Book Reviews

Wendy Stallfard Flory. *Ezra Pound and The Cantos: A Record of Struggle*. New Haven and London: Yale University Press, 1980. pp. xvi, 321. $20.00.

However competent the critical opinions they present (and Ms. Flory is quite evidently a competent critic), new books about the works of Ezra Pound tend to reveal some of the