



the second half of the book gives full explanatory and critical notes. It is a wise arrangement for a very inviting collection.

GEORGIAN SCRAPBOOK. *Compiled by A. H. Phillips. Medill McBride. \$4.* Mr. Phillips calls his large, handsome scrapbook a "Most Diverting Miscellany of Diverse Curious Items," which is exactly what it is. He covers the period of more than a century when the English throne was occupied by the stout presences of a succession of four Georges. His scraps of material, neatly woven together by a bright and succinct commentary, come from the diaries, letters, newspapers, and broadsides of the period; and he illustrates them with many contemporary prints, particularly by large ones of Hogarth, Gillray, and Rowlandson. By this method of letting the age speak for itself he lets it come alive, though fragmentarily, in all its variety. From high life to low life, palace to hovel, politics to love the age had a strenuous vitality that comes through. Whether it be Bedlam, where one went to be amused by the lunatics, or George II's funeral as described by Horace Walpole or the scandal of the Duchess of Kingston's bigamy, we feel its pulsations and vividness. The reader, whatever his dynastic persuasion, will enjoy dipping into this Georgian potpourri.

THE POET WORDSWORTH. *By Helen Darbishire. Oxford University Press. \$2.50.* "The voice which is the voice of my poetry," wrote Wordsworth, "without imagination cannot be heard"; and that quality of mind is notably present in Miss Darbishire, an eminent scholar of the poet. In these four essays—based on the Clark Lectures at Cambridge—she discusses several of the main problems of his poetic development and career, focusing all her attention on the poetry and the sensibility that produced it. Appropriately, her first essay, "The Making of the Poet," attempts to explain what has occupied so many other scholars: why did Wordsworth burst into a brilliant creative period for ten years (1797-1807) and afterwards

continue merely to make verse with only occasional flashes until his death in 1850? She is judicious enough, and conversant with the complete poet and man, not to offer a simple solution. Then after devoting her second essay to the "Poems of 1807" she gives (in the third) a close analysis of "The Prelude," probably his greatest single poem; and her final essay sums up his entire poetic achievement. He was a dedicated poet, a self-conscious prophet and thinker who dared to deal with matters of the highest seriousness. "Does Mr. Wordsworth think his mind can surpass Jehovah?" complained Blake (himself no modest thinker). Miss Darbishire treats her subject modestly, and neatly and persuasively as well.

—ROBERT HALSBAND.

THE INFINITE MOMENT: and Other Essays on Robert Browning. *By William O. Raymond. University of Toronto Press. \$4.* The essays and articles on Browning collected in this volume have appeared in numerous scholarly journals over a period of years and point up William O. Raymond's contribution to Browning scholarship. There is a helpful addition in the form of a new article in which the author discusses and surveys "Browning Studies in England and America, 1910-1949," appended by a check list of relevant titles. Of all the cyclical revivals of interest in literary periods, the Victorian period has fared quite poorly and consequently Browning's poetic strength and what Oscar Wilde called an unrivaled "sense of dramatic situation" have not obtained the evaluation they deserve.

Mr. Raymond's essays focus on many of the highlights of Browning's poetic activity and certain biographical problems. Under discussion are such topics as Browning considered from a current vantage point. Browning's fundamental ideas and their exposition and development in such works as "Fifine at the Fair" and "Paracelsus." There is also a fascinating account of one of the most incredible literary forgeries on record by Thomas J. Wise, famous book collector, who forged a first edition of Elizabeth Barrett Browning's "Sonnets from the Portuguese."

—SIEGFRIED MANDEL.

THOREAU: The Quest and the Classics. *By Ethel Seybold. Yale University Press. \$3.* This is a work as much of devotion as of scholarship. A fine enthusiasm permeates it and carries over to the reader. Ethel Seybold is concerned specifically with Thoreau's familiarity with, use of, and influence by the classics, and there are detailed lists of classical texts used by Thoreau

and of quotations in his work from classical authors, together with an index of the latter. But in addition to this technical and essential apparatus is an incisive study of Thoreau's classicism as an ingrained element in his transcendentalism. Only about half of the allusions are literary; the other half are concerned with the practical problems of dirt-farming, including viniculture, across the centuries—drop a hot brick into the cask "to remove an ill savor from wine." Miss Seybold's monograph is the 116th unit in the Yale Studies in English. The series was initiated in 1898 and is now evenly divided between titles in print and titles out of print—fifty-eight of each.

—JOHN T. WINTERICH.

SPIRES OF FORM: A Study of Emerson's Aesthetic Theory. *By Vivian C. Hopkins. Harvard University Press. \$4.* What strikes one invariably about Emerson's writings is the urbane and graceful style, no matter how complex or muddled the transcendentalist, Calvinist, or German nineteenth-century idealist sources to which he was indebted. This applies also to his esthetic theory which Vivian C. Hopkins finds in Emerson's book "Nature" as a "process with a vital impulse of its own, constantly renewed by fresh impulses of creative or receptive spirit," and she attempts to apply it as a criterion for his critical comments on fine arts and literature.

Miss Hopkins has chosen to organize Emerson's comments into three cycles, implicit in which is his optimistic idea of the upward progress of "the spiral." Briefly, the cycles consist of the following: the creative process characterized by artistic receptivity and inspiration, imagination as "symbolic sight"; the work of art as a combination of organic and spiritual form and valuable in proportion to the share of the universal spirit which it succeeds in capturing; and esthetic experience as "the height of esthetic enjoyment in mystical ecstasy," suspending judgment but not faith in the good and underlying beauty in art. A strong element of

LITERARY I.Q. ANSWERS

1. Arthur Holder in "The Beryl Coronet." 2. James McCarthy in "The Boscombe Valley Mystery." 3. John Hopley Neligan in "The Adventure of Black Peter." 4. Grace Dunbar in "The Problem of Thor Bridge." 5. John Horner in "Adventure of the Blue Carbuncle." 6. Mrs. Tangey in "The Naval Treaty." 7. John Hector McFarlane in "The Norwood Builder." 8. Fitzroy Simpson in "Silver Blaze." 9. Thaddeus Sholto in "The Sign of the Four." 10. Arthur Charpentier in "A Study in Scarlet."

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mysticism is the bond and continuous thread which unite the cycles. According to Emerson the creative artist has great responsibility as one of the "elect," invested not with divine madness but divine power.

Miss Hopkins makes a forceful bid to eliminate the onus of mysticism from Emerson as she explains his mysticism to be intellectual rather than spiritual. There is also evidence of intellectual contortion in the attempt to convince one that estheticism and mysticism do not preclude democratic emphasis: "The very fact that he [Emerson] finds a work of art first coming into vital existence when it impinges on the observer's sensibility implies a faith in the importance of those who appreciate but cannot create art."

The implication is unnecessarily ingenious and does not make more or less palatable the picture of Emerson as a conservative, contemplative, benevolent philosopher-poet. Considered as a whole this study provides a most inclusive, though diffuse, presentation of Emerson's esthetics and an indication of his immense range of knowledge and cultural importance.

—S. M.

THE AUGUSTAN AGE. By John Butt. Longmans, Green. \$2. The period from Dryden to Johnson has long since been identified by some feeble punster as the dry den of English literature. Professor Butt, who was asked by the editor of the series to discuss the poetry of the Augustan Age apart from the prose and drama, frankly admits that his is a "despised" theme. He makes the best of it by the honesty and scholarly insight with which he dissects the verse of Dryden, Addison, Swift, Pope, Thomson, Gray, and Johnson. His realistic approach helps the reader to feel the febrile mood that envenomed the satire and vitiated the poetry of the period. The stranded poets of the Augustan Age take on pathos and dignity as they seek to use reason as a divining rod to locate the Pierian spring. Even those who, like Gray, managed at times to breathe an ampler air still found their feet impeded by the nets of artifice. And for one Gray there were a hundred poetasters who could seriously propose (as one of them did) that the opening line of Gray's "Elegy" would be more effective if repunctuated—"The curfew tolls! The knell of parting day!"

Professor Butt has done all lovers of English literature a favor by applying his wit and skill to make more intelligible this period of low tide between the Elizabethan flood and the storms of the Romantic Revolt.

—GEOFFREY BRUUN.

EDUCATION

(Continued from page 19)

independence of the Board's Educational Testing Service.

The whole story is told in detail in Dr. Fuess's book. The hundreds of thousands of boys and girls who have taken or will take the College Boards can be sure of one thing: the men and women who determine the policies of college selection are setting these policies ever mindful of what is best for the youth and future of our nation.

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Problem for Adults

TELEVISION AND OUR CHILDREN.

By Robert Lewis Shayon. New York: Longmans, Green & Co. 94 pp. \$1.50.

By EDWARD STASHEFF

ROBERT LEWIS SHAYON knows broadcasting, both the art and the industry, intimately and well. As a writer-producer of fine documentary radio programs he helped bring the art of the radio documentary to a high point. As radio and television critic for *The Saturday Review of Literature* and *The Christian Science Monitor* he digests countless programs. As a former president of the Radio and Television Directors Guild he knows the men of the industry: producers, executives, agency account executives, and sponsors.

Bringing this background to bear on the problems of the action of television on children, he has produced in eight brief chapters what is by far the fairest, most accurate, and best-balanced picture to date of the crisis which has come upon the 11,000,000 set-owning families of America. Cool, dispassionate judgment and the light of intimate knowledge is focused on a serious subject which has had of

recent months far too much heat and all too little light—a situation which has been conquered in the studios more quickly than in the homes.

Originally written as a series of articles for *The Christian Science Monitor*, the first four chapters cover the interaction of television and the home, while the second four discuss television and the community. Mr. Shayon begins with a succinct statement of the case against TV, summarizing the most striking of the surveys made in 1950 and quoting individual protests from parents, teachers, and outspoken citizens. He wisely points out that for every survey proving television harmful an equal number have been published to prove it valuable. But, while video's baneful influence on children's studies, play, and eating habits seems likely to come under control in those homes still subject to parental discipline, the effect of TV on the child's emotional well-being and taste presents a continuing question. Mr. Shayon provides no easy answer; he remarks that "what television can do to your child will depend on what your child is, what you are educating and guiding him to be before he looks at television."

This reader found a wealth of thought-provoking matter in the chapter on why children watch TV excessively. Mr. Shayon eschews the easy accusation and the easy solution, preferring to show the wide-spreading roots of the problem. "No, the Pied Piper [TV] is not the only villain in the piece. However, this does not mean that those who are influencing the development of TV are absolved of all responsibility. The home is not the sole source of the difficulty. Rather is this a problem for all adults—parents, teachers, broadcasters, government officials, advertisers—whatever their interests." Mr. Shayon feels that "the dark side of television is but another symptom of a deep-lying trouble in our time" and devotes much of this chapter to the forces that make children feel insecure and excluded, so that they find in television a world in which "living is made easy for our children."

Pointing out that in the individual home the attack on television's potential dangers and the realization of its potential values must be tailored to the needs and problems of each family, Mr. Shayon then goes on to discuss TV and the community. His chapter on why the broadcasters act as they do will come as an amusing surprise to many readers, though many others will undoubtedly already suspect that sponsors put on programs to attract large audiences, advertise their wares widely, sell them in

