

Book Reviews

Household Words: A Weekly Journal, 1850 - 1859, Conducted by Charles Dickens, compiled by Anne Lohrli. Toronto: University of Toronto Press, 1973. pp. 534. \$50.00.

Devoted to the best-known magazine edited by Charles Dickens, this handsome volume is a model of its kind, though clearly its inspiration is that great scholarly work of reference, *The Wellesley Index*. Basing her compilation on the *Household Words* Office Book in the Morris L. Parrish collection of Victorian novelists in the Princeton University Library, Anne Lohrli provides a richly detailed introduction which answers every question which could possibly be asked about this weekly magazine's rationale, inception, editorship, contributors, contents, readers, circulation, price, and demise. The introduction is followed by the two main parts of the book: the contents of *Household Words* week by week, together with the pagination, the number of columns, the amount of the payment made to the author, and — when known — the author's name in full, and this in turn by a biographical dictionary of contributors virtually all of whom were published anonymously but three-quarters of whom Lohrli was able to identify beyond mere names. The book concludes with a complete title index, and an excellent bibliography. So thoroughly has Lohrli performed her task that the job will never have to be done again.

Was it worth doing at all? *Household Works* to the modern eye is an unattractive, indeed a repellent, journal with closely printed double columns of type on cheap paper wholly destitute of illustrations. Providing instruction and entertainment for a mass, middle-class audience (not the poor), it was led inevitably into superficiality, squeamishness, and even into "a kind of dishonesty" (to use Lohrli's own words) since Dickens was determined to avoid anything painful or offensive to family reading. So why devote years to compiling (or even hours to reading) such a book as this?

Household Words was extremely popular. With a circulation of forty thousand, it became at once a valuable property, and, as Dickens himself said, yielded "a good round profit." For the historian of the press, then, this weekly is an important phenomenon. And in plotting the curve of taste, the literary sociologist knows that he cannot confine his study of Victorian periodicals to the Higher Journalism surveyed in the *Wellesley Index*. Then, too, the study of the middle-class in Nineteenth Century Britain demands a close look at the groups and sub-groups making up that heterogeneous class. One such group attracting attention from Victorian specialists today is women; in this connection it is interesting to note Lohrli's statistics: of the 400 contributors nearly one-quarter were female.

But *Household Words* is significant for still other reasons: it warred against social injustice and suggested practical remedies for the evils of the age. As Lohrli says:

It pictured the plight of the shelterless poor in London: it dealt with slum children and their inevitable path to criminality unless moral and industrial training were provided for them. It crusaded against illiteracy; it advocated a national system of public education and free elementary and industrial schools for the poor In matters of sanitation and health, which affected all classes, *Household Words* dealt with impure water supply, inadequate drainage, fetid sewers, polluted rivers, foul-smelling city graveyards It advocated the suppression of preventable accidents in factories, collieries, and ships by making criminally responsible for the accidents those persons who could have prevented them but failed to do so. It argued the right of workers to organize into unions It demanded the reform of laws that made persons "martyrs of chancery," that made a married woman "a legal fiction"

and so on. If none of this is surprising in a periodical conducted by Charles Dickens, we are equally unsurprised by the quantity of poetry and fiction provided here for entertainment. What is perhaps unexpected is the quality of some of it. Among the poets who contributed were Elizabeth Barrett Browning, Leigh Hunt, Landor, George Meredith, and Coventry Patmore. Among the writers of fiction were Wilkie Collins, Mrs. Gaskell, and, of course, Dickens himself (*Hard Times* first appeared as a serial in *Household Words*). This leads to the most important justification for Lohrli's book.

What will always make this periodical interesting is its vital connection with Charles Dickens. As founder and editor, Dickens may be seen everywhere in its pages attempting to enlarge the audience his early novels had attracted and to intensify his feeling of personal contact with them. Furthermore, every column of the journal is saturated with his attitudes and beliefs. So long as his strange and wonderful genius continues to attract readers, there will always be some to seek his personality in the pages of *Household Words*.

Robert H. Tener

Don Gifford with Robert J. Seidman, *Notes For Joyce: An Annotation of James Joyce's Ulysses*. Toronto: Clarke, Irwin; New York: Dutton, 1974. Paperback, pp. 554. \$11.95.

