Like any catalogue it requires interpretation and imagination to be fully exploited.

Volume 4 of NSTC Series II consists entirely of the Bible. In what must be one of the great bibliographical understatements the editors remark in the introduction that 'cataloguing practice in the treatment of Bible entries varies considerably in the libraries covered by the series.' The arrangement chosen is conventional, beginning with 'Complete Bibles – Polyglott' (apparently polyglott is variously interpreted as two languages or more than two languages) and running through the individual books in various languages. Thus one can discover, using the table of sub-headings at the beginning, that three editions of the Song of Solomon in Yorkshire dialect appeared during 1859 and 1860. One is in the dialect of Craven (by H.A. Littledale), one in North Yorkshire dialect (by Francis Kildale Robinson), and the third in West Riding dialect (excluding, presumably, Craven) by Charles Rogers. All three were privately printed for Prince Louis Lucien Bonaparte and form part of what seems to have been an extensive series of dialect versions of the Song of Solomon. (This discovery is, on the surface at least, intriguing. How, for instance, would Chapter VII, verse 2: 'Thy navill is like a round goblet, which wanteth not liquor: thy belly is like an heape of wheat, set about with lillies' be rendered in the dialect of Craven?)

An extensive appendix section lists commentaries and associated works and three indexes are provided: Annotators, Editors, and Commentators; an index to publishers and printers (more information is given about them than in the regular volumes); and titles. The Book Trade index is particularly useful for anyone looking for provincial and North American imprints.

NSTC is essentially a union catalogue of the nineteenth-century holdings of six major research libraries (eight for Series II), with subject access. It is useful within its stated limits and can assist anyone in the discovery and identification of the plethora of obscure but significant publications of the nineteenth-century English-speaking world. It can even be used by bibliographers as a source of identification and location, and is certainly a valuable source of information for historians of printing, publishing, bookselling, and collecting. The complete set ought to be on the reference shelves of every research institution.

Richard Landon
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The publication of a novel in the late eighteenth and early nineteenth centuries was a welcome event, and novels that achieved popularity were often commented upon by distinguished personages publicly or privately in their correspondence. Critiques on Fanny Burney's works by Samuel Johnson, Edmund Burke, and Horace Walpole attest to the pervasiveness of literature as entertainment and diversion in society during this period. Volume 12 in this series includes reviews on works by
Fanny Burney, Isabella Crawford, Henry Kendall, Comte de Lautréamont, Francis Parkman, and William Wordsworth. Criticism of Byron's *Don Juan* and Melville's *Moby-Dick* is also included.

Reviews on Isabella Crawford reflect the early promise and dramatic forcefulness of the Canadian poet, short story writer, and novelist. Passages in her poetry are at times reminiscent of Dickinson and Emily Brontë in imagery and colour, and her rich ambiguities continue to enlighten critics and to broaden the mythological undertones of her work. Henry Kendall's place in world literature and the identification of his best works are still matters of disagreement among critics; further reassessment of this Australian poet is needed. A precursor of the surrealists, Lautréamont's poetry has only recently been examined by English-language scholars, and opinions vary about the nature and meaning of his two works. He died before he reached any philosophical conclusions, and he is sometimes dismissed as a negative romantic, while others, perhaps fascinated by his shocking imagery, consider him an interpreter of the bestial universality of evil. *The Oregon Trail* remains the one popular work of the American historian Francis Parkman, whose reputation is obscured today because of the current dominance of the scientific school of historians. An indefatigable researcher, Parkman's major work, *France and England in North America*, was praised by all his contemporaries. His prose style, dramatic interest, and characterizations - perhaps along with inaccuracies in his work - placed him in the denigrated school of romantic historians, although a current interest in narrative history may foster a more objective evaluation of his position than has occurred in recent years. Early critics were unable to gauge the new concept of poetry promulgated by Wordsworth. Bound by tradition, they objected to his diction, subject matter, and didacticism. The influential critic Francis Jeffrey bitterly denounced Wordsworth's poetry, thus thwarting his popular acceptance and undoubtedly contributing to his chronic defensiveness. Recent interpretations of his work have attested to his position as a major poet. The genre of Byron's *Don Juan* still eludes definition, and his potential as a critic has been understated and insufficiently examined. Nineteenth-century reviewers were uneasy and tentative about *Moby-Dick* whose sudden recognition in this century gushed into articles that probed, dissected, and explicated most facets of this American epic.

This volume is modest and unobtrusive in form. Photocomposition (typesize and fonts) is appropriate, halftone reproductions are acceptable, and the format is handy. There are few misprints and improper references, and blank pages (493-96) permit the reader textual respite. The inclusion of major and minor writers in diversified fields from different countries into a single volume is disconcerting, and coverage of a single work in one volume, while an author's career and other works are discussed in another, is inconvenient.

The volume is basically an encyclopaedic survey of criticism that provides more information than its title implies. Biographical cameos are concise and touch on an author's significance. The editorial prefaces, which introduce and summarize reviews and letters, or provide biographical synopses of persons associated with a particular author or his works, establish an historical perspective that enhances the textual comments which follow. The selected excerpts are well-chosen as are the
judicious representations of all aspects of an author’s works and his place in literature. A bibliography is included for each author and the volume is extensively indexed. The arrangement of data is punctilious and refreshingly traditional. This ambitious undertaking transcends topical parochialism, and teachers and students are fortunate to have such a reference source available to them.

WALTER E. SMITH

(Walter E. Smith has descriptive bibliographies on Elizabeth C. Gaskell and the Brontë sisters in preparation. He lives in Long Beach, CA.)


Yet another volume of the massive Gale series has appeared, volume 22 of Twentieth-Century Literary Criticism (known as TCLC). Gale’s literary criticism series is composed of five sub-series, including Contemporary Literary Criticism (if the author’s death date is after 31 December 1959 or he is still living), Twentieth-Century Literary Criticism (if the author died between 1900 and 1959), and Nineteenth-Century Literature Criticism (if the author died between 1800 and 1899). It is an ambitious series, forever on-going since no one author is limited to a single appearance.

The purpose of TCLC is to present ‘excerpts from criticism of the works of novelists, poets, playwrights, short story writers, and other creative writers who died between 1900 and 1960, from the first published critical appraisals to current evaluations.’ Each author’s entry begins with a biographical essay – called a ‘portrait’ by the editor – long enough to cover the highlights of his life and to outline his works and the general critical response. This biographical information is detailed enough to be useful on its own without referring to other biographical sources. Photographs, usually one of the author himself, complement each entry. References to biographical information in other Gale series are included.

Following the biographical introduction is a list of principal works including the type of work, or genre, and the first date of publication. Selections of criticism on the author’s works, which number more than a dozen and which are arranged chronologically, are usually by respected literary critics: Edmund Wilson, W.H. Auden, Brian Aldiss, etc. Each critical selection is quoted, not paraphrased, with a brief introductory note. A bibliographic citation concludes each criticism. Critical selections vary in length.

An ‘Annotated Bibliography’ ends each author’s entry. Again these are selected from the ‘first published critical appraisals to current evaluations.’ Some of the criticism is as current as 1986. The editor explains in the Preface that ‘Additional Bibliography’ includes, in some cases, ‘essays for which the editors could not obtain reprint rights.’

An Appendix lists the sources from which the material in the volume has been reprinted. The Appendix is in two parts, excerpts from periodicals and excerpts