such typically Canadian words and expressions, the dictionary offers a Canadian standard of spelling and pronunciation for both English and French. The authors' claim that the dictionary provides "a Canadian standard for precise translation, communication and understanding between our two great cultures" is supported by features which, in Giraudoux' terms of intercultural harmony, can be called *"des politesses."* For example, the phonetic transcription of Anglo-Canadian has, for the benefit of the French-Canadian, a built-in correction: it takes into account the French-Canadian's own phonetic tendencies. But this is not—and the authors insist on this point—a dialect or regional dictionary. That the French part of it should, on the other hand, omit such recent national terms as *"créditiste"* and *"séparatisme"* is simply proof of the warning that

"language changes constantly." There is, happily, in these omissions a linguistic justice of its own: regional partisans have little respect for national standards, bilingualism, or what they refer to scornfully as *"a-mari-usque-ad-marism."*

Although the dictionary presents numerous Canadian modernisms such as *"barbit-uriques*—goof balls," "Jerkville—*Fouilly-les-Oies,"* and "leather jackets—*vestes de cuir,"* it is the large number of Canadian titles, institutions, and parliamentary terms as well as the names of plants, birds, fish, animals, and especially places, from the Grand Banks to Victoria, that gives to the dictionary a distinctive flavour. There is, however, inconsistency in omitting from the English-French section some provinces (e.g. Alberta) and in marking some place-names as Canadianisms and others not, in a manner that conflicts with the French-English entries. This looseness in the collation of the two texts is generally annoying: for example, *"cafétéria"* as a Canadianism when feminine in the French section while masculine in the English section; for some reason another Canadianism, *"service civil"*, as an abuse of language when we pass from the English to the French section. When is a Canadianism abusive in the authors' minds? The introduction terms abuses "popular forms contrary to the spirit of the language." The dictionary does not reject—and properly so—such established French-Canadianisms as *"annonces classées"* for classified ads, *"la malle"* for the mail, *"la parenté"* for relatives, or *"l'encan"* for auction, etc. Still, it is hard to understand why the French Canadianisms *"cute"*, *"drab"*, or *"c'est le fun"* are any less abusive today than *"service civil"* or *"gazoline"*.

Translations from one language to the other remain generally at the same level of idiom. Some translations, however, are misleading: for *"J'aime mieux Mozart"* the stilted "I had rather have M."; the ambiguous "rubber" for the Canadianism *"claque"*; the explanation "[Jewish]" beside *"Pentecost"* to distinguish it from "Whitsuntide"; "to get out of hand" only as *"s'émanciper"*, etc. Such flaws come to light mainly in the cross-checking of a bilingual dictionary; unfortunately, most dictionary devotees translators and even students work in this way. But by far the most serious contradiction is that the initial "Key to French Phonetic Transcription" gives the asterisk symbol as showing the "possibility of 'liaison' with preceding syllable" (*e.g.* les *hommes), whereas in the introduction it "specifies h 'aspirate'," and under the letter "H, h" it is given again "as preventing liaison."

Working with both parts of this dictionary also brings out a host of excellent features. Semantic distinctions bracketed after the word are invaluable: *"oeuvre* . . . [not to be confused with *ouvrage*]"; "agrégé . . . [on a par with Ph.D.]"; "héraut . . . [X Do not confuse with *héros*]". Other explanations are grammatical or stylistic: "nécessaire . . . [Cf. *il faut, avoir besoin*]"; the French "or . . . [always at the beginning of a clause; followed by a comma; strongly stressed in speaking, and followed by a silence]"; "aussi . . . [never used at the beginning of a sentence]", etc. And, for the incredulous ear, there are explanations such as "[snobbish]" for the French use of "bye-bye"!

A comparison of this concise edition of *The Canadian Dictionary* with other stand-

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ard French, British, or American bilingual dictionaries reveals, besides the obviously unfavourable difference in volume of entries and variety of examples, this dictionary's chief merit: as a practical dictionary in a country whose major languages are *Canadian* French and English, it is unique. It will be of particular value to the translator and student of Canadian letters. Although it records Canadian speech, it also legislates in favour of sensible norms of pronunciation and usage. If used widely in this country, its influence and authority over the years will become very great.