This is the latest addition to the long list of aids available to the reader of Joyce. It is Gifford's second contribution; his *Notes for Joyce: Annotations of Dubliners and A Portrait of the Artist as a Young Man* appeared in 1967. The purpose of the work is pedagogical: "to provide a specialized encyclopedia that will inform a reading of *Ulysses*" (p. xi). To that end maps, "neutral" notes to the eighteen episodes of the novel and an appendix containing the rhetorical figures in "Aeolus" are provided.

As an aid to *Ulysses* the work is useful, but it must be used with circumspection because of the errors and omissions which are almost inevitable in such a vast undertaking. They are evident as early as the first notes on "Telemachus." When Buck Mulligan cries "Scutter," because he cannot find his handkerchief on which to wipe his razor, the reader is informed that the word means "a scurrying or bustling about" (p. 7), even though it is patently obvious that this is not what Mulligan means. The word means diarrhoea, as every Dublin schoolboy knows. Such ignorance of the Dublin dialect is inexcusable in a work on Joyce. Later in the episode, when Mulligan and Stephen look towards Bray Head, the reader of the notes is given its precise location (p. 9), but he is not informed that here is a rare example of the failure of Joyce's memory. It is physically impossible to see Bray Head from their position on top of Sandycove Tower. Joyce confuses the view from the Tower with that from Howth Head, which is on the other side of the bay.

The maps provided are an old mixture of pre and post-independence maps of Dublin. The latter are as likely to confuse as inform. The reader who follows Bloom's course in "Lotus-Eaters" will be confused by the fact that Pearse Street on the maps (pp. 62-3) is Brunswick Street in the novel.

Some of the notes, such as that on "*Liliata rutilantium . . .*" (p. 10) are very superficial. There is nothing wrong with quoting comments from the *Layman's Missal* on the prayer from which the passage is quoted, but the liturgy is so important an element in Joyce's work that one should be given the exact source of the passage: "Ordo Commendationis Animae," *Rituale Romanum* (Tit. V. cap. 7).

Such a work inevitably invites comparison with Weldon Thornton's *Allusions in Ulysses*. Gifford argues that "allusion' and 'annotation' . . . suggest two different approaches and two different [but complementary] end products" (p. x). This argument will be lost on the reader who hopes to find in Gifford's work some of the information he cannot find in Thornton's. Three of the books in Bloom's library in "Ithaca" have bookmarks at specified pages. Gifford follows Thornton's example and fails to provide notes on the pages mentioned despite Joyce's obvious hint that the contents of the pages are germane to the episode and to the novel as a whole.

At times this work drifts dangerously close to being an unconscious parody of its kind. In the appendix one is treated to the following note:

140:33 (142:23). *Ah, curse you!* — Invective: a sharp, bitter or cutting expression or remark; a bitter gibe or taunt. (p. 523)

The reader, if such there be, who needs this kind of assistance should not be reading *Ulysses*.

Richard Wall

Christopher Moody, *Solzhenitsyn*. Edinburgh: Oliver & Boyd, 1973. 75 p. Toronto, Vancouver: Clarke, Irwin, 1973. pp. 184. Cloth \$5.50; Paper \$2.85.

There are two weaknesses in the contemporary critical assessment of Alexandr Solzhenitsyn's acclaimed work. First, the assumption has been popularly accepted that Solzhenitsyn's opposition to Stalin and Breshnev bespeaks a partisanship with the ideals of Western democracy. Second, the conventions and techniques of Solzhenitsyn's art have been largely ignored, and his intentions have been oversimplified. Each point is significant by itself, but each is intertwined with the other, and it takes a brave book, such as C. Moody's *Solzhenitsyn* (among the first of Oliver & Boyd's new series on "Modern Writers"), to suggest, even in introductory fashion, the mutual relevance of these crucial factors.

The first assumption has received its strength from the coincidence of Khrushchev's permitting the publication of *One Day in the Life of Ivan Denisovich* (1962) with the birth of a new spirit of East-West detente, and was seemingly confirmed, ironically, when Breshnev made his coup (1964) dropped, and promulgated "the Breshnev doctrine" after the take-over of Czechoslovakia (1968). Even if Giovanni Grazzini (*Solzhenitsyn*, 1971) has gone too far in suggesting that Solzhenitsyn is devoted to a form of Soviet Leninism although an enemy of Stalinism, it is clear that Solzhenitsyn's roots, in fact, are in the literary intelligensia which inherited a distrust of the West as well as a mystical faith in Russia's special moral destiny. The result, it is true, is that Solzhenitsyn has hidden away his private life to create a public image that might counter the contemporary regime; but the West has misinterpreted this tactic, and Solzhenitsyn's own clarification, such as his repeated pronouncements since February 1974, have been overlooked, for he makes clear that he has been involuntarily *exiled* by the Soviets to the West which is, intellectually and emotionally, foreign to his Russian spirit.

