

An Index to Milton

AN INDEX TO THE COLUMBIA EDITION OF THE WORKS OF JOHN MILTON. By Frank Allen Patterson. New York: Columbia University Press, 1940. 2 vols. 2,141 pp., with index. \$12.50.

Reviewed by A. W. WITHERSPOON

THE publication of the "Index" to the Columbia "Milton" brings to a conclusion more than thirty years of labor on the part of a generation of scholars, and provides a ready and easy way for the examination of Milton's thought and work for the reader who has access to the twenty-one volumes of the complete edition. The "Index" is published as a uniform companion to the "Works," although it is sold separately, and can be used with other editions so far as the poetry and most of the prose are concerned. It is distinguished by the same fine presswork as that of the preceding volumes and its use will be as much a pleasure as a duty.

The mere statistics relating to the "Index" are eloquent of both the labors of the editors and the mighty mass and dimensions of Milton's work. More than 170,000 entries, occupying more than 2,100 double-columned pages, have been required for the task. So learned and widely-read was Milton that the editors felt it wise to include a list of parallels between his own work and that of important classical and contemporary writers. No attempt has been made to give a complete list of his borrowings, but sufficient data appear to indicate the nature and extent of his indebtedness to

each author. The cross references to his own works will be indispensable in studying the evolution of his ideas and discovering his different treatment of those ideas at different times.

The "Index" will, of course, be chiefly valuable in connection with Milton's prose, which is so much less well known than his poetry. And the diligent consulter of the "Index" will learn, if he has not learned already, how little they know Milton who only Milton's poetry know. The two volumes do not constitute in any sense a concordance, but they serve to indicate how very much more extensive was Milton's vocabulary than is commonly supposed by those who base their estimates on his verse alone.

The editors have, however, been chiefly concerned with presenting what has never before been possible, "a panoramic view of Milton's thought throughout the whole body of his work," and the most valuable parts of

the "Index" are the entries pertaining to his chief ideas and their relationships. The compilers have wisely refrained from grouping these ideas under tropical heads.

Santayana as Philosopher

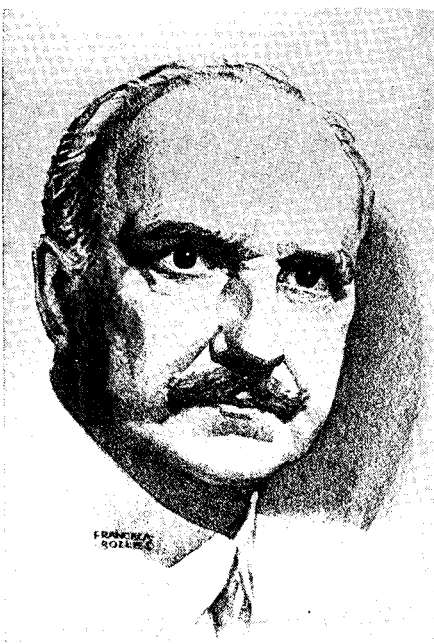
THE PHILOSOPHY OF GEORGE SANTAYANA. Edited by Paul Arthur Schilpp. Evanston: Northwestern University. 1940. 698 pp., with indexes. \$4.

Reviewed by ROBERT BIERSTEDT

GEORGE SANTAYANA is variously described in this volume as an expatriate American, an antique sage, a Castilian mystic, a metaphysical poet, a materialist, a Platonist, a Scholastic, a mechanist, and a sceptic. No man with an orderly philosophy could be all of these, but Santayana's philosophy has an order that lies too deep for labels. Undistracted by names he goes his solitary way, filling the literary world with angelic prose and the philosophic world with mystery. One label he would insist upon, that of materialist—a materialism he first expressed in an age of philosophic idealism, when Royce's Absolute pervaded Harvard's halls and Hegel's ghost was everywhere. But about his "matter," which exists, he knows almost nothing, and about his "essences," which do not exist, he knows everything that an omniscient creator can know about his creatures. His philosophy remains as elusive as his personality, for he is a materialist curiously uninterested in the material aspects of the universe, a naturalist with no discernible enthusiasm for nature or for a natural society of human beings, a mechanist to whom machinery is as remote as the distant

stars, a Scholastic without a theology, and a sceptic who falls in humble adoration before the shrine of the Virgin Mary. Who, "in essence," is this wandering Spaniard who became "the Mona Lisa of philosophy," and what is the nature of his philosophy?

These questions the present volume attempts to answer, with help from the philosopher himself. Second in an eminent series, the first volume of which was devoted to John Dewey, this one contains critical essays by a number of distinguished contributors. There is also a complete bibliography of his writings to date and, more important, a short autobiography and Santayana's longer reply to his critics, which he calls an "Apologia Pro Mente Sua." As might be expected, the most trenchant criticism centers upon the doctrine of essences and upon his moral philosophy. The more technical issues cannot be elaborated here nor can the reply be judged. The essays by Irwin Edman on Santayana's humanism or, rather, lack of it, by Baker Brownell on Santayana as a man and a philosopher, by Philip Blair Rice on Santayana as poet and critic, by Bertrand Russell on Santayana in general, and Santayana's own contributions will be rewarding even to those who know him only as the author of a "memoir in the form of a novel." The volume represents a treasury of infinite riches to those who appreciate the importance of Santayana as a living force in American letters.



