Arcadia after the poetry and the Defence, enables him to make interesting observations about both versions without deprecating either of them. He sees in both Arcadias an attempt to integrate pastoral and heroic, action and contemplation, as can be seen in the following description of the shape of the Old Arcadia, where Pyrocles and Musidorus are said to be “forced by love to turn the powers of the mind ‘inward for thorough self-examination.’ In disguise, they reveal their princely natures, their shame turns to glory, and by the end they may put off disguise to become themselves, now fulfilled by love” (p. 36). “Their shame turns to glory” refers to the princes’ behavior in prison awaiting trial and to their desire to die for each other after Euarchus’ judgment, both of which are interpreted as examples of “heroic virtue.” Professor Hamilton conjectures that the New Arcadia was conceived because of some insight Sidney gained from writing the original Books IV and V; I would myself further narrow the genesis to the trial scene, but this may be because my Arcadia is a more “political” book than Professor Hamilton’s. He argues that the Arcadia will show man himself “in the ethic and politic consideration,” but even when political overtones are so peculiarly present as they are in the description of the hunt quoted at length (pp. 147-8, NA 60-61), Professor Hamilton allows comment to be exclusively in terms of delight: the passage is testimony that the Arcadia is full of the “daintiest wit” and of “sweet conceit.”

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As John Roberts announces in the Preface to his bibliography, George Herbert is now recognized as “one of the chief poets of the seventeenth century,” and during the past twenty-five years his art “has engaged some of the best minds of the scholarly world.” The 1978 George Herbert Celebration in Dearborn, Michigan, attracted over seventy paper submissions, each assessed by four readers, and most considered to be of high quality. The current degree of interest in Herbert is a welcome phenomenon, but it is not easy to do justice to this writer’s accomplishments. Good Herbert scholars will be grateful for all the real help they can get, and it is highly appropriate that books of the kind dealt with here should appear.

The Life by Amy Charles is a desirable attempt to take us beyond Walton, and begins (p. 6) with a clear acknowledgment of that first biographer’s shortcomings. We may be assured that Amy Charles has aimed at objectivity and accuracy in a way that Walton did not. Her care in verifying dates and places is everywhere evident, and in the course of her investigations she has turned up some interesting details,
such as those in Magdalene Herbert’s "Kitchin Booke." She has also produced evidence suggesting an early dating for many of Herbert’s poems, and proof that as early as 1624 Herbert had obtained permission to be ordained deacon by Bishop John Williams without the normal one-year delay. These are important discoveries.

One good feature of this Life is the attention it gives to some of the people around George Herbert, such as his brother Edward, Sir John Danvers, and Bishop Williams. Nevertheless, the opening extended treatment of the Herbert family and other similar passages sometimes leave the reader wishing for much more information on George himself, information which is, however, simply unavailable. Unlike Walton, Amy Charles will not manufacture evidence to suit the occasion, but it is still disappointing to be left time and again either with a gap or with mere conjecture.

Taking a scholarly approach to biography, Amy Charles has paid special attention to such matters as handwriting, and offers the novel suggestion that Herbert himself may have been the copyist of the Williams manuscript. She gives sound advice to the “serious student” on the need to examine original manuscripts because of others’ "misreadings and errors in transcription" (p. 207); and indeed, her own transcriptions are not faultless. In one case she omits more than a line of a manuscript (near the end of the long quotation, p. 190), and in another she reads “money” (p. 191) where the context requires “injury”: “remitt the injury I have conceaud doone mee....” Actually, after labouring on the bad handwriting in some of the same letters in the Ferrar Papers, I discovered that Amy Charles had obtained a number of good readings where I had been baffled. Nevertheless I found that the 1633 letters should be construed somewhat differently than they have been in her Life (pp. 188-92) — as I intend to show in an article about the first publication of The Temple and related matters. Charles is right to differ with J. Max Patrick about the time of Herbert’s dispatching his volume of poems to Nicholas Ferrar, and to call attention to John Ferrar’s account as supporting Walton on this point.