This point bears upon the second. The West has tended, whether aware or not, to be content with a polemical Solzhenitsyn who speaks for *its* ideals rather than accept the artistic, indeed intellectual, Solzhenitsyn who is perhaps too complex even for Russians. Readers in the West, it appears, have unwittingly concurred with the Soviet Union of Writers (which makes political judgments about art) in preferring to ignore many of the author's thoughts about "verities" that outstrip commonplace experiences in the post-industrial age. David Burg and George Feifer (*Solzhenitsyn: A Biography*, 1972) have seen Solzhenitsyn narrowly in this role of a writer struggling for clearance to publish, and have seen him as "unsuccessful" while Sholokov (*And Quiet Flows the Don*) has worked well within the system although he is not an "in" Communist: surely any reader will note the great distinctions between the two writers if alert to artistry. Solzhenitsyn has a clear idea of what he wishes to say as an artist, and as an artist he creates devices and representations that portray that idea which cannot, easily, be reduced to a simple political statement. Without the notice of artistry, Solzhenitsyn's

thoughts are lost, or at the mercy of any interpreter, from the East or West.

The immediate need is for a literary analysis of the several novels and plays if one is to comprehend his position as a man, thinker, and Russian. C. Moody understands this need and after a succinct but well-informed biography in the first chapter goes on to the texts that have been published for analysis. Moody notes clearly some of the major responses that a reader has, and suggests how such responses question both the intellectual and moral ideals of the East and West (e.g. the pretensions of the mandarin intelligensia, their disdain for labour, their interest in bureaucratic up-manship). Unfortunately, Moody often stops at the brink of a full notice of artistry that one found in Abraham Rothberg's *Aleksandr Solzhenitsyn: The Major Novels* (1970), which is a sensitive literary analysis apart from heavy reliance of Solzhenitsyn's biography and political events of the Soviet Union. Moody is more interested in using any such analysis to explain the unique beliefs of the author as a Russian dissident. Consequently, Moody makes only thin reference to the Russian literary tradition, and he allows himself to paraphrase the action of several texts to clarify or emphasize his responses in preference to searching for the abundance of ambiguities that have beset any reader. Is Ivan Denisovich the hero or is the Baptist Alesha? What is the meaning of Kostoglotov's struggle with disease, of his voluntary return to Siberia, and of his words about the abused monkey in the zoo? Why cannot the Russian intellectual of good heart be effective within the Soviet system? Indeed, in examining *August 1914* Moody makes only a vague comment that it is loosely fashioned and may be a novel only as Tolstoy's *War and Peace* may be so classified for want of a better term; but the situation calls for a notice of Solzhenitsyn's major, dominating, almost Jamesian fascination in orchestrating various narrative techniques. Is Ivan one man, is he at times the author, a man who knew Ivan, or is he any man who survives in a world that has no regard for that prime Soviet virtue of work? Or again, how can Kostoglotov have so many moods without breaking apart as a "character"? Why is *August 1914* an apparent pastiche setting forth disjointed characters, events, armies, political and social concerns, and yet moves toward a summation of some watershed in the human experience that Solzhenitsyn wants to articulate at the end of his trilogy. Moody makes a light reference that Solzhenitsyn may be a manifestation of the "new novelist," but in fact I would suggest that there is an abundance of precedence for his conventions, subject matter, even techniques to be found in the sad satires of Gorky, the realistic distancing of Turgenev, and Tolstoy's attempt to measure the scope of the individual within the context of history.

Even so, Moody's goal was an introduction to the complexity of Solzhenitsyn's life and works rather than an interpretation or conclusion about either his wife or works. Within this field he has at least pointed the way for the general reader.

John Stephen Martin

Books Received

- BLAMIRE, HARRY, *A Short History of English Literature*. London: Methuen; New York: Barnes and Noble, 1974. pp. 536. £2. hardcover, 90 p. pb.
- BONNEROT, LOUIS; AUBERT, J. and JACQUET, Cl. eds., *Ulysses Cinq-uante Ans Après*. Paris: Didier, 1974. pp. 320. 80.00 FF.
- BORGES, JORGE LUIS, *In Praise of Darkness*, trans. Norman Thomas di Giovanni. New York: E. P. Dutton; Toronto: Clarke, Irwin, 1974. pp. 142. \$9.50 hardcover, \$4.95 pb.
- BRENNAN, NEIL, *Anthony Powell*. New York: Twayne, 1974. pp. 231. \$6.50.
- CHAMPION, LARRY S., ed., *Quick Springs of Sense: Studies in the Eighteenth Century*. Athens: University of Georgia Press, 1974, pp. 254. \$9.00.
- CHANDRASEKHARAN, K. R., *Bhabani Bhattacharya*. New York: Humanities Press, 1974. pp. 180. \$2.50 pb.
- COETZEE, J. M., *Dusklands*. Johannesburg: Ravan Press, 1974, pp. 134. R4.80.
- CONRAD, JOSEPH, *Lord Jim*. Norman Sherry, ed. London: Dent, Everyman, 1974. pp. 327. 50p.
- CONRAD, JOSEPH, *Nostromo*. Norman Sherry, ed. London: Dent, Everyman, 1974. pp. 581. 75p.
- CONRAD, JOSEPH, *The Secret Agent*. Norman Sherry, ed. London: Dent, Everyman, 1974. pp. 333. 50p.
- CONRAD, JOSEPH, *Youth, Heart of Darkness and The End of the Tether*, introduction by C. B. Cox. London: Dent, Everyman, 1974. pp. 343. 75p.
- COX, C. B., *Joseph Conrad: The Modern Imagination*. London: Dent, 1974, pp. 191. £3.75.
- DESAI, S. K., *Experimentation with Language in Indian Writing In English*. Kolhapur: Shivaji University Press, 1974. pp. 143. Rs 5.
- DJWA, SANDRA, E. J. Pratt: *The Evolutionary Vision*. Toronto: Copp Clark; Montreal: McGill-Queens' University Press, 1974. pp. 160. \$2.35.
- DORANGEON, SIMONE, *L'Eclogue Anglaise de Spenser à Milton*. Paris: Didier, 1974. pp. 594. 80.00 FF.
- FOGLE, RICHARD HARTER, *The Permanent Pleasure: Essays on Classics of Romanticism*. Athens: University of Georgia Press, 1974. pp. 225. \$8.50.
- GOODWIN, GEORGE, ed., *The English Novel in the Nineteenth Century*. Urbana: University of Illinois Press, 1974. pp. 234. £4.30.
- GRADON, PAMELA, *Form & Style in Early English Literature*. London: Methuen; New York: Barnes and Noble, 1974. pp. 398. £2.90.

- GUMP, MARGARET, *Adalbert Stifter*. New York: Twayne, 1974. pp. 172. \$6.95.
- HARRIS, WILSON, *Fossil and Psyche*. Austin: African and Afro-American Studies and Research Center, 1974. pp. 12. \$2.00.
- HORN, PETER, *Walking Through Our Sleep*. Johannesburg: Ravan Press, 1974. pp. 71. R1.95.
- JAHN, JANHEINZ, *Leo Frobenius: The Demonic Child*. Austin: African and Afro-American Studies and Research Center, 1974. pp. 23. \$2.00.
- JELLY, OLIVER, *The Two The Three and The Four*. London: Johnson, 1973. £2. hardcover £1. pb.
- LOCHHEAD, DOUGLAS and SOLISTER, RAYMOND, eds., *100 Poems of Nineteenth Century Canada*. Toronto: Macmillan of Canada, 1974. pp. 218. \$10.00 cloth. \$3.95 pb.
- NARASIMHAIAH, C. D., *Raja Rao*. New York: Humanities Press, 1973. pp. 170. \$2.50 pb.
- STEPHANIDES, THEODORE, *Worlds in a Crucible*. London: The Mitre Press, 1973. pp. 92, £1.20.
- The Correspondence of Erasmus, Vol. 1.*, trans. R. A. B. Mynors and D. F. S. Thomson, annotated Wallace K. Ferguson. Toronto and Buffalo: University of Toronto Press, 1974. pp. 368. \$25.00.