George Santayana

In Literature

COLLINS

The book has been printed by the Shakespeare Head Press at Oxford. The printer's problem in a book made up of text, portraits, and reproductions of craft work is more difficult than is the case with mere type and pictures: in the latter a complete harmony of type and wood engravings permits of such monumental books as those of the Kelmscott Press. But in such a book as this one, complete harmony is impossible, and the only solution is to use the best of the several methods required. The portraits in the Courtauld book are in photogravure — the best modern reproductive process, while the pieces of silver have been shown in collotype, somewhat less expensive but a highly satisfactory method of reproducing photographs. The text has been superbly handled by the printers, who are pre-eminent in the use of that distinctively English type, Caslon. The body of the text has been set in a large size, with chapter heads in a five or six line pica size only permissible on so large a page; and, to make this large type more effective it, as well as the plain type initial letters at the chapter openings, is printed in scarlet ink. The effect is indeed monumental but by no means frigid. To give added grandeur to the book, it is printed on hand made paper (except for the collotypes). The binding is in pattern-paper boards, the most interesting of temporary bindings. So handsome a book seldom appears.

A minor silversmith of the Massachusetts Bay Colony does not, naturally, receive the typographic attention that a Courtauld with wealthy descendants may get, but the South-

toman Turks in 1453 the church became a Moslem mosque, and its Christian mosaics were whitewashed over: but always it has been Hagia Sophia—Holy Sophia.

A Princeton scholar, Emerson H. Swift, enamored of its extraordinary beauty and equally extraordinary fabric, has written the first complete treatise about it in English. His studies, drawings, and photographs are now embodied in a thick quarto volume.* Over two hundred pages, set in double column, treat of the history and architectural details, with an adequate bibliography, and an index somewhat less full than is desirable. Forty-six excellently clear collotype plates, from good photographs, together with plans and elevations, illustrate the text.

Mr. Swift's book will remain the standard treatise on Santa Sophia (as it is more commonly known to us), and is of greatest value to all students of Byzantine architecture. The typography is not impeccable—the use of a heavy *lettre de somme* on title page and in heads making for a spotty appearance, but the format is clear and well organized.

ONE of the most sumptuous volumes which have lately appeared is the Courtauld family's tribute to its eighteenth century forbears, "Some Silver Wrought by the Courtauld Family of London, Goldsmiths, in the Eighteenth Century.** It is a record of the work of several craftsmen of the Huguenot family which went to England in the eighteenth century, in response to a royal decree for the encouragement of craftsmen.

*HAGIA SOPHIA. By E. H. Swift, New York: Columbia University Press, 1940. 270 pp. \$10.

**SOME SILVER WROUGHT by the Courtauld Family of London, Silversmiths in the Eighteenth Century. London: 1940. 100 copies privately printed.



worth-Anthoensen Press edition of Hermann F. Clarke's "John Hull, a Builder of the Bay Colony,"† is printed with all the competency which one has come to look for in the work of that press. It is a well-illustrated quarto volume. Hull was a versatile Englishman, brought to this country in childhood, who took an active part in the life of the new country, becoming mint-master at the age of twenty-eight, and holding many other offices during his life. The book has been faintly damned as "a good history of Boston," since it leaves something lacking in its consideration of his work as a silversmith.

THE fine old houses of Portsmouth and Newburyport and Salem were built by the shipping kings whose fortunes came in easily, quickly, and for a short time, after the American Revolutionary War. Like all getters of easy money, they needed to display their wealth, so they built great houses—great for the America of their time—great wooden mansions with a third story of smaller windows, and ornate porches and doorways. And, partly because there were some excellent "carpenters' manuals" published in London, these houses are today splendid examples of their kind. They were not all of them good—if you look carefully at them, or at the pictures in Fiske Kimball's "Mr. Samuel McIntire, Carver, Architect of Salem,"‡ you will find that in many cases the proportions are not too good, and sometimes the great fronts come perilously near banality. But the best of these houses are (or were, for many of them, like the Derby house, have been torn down) among the most stately and venerable buildings which we have.

Mr. Kimball's book, finely printed by the Southworth-Anthoensen Press in large quarto format, contains some 375 figures of plans, elevations, views, and details of his Salem work. Mr. Kimball has had the great resources of the Essex Institute to draw on, and has made an exceptionally interesting and important contribution to the history of American architecture. He has been able to correct many errors in the list of works ascribed to McIntire, and has documented his story with transcripts of Salem family documents. The invaluable series of books issued by the Essex Institute is thus enriched by these scholarly investigations of the work of Salem's most famous architect.

†JOHN HULL, A BUILDER OF THE BAY COLONY. By Hermann F. Clarke. Portland, Maine: 1940. 500 copies.

‡SAMUEL MCINTIRE. Carver, Architect of Salem. By Fiske Kimball. Portland, Maine: (for the Essex Institute, Salem) 1940. 675 copies.