A Life of George Herbert is handsomely bound, and has features such as a chronology, several appendices, and an index, that increase its usefulness. Amy Charles is punctilious and gracious in acknowledging her scholarly debts. The relative sparsity of her references to Joseph Summers is probably a correct indication of her difference in orientation from that seminal Herbert scholar. It is not easy to determine an overall view of Herbert in her book, but her virtual classification of the poet as Laudian in the final appendix contrasts with the more centrally Christian position Summers properly ascribes to him, and indicates that this most recent biographer has not after all escaped at least a touch of Walton’s bias.

Although the readings of the Williams manuscript have long been available as variants in the Hutchinson edition, a facsimile of this unique early collection of Herbert’s poems will make possible consecutive reading and thorough study of the poet’s work at this stage. Amy Charles in her introduction to the facsimile (portions of which are also included in the Life) claims with justification that “Herbert’s technical skill had already matured at the time this volume was compiled.” The facsimile is beautifully produced, on pages with a good-sized margin. Fortunately, the photography could be done at a time (1967) when the manuscript was about to be repaired, and the pages could be laid perfectly flat. The volume includes a thorough bibliographical description of the manuscript by Margaret C. Crum of the Bodleian Library and a table showing how the order of the poems here compares with that
in the Bodleian manuscript and the 1633 edition. Though presumably only scholars and readers familiar with Herbert will consult this facsimile, it would have been useful to include either a table of contents or an index to the poems.

It is high time that there should appear a concordance to replace the old one compiled by Cameron Mann and based on the Palmer edition of the English poetry only. More than most writers, Herbert repays the kind of careful study which a good concordance facilitates. Mario Di Cesare and Rigo Mignani, the editors of this new one from Cornell University Press, have worked from a text which they prepared on the basis of Hutchinson and the 1633 edition, and have included variants except for spelling. Separate English and Latin concordances are given, always listing poetry before prose. Titles are concorded, as they certainly should be, and words from doubtful poems are included but clearly marked with a “D.” Only a single line of context appears for each occurrence of a word; since a rather small type face is employed, this is usually adequate, but for very short lines of verse, it is barely so. Word frequency lists are also given, and may occasionally prove helpful.

The Roberts bibliography, similar to the one earlier prepared for John Donne, is clearly a valuable addition to the Herbert scholar’s stock of resources. It is in this century, and especially in the last few decades, that Herbert has finally been given the kind of literary attention he has always deserved, and this book enables us with the aid of its three indices to find quickly almost anything written during its seventy-year span about a particular topic or poem in Herbert. The chronological arrangement allows us to see the criticism in its context and in its development. John Roberts’ exclusion of some categories of items, such as reviews and dissertations, has some advantages of utility and consistency, but it is good to see included items such as Joseph Summers’ review-article (No. 797) about Stanley Fish’s Self-Consuming Artifacts. I would suggest that some dissertations, such as Ray’s on Herbert allusions in the seventeenth century and the Heissler edition of the George Ryley manuscript, are too important to exclude. Another debatable matter is the decision to avoid any evaluative comment. To say as Roberts does that values vary with the reader and his purposes is only partly satisfactory. After all, a subjective element is present even in the entries as they now stand, governing such matters as “coverage” and length. It is true that evaluative comments are hardly necessary in obvious cases like Wilbur Sanders’ tendentious article on “Childhood is Health” (No. 486), where Roberts effectively chooses quotations so as to allow Sanders to hang himself. In some instances evaluative remarks might be very helpful, especially for beginners in the field. However, to undertake evaluation of each item might well have increased the difficulty of the project disproportionately, and this, together with the inevitable degree of subjectivity, probably constitutes sufficient reason for avoiding evaluations. Like a number of other books on Herbert, this one reflects a fitting care about beauty as well as accuracy.

One may safely say that all four of these books make valuable contributions to Herbert studies. Although they are expensive, they will be found indispensable by all regular university libraries and by many Herbert scholars.

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