University of Alberta C. H. Moore

Books In Brief

Stratford Papers on Shakespeare. By C. J. Sisson, R. A. Huber, John Cook, and Robertson Davies. Toronto: W. J. Gage Limited, 1961. Pp. xvi, 112, and 8 plates. $2.50.

This is a collection of papers delivered at the 1960 Shakespeare Seminar sponsored by the Universities of Canada in co-operation with the Stratford Festival Theatre through the offices of the Department of Extension of McMaster University. Professor C. J. Sisson tempts his audience to think what they would have put in a play about King John and why Shakespeare left out Magna Carta. In another paper on "Shakespeare the Writer" he prompts such questions as how Shakespeare began his career, urges a much earlier dating of his first plays than is common, and suggests that Shakespeare found himself when he found out how to write about significant men and women. John Cook contributes an informal paper on "Shakespeare and Music", with an intimate picture of "Larry O" crashing a cymbal at a rehearsal of *Lear*. Staff-Sergeant R. A. Huber of the Royal Canadian Mounted Police applies modern police methods of identifying handwriting to the comparison of Hand D in the manuscript of *The Booke of Sir Thomas More* with the extant accepted signatures of Shakespeare, and cautiously concludes that the evidence is not sufficiently strong to justify a positive identification of the poet as the penman of the manuscript. In "Shakespeare over the Port" Robertson Davies expresses mellow personal appreciation.

A Life of Matthew G. Lewis. By Louis F. Peck. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1961. Pp. ix, 331. $9.25.

This is the first scholarly biography of Matthew Gregory Lewis (1775-1818), best known for his novel *The Monk* (1796) and for his influential position in the history of the Gothic novel. The earliest biography of Lewis appeared in 1839, but it was marred by inaccuracy, questionable critical judgments, and a zealous desire to gloss over or remain silent about the less attractive aspects of Lewis' character. Biographical sketches of Lewis have been

published since 1839 (in 1906, and as incidental parts of books in 1927 and 1938), but Mr. Peck's biography stands alone as an objective study based on new material and supported by the careful methods of modern literary scholarship. In addition to the 177 pages devoted to Lewis' life, this biography includes reliable texts of some of his most interesting letters (written from 1791 to 1822), a list of his principal works, a full bibliography of manuscripts and secondary sources, and a valuable section of notes.

The Renaissance: A Reconsideration of the Theories and Interpretations of the Age. Ed. TINSLEY HELTON. Madison: University of Wisconsin Press, 1961. Pp. xiii, 160. $4.00.

A collection of papers presented at a symposium on the Renaissance held at the University of Wisconsin-Milwaukee in 1959. Six scholars survey the work in Renaissance studies accomplished over the past century in their own fields of interest. The authors and titles are as follows: Garrett Mattingly, "Some Revisions of the Political History of the Renaissance"; Paul Oskar Kristeller, "Changing Views of the Intellectual History of the Renaissance Since Jacob Burckhardt"; Earl Rosenthal, "Changing Interpretations of the Renaissance in the History of Art"; Edward Rosen, "Renaissance Science as seen by Burckhardt and his Successors"; Bernard Weinberg "Changing Conceptions of the Renaissance: Continental Literature"; Harry Levin, "English Literature of the Renaissance".

Canadian Annual Review for 1961 Ed. JOHN T. SAYWELL. Toronto: University of Toronto Press, 1962. Pp. xvii, 476. $15.00.

This is a handy reference book which records Canadian activities under the general headings "Parliament and Politics", "External Affairs and Defence", "The National Economy", and "Life and Leisure". Its particular merit is that it is interpretative rather than merely factual. The first three of these subject divisions are best suited to consecutive reading, for they consist of long articles by only four contributors. "Life and Leisure", being a catch-all for the remaining topics and representing the comments of a large number of contributors, is much more uneven and, of course, much more lacking in continuity. Generally, however, this is an unusually readable reference work.

Thought from the Learned Societies of Canada, 1960. Toronto: W. J. GAGE, 1961. Pp. 250. $5.00.

This Canadian publication consists of twenty papers selected from those delivered at the 1960 meeting of the Learned Societies at Queen's University. All are from the Humanities and the Social Sciences. While it is good to see a Canadian publisher bring out a volume of scholarly articles, here the subjects are so diverse and unrelated that the book lacks direction. Over-specialization among men of learning may indeed be one of the ills of our time, but there is a reasonable limit to the interests of even a modern Leonardo. Not

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many readers will move with ease from "A Study of Freeze-up and Break-up at Fort Good Hope, N.W.T." to "Recent Land Development in Coastal British Guiana" to "Some Open Problems in the Mediaeval Epic". Perhaps it would have been better to have separated the papers of the humanities and the social sciences in two paperbacks, for within each main division there is some homogeneity, especially in that of the humanities. It must be added that, despite this criticism, many of the papers, taken individually, are praiseworthy.

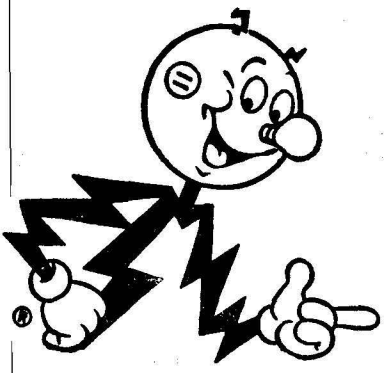
Atlas of the Universe. By Br. Ernst and T. J. E. de Vries. Trans. D. R. Welsh. Ed. H. E. Butler, with a preface by H. A. Bruck. London and Edinburgh: Thomas Nelson and Sons [Toronto: Thomas Nelson and Sons], 1961. Pp. 226. 94 plates. $8.95.

This is an exceedingly handsome and useful introduction to the science of astronomy. Almost half of the book consists of plates with accompanying explanations (not mere captions); the remainder is an alphabetically arranged encyclopedia of astronomy profusely illustrated by diagrams and star charts. The text, written for adult readers, is clear and yet free from the over-simplification which too often mars books on scientific subjects for the layman. It is also relatively up-to-date, the excellent article on artificial satellites covering the subject up to the time of Sputnik 5 (August, 1960).

Daniel Defoe: Citizen of the Modern World. By John Robert Moore. Chicago: University of Chicago Press [Toronto: University of Toronto Press], 1958. Pp. xv, 409. $7.50.

This book is a thorough, scholarly study of the man who is known almost universally as the author of *Robinson Crusoe*. Perhaps many readers would remember him also as the creator of the repentant Moll Flanders and of that Henry Foe who presented such a vivid picture of London in the grips of the devastating Great Plague. To Professor Moore, who is the recognized authority on Daniel Defoe, Defoe is a fascinating and still slightly mysterious figure. Defoe was a man of immense energy and wide interests: his writings are now known to number more than five hundred, and additional discoveries will no doubt add to this astounding figure. He was a businessman, a reporter, a pamphleteer, a biographer and historian, an economist, and a poet, as well as being the first English novelist.

In Professor Moore's book Defoe emerges as a man of his time but also as a man whose ideas were often ahead of his time. This biography combines an enthusiastic evaluation with immense knowledge (even with a condensed and simplified form of annotation, the notes to the book cover thirty pages, the index another twenty); the emphasis is on the side of biographical information, with the writings discussed less for themselves than as a means of arriving at an understanding of their author.



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Thomas Alva Edison

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In the development of this "art" nothing should be "impossible".

Saunders, John B. *Mozley and Whiteley's Law Dictionary*. London: Butterworth's [Toronto: Butterworth and Co.], 1962. Pp. 391. $5.50.

Savage, I. Richard. *Bibliography of Nonparametric Statistics*. Cambridge, Mass.: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. 284. $7.80.

Shurcliff, William A. *Polarized Light: Production and Use*. Cambridge: Harvard University Press [Toronto: S. J. Reginald Saunders], 1962. Pp. 207. $7.75.

Weatherhead, A. Kingsley. *A Reading of Henry Green*. Washington: University of Washington Press, 1961. Pp. x, 170. $4.50.

Yang, Chen Ning. *Elementary Particles: A Short History of Some Discoveries in Atomic Physics*. Princeton: Princeton University Press [Toronto: S. J. Reginald Saunders], 1959. Pp. 68. $3.25.

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