

Now risen, I survey with lightless
eye
The late uncovered fields, bare,
brown and dead.

And here are the first seven lines
of Gregor's first poem, "Ritual":

To Tiberius the aura of the hot
basin,
of towels and oils was like the
whiteness
of flamingoes, and it was here he
brought a book of poems and a
small
revolver, holding Hindu rivers
in his
eyes and virgin bodies yielding to
the Holy Cleansing. . . .

The two excerpts are from two
widely separated worlds. Shanks's
verses consist of an old and discarded
poetic diction, the familiar pictures,
the expected rhymes, the fading
echoes of half-elegant, half-elegiac
bucolics. Mr. Gregor's lines are equal-
ly influenced, although the indebted-
ness is more contemporary. The dis-
cordant juxtapositions, the purposely
jarring symbols of, "poems and a
small revolver," the rapidly shifting
allusions, and the overtone of allegory
are obviously in the current fashion.
The mask of Pound peers out of the
image-crowded, time-confused pages;
the accent of Eliot—the Eliot of "The
Journey of the Magi"—is heard,
somewhat strained, in "Lines of the
Chengtu Boatmen" and "Almost the
Entire Journey."

Nevertheless, Gregor arrests atten-
tion with an unquestionable gift for
drama and flashes of energetic in-
ventiveness. These qualities are most
apparent in "Blackout," "The Daugh-
ters of Jerusalem," "Poem 11," "Kol
Nidre," and "Kenya Drums." A reader
may be puzzled and perhaps irritated
at the first reading of these poems,
but he will not be bored by them.

The same reader may begin by rel-
ishing Shanks's properly phrased and
prettily turned lyrics but, in the end,
boredom will overcome him. After a
dozen poems featuring all the prop-
erties of the Georgian stock-room—the
nightingale nesting in the oak; the
fuchsia "loveliest when her flowers
are fallen"; the ripe fruit smiling on
the laden tree; the bracken golden
and dry; "life's warmth perennial . . .
in every leafless tree"—there are
facile-fluent apostrophes to those who
died in World War II, conventional
poems about Dunkirk and other bat-
tles, followed by other poems writ-
ten on public occasions and more or
less private ones, such as a "Com-
plaint of the Dachshund Elizabeth"
and "Lullaby for a Dog Who Had to
Be Put to Sleep." But by this time the
reader will have disappeared unless
he, too, has been lulled to sleep.



TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earle of Pembroke, &c. Lord Chamberlain to the
Kings most Excellent Majesties.

AND
PHILIP
Earle of Montgomery, &c. Gentleman of his Majesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

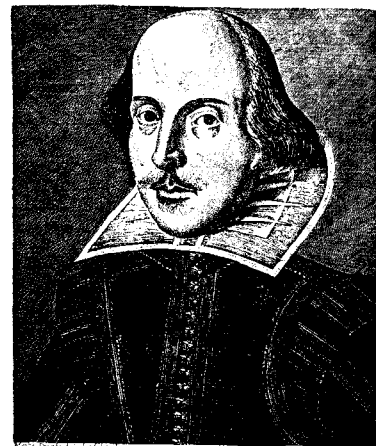
Right Honourable,



Half we studie to be thankful for our particular, for
the many favours we have received from your L.L.
we are faine, upon the ill fortune, to mingle
two the most diverse things that can bee, feare,
and rashnesse; rashnesse in the enterprize, and
feare of the successe. For, when we vnder the place your H.H.
justifies, we cannot but know their dignity greater, then to defend to
the reading of these trifles; and, while we name them trifles, we have
deprived our selves of the defence of our Dedication. But since your
L.L. have bene pleased to think these trifles some-thing, hereto-
fore, and have profequed both them, and their Authors living,
with so much favour: we hope, that they out-living him, and he not
having the fate, common with fume, to be exequutor to his owne writ-
ting: you will use the like indulgence toward them. . . . you have done
unto

Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N
Printed by Isaac Iaggard, and Ed. Blount. 1623

The opening pages—"the fruition of a dream of many years."

THE FIRST FOLIO FOR EVERYMAN: A handsome, almost life-size photo-
graphic facsimile of the First Folio edition of Shakespeare's plays,
"Mr. William Shakespeare's Comedies, Histories, & Tragedies," has
lately been published by Yale University Press. A scholarly project
of Yale professors Helge Kökeritz and Charles Tyler Prouty, the
facsimile edition has pleased its publishers by showing a most
unscholarly briskness in selling out its first two printings, moving
well even in non-academic bookstores at \$12.50 a copy. Not quite a
rare book and not quite a fountainhead of the pure Shakespeare, the
First Folio appears once more to have excited the curiosity of the
general reader just as it did when Shakespeare's colleagues Ben
Jonson, John Heminge, and Henry Condell gave it to the world
in 1623.

Other editions of single Shakespeare plays had appeared during
the twenty-five years before that date, but they are often quite
unreliable because they were apparently prepared (and sometimes
pirated) from stenographic transcripts of performances, collation
of actors' "sides," and from the memories of the actors themselves.
While these editions honored Shakespeare's memory and helped
to save him from the unpublished oblivion that visited most pro-
fessional playwrights of his day, it was not until the appearance
of the conscientiously edited First Folio that it was possible to put
together the relatively unmangled texts that we have today.

Professor Prouty's introduction gives a clear explanation of
the evolution of these various Quarto and Folio editions as they
passed through Elizabethan and Jacobean papermaking, edito-
rial, and printing processes, and outlines the problems the
modern scholar faces in extracting the best possible readings from
all the sources. The text of this facsimile edition was photographed
from the superbly preserved Huth copy of the First Folio that is
now enshrined at Yale's Elizabethan Club. Almost all of the pages
are completely legible, and they are set in wide margins for the
benefit of scholarly comparers and notetakers. On each page is a
running indication of conventional modern act, scene, and line
numbers, prepared by Professor Kökeritz. An authority on Shake-
spearean pronunciation, Professor Kökeritz sees in this facsimile
edition the fruition of a dream of many years. He had been trying
to arrange a reasonably inexpensive printing in Sweden when the
Louis M. Rabinowitz Foundation underwrote the present ven-
ture. This foundation, a frequent benefactor of the Yale Libraries,
can be proud that it has thus made easily available one of the
two or three most important books printed in English.

—THOMAS E. COONEY.

Making the Past Live Again

"American Heritage": December 1954, edited by Bruce Catton (*American Heritage Publishing Co.-Simon & Schuster*. 120 pp. \$2.95. Annual subscription for six issues, \$12). is the first number of a bi-monthly magazine, bound in hard covers like a book, devoted to the presentation of American history in popular style.

By Wayne Andrews

ONCE upon a time a very learned and a very wise lecturer at Johns Hopkins was moved to tell his graduate students the truth about one of the standard reference works in medieval history. "The author has made a very great contribution," the professor confessed. "In fact he has made such a great contribution that I have never had the courage to read beyond the first chapter."

If you happen to have a teacher or two for friends you don't need to be told that this wasn't the only joke to be cracked in a classroom on the subject of unreadable history books. In recent years many of our most distinguished historians, authors whose prose needs no apology, have been appalled by the endeavors of earnest specialists who would reduce the writing of history to the embedding of odd facts in odder English.

Something had to be done about this situation, and something has. If you are looking forward to a good time this winter delving into our colonial history you will want a copy of the admirably printed checklist "Readable Books About Early American History," published by the Institute of Early American History and Culture at Williamsburg for twenty-five cents. And if you would like to pick up a magazine devoted to American history as it might be written, but seldom is, you will want to subscribe to *American Heritage*.

This is a historical magazine with a history of its own. Sponsored by the American Association for State and Local History and by the Society of American Historians, it has inherited the title and the format of the review published until recently by the former organization under the gallant leadership of Earle Newton of the Vermont Historical Society and now of Sturbridge Village. But it has also come into the good will accumulated by the

latter group headed by Allan Nevins. It was Allan Nevins, De Witt Clinton Professor of American History at Columbia, who realized long ago that the American historian with something to say and the skill to say it might reach a wide audience in a hard-cover magazine.

Encouraged by Carl Van Doren, Douglas Freeman, Henry Pringle, Roger Burlingame, and by many another professional including James Finney Baxter, the president of Williams College, he went to work with Courtlandt Canby and other loyal assistants puzzling over dummies and raising funds.

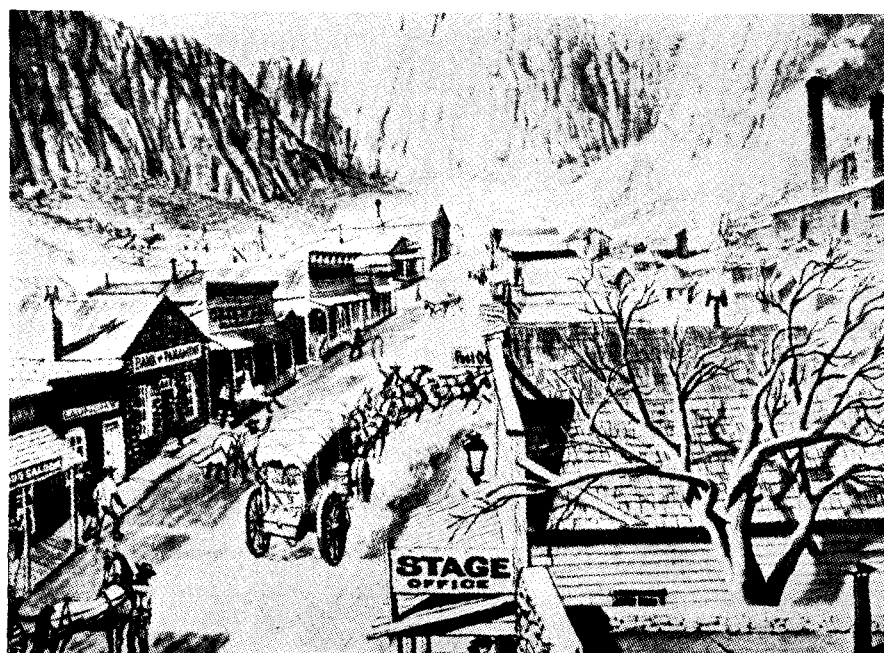
MARSHALL FIELD, Winthrop Rockefeller, Mrs. Dwight Morrow, and many other philanthropic men and women have put money into *American Heritage*. But its success must depend upon you and me and our response to the message of the editorial board. Its members appear to have been carefully chosen. The publisher, James Parton, was once a staff member of *Time* and *Life*, like editorial director Joseph J. Thorndike, Jr., and associate editor Oliver Jensen. The editor, Bruce Catton, is a former newspaperman who won, as you may already know, both the Pulitzer Prize and the National Book Award this year for "A Stillness at Appomattox,"

the third volume of his trilogy on the Civil War.

Lavishly illustrated nostalgia seems to be the theme of this first issue, with Cleveland Amory writing on the great days of the New York clubs, Oliver Jensen on the Fall River Line, Gerald Carson on the country store, and Lucius Beebe on one of his favorite ghost towns. But that is hardly a complete description of the contents. Theodore Roosevelt provides six pages of pure fun with his report of King Edward VII's funeral, and a condensation of Paul Horgan's "Great River" is included to remind readers of one of the most favorably reviewed books of 1954. Best of all, there is an essay by Allan Nevins on the complex personality of Henry Ford, plus a sampling from the oral history project Professor Nevins has been directing at Columbia. This is nothing less than the life story in his own words of the advertising genius Albert Lasker.

As editor Catton must be well aware, no issue of any magazine—and especially the very first—comes up to an editor's hopes. But he can't be disappointed with this beginning. He has succeeded in 120 pages in impressing us with a fundamental truth. "History after all," he says, "is the story of people: a statement that might seem too obvious to be worth making if it were not for the fact that history so often is presented in terms of vast incomprehensible forces moving far under the surface, carrying human beings along, helpless, and making them conform to a pattern whose true shape they never see."

There must be an audience for a magazine that aims to make sense of this pattern.



—From "American Heritage."

Panamint City in its great days, as re-created by E. S. Hammack.