turies. His book ranges over the scientific aspects of voyages of discovery, political theory, medicine, chemistry, and astronomy, as well as touching on the effects on science of emerging nations and academies. Mystic elements as well as new applications of mathematics are brought in, and a concluding section on Francis Bacon and the stress on practical utility and collaboration toward progress sets the stage for the better-known attitudes of scientists in the seventeenth century.

Most of the principal names associated with the beginnings of modern European culture, whether scientists, architects, men of letters, political theorists, or dreamers receive some attention in this survey. In dealing with so broad a subject, Professor Wightman applies a number of interpretative opinions, arrived at after decades of study. These affect his presentation, not always happily; and in some areas he has relied heavily on secondary sources that are hardly up to the most recent studies. As a general presentation of a synthesis hardly attempted in any previous English book, however, the work fills a gap in our literature of the Renaissance.

Dr. Smith's book complements Professor Wightman's in ways that present a striking contrast. It is beautifully illustrated, in colour to a large extent. It outlines some of the medieval background, but deals mainly with the seventeenth century. A relatively small part is concerned directly with social aspects of science. The central section of the book concerns the main philosophical and scientific trends of the Scientific Revolution, and this material is necessarily treated very summarily. There is room for only half a dozen pages on Kepler and ten or a dozen each on Galileo and Newton, for example; hence only a few high points emerge from their works and hardly anything from those of their numerous and highly productive contemporaries. The print is quite large, and the illustrations are so numerous that the textual content is notably less than that of Professor Wightman's shorter and unillustrated treatment of the earlier period.

The account of seventeenth-century science given by Dr. Smith is generally representative of prevailing views among modern historians of science, so far as internalist development is concerned. Thus the work of Galileo is presented as a logical development from the writings of medieval authors, who are treated as Galileo's direct sources of inspiration; yet the author notes that another interpretation exists, and is not without its merits. In a book of this limited size it would hardly have been possible to present the material in more critical form. The book will serve as a very attractive introductory survey for those who are not specialists in the field.

STILLMAN DRAKE, *University of Toronto*

Arthur Efron. *Don Quixote and the Dulcineated World*. Austin and London: University of Texas Press, 1971. Pp. x, 203. \$7.00.

On the opening page of this book, the author arrogantly states: "The present study ... offers a reinterpretation of *Don Quixote* that I believe is fundamentally incompatible with the conclusions of nearly all *Quixote* critics" (p. 3). It is this reviewer's sad obligation to admit that Mr. Efron's assertion is quite correct. The incompatibility is such that any judge would be very glad to grant divorce – in favour of *Don Quixote* criticism. Mr. Efron's attack

on Cervantine criticism in general is performed in a Procrustean fashion: all Quixotic criticism is divided into three arbitrary categories, labelled *idealist*, *cautionary* and *perspectivist* (pp. 4-10). Then he proceeds to define his neologism *Dulcineism*, which turns out to be "the belief that human life is satisfactorily conducted only if it is lived out in close accord with prescribed ideals of the received culture" (p. 11), which seems to me to be a most effective way of saying that *the Dulcineated world* is no more and no less than the Judaeo-Christian tradition. By the end of this first chapter Mr. Efron outlines his new approach: "In plan, this study will attempt to do that [i.e., "to minimize distortion by means of selective focus"], beginning with an examination of the main character, then proceeding to the secondary character and the nature of his relationship with Don Quixote. We shall go on finally to treat the expansion of the novel's implications within the other members of the Dulcineated world, which, in turn, will mean dealing at least occasionally with implications for our own world, Dulcineated as it also is" (p. 21).

Obviously, what we have in front of us is an interpretation of *Don Quixote* as if it were a message from the earnest campus radical. Its pages are full of the contemporary cant: for example, Master Peter's puppet stage presents "ethnic prejudice" (p. 119), because Gaiferos and Melisendra are pitted against the Moors. Or, in the first part of the novel, Don Fernando accepts to marry Luscinda because of "group pressure" (p. 128). Inevitably, mention of the speech on Arms and Learning in the first part of *Don Quixote* leads Mr. Efron to mention McGeorge Bundy, Vietnam and Santo Domingo (p. 111), and this, just as inevitably, will lead him to discuss the figure of "the super-patriotic Captive" (p. 130), i.e., the Captive Captain Ruy Pérez de Viedma. The radical bias is obvious, but it is not this that makes the book practically unreadable, but rather the style, which is incredibly bad for someone who is identified in the dustjacket of his book as an Associate Professor of English at Buffalo.

JUAN BAUTISTA AVALLE-ARCE, *The University of North Carolina*

Margaret Church. *Don Quixote: The Knight of La Mancha*. New York: New York University Press, 1971. Pp. xxxvi, 179. \$7.95.

Professor Church has written a companion and study guide to *Don Quixote*. She identifies her intended readers as follows: "The companion is geared not for the publishing scholar in Spanish literature or the stylistic expert in the Spanish language but for the general reader and student of *Don Quixote* in translation" (p. vii). Her aim is to help such readers to understand Cervantes' complex masterpiece and to share her enthusiasm for it. To this end she offers her readers an overview of the novel, followed by chapter-by-chapter analyses of the material she considers "of particular thematic interest" (ibid.). There is much to recommend this book, including comments and comparisons (with Falstaff, King Lear, etc.) not so often found in the studies of professional Hispanists. On the other hand, the book reveals limitations likely to lead uninitiated readers of *Don Quixote* astray.

Professor Church calls on just over two dozen critics and scholars to support or amplify her own critical opinions. The list is small and, unfortunately, not as representative as it might be of the best of modern critical writing: Martín de Riquer, a worthy scholar but not a profound contributor to contemporary interpretations of *Don Quixote*, is by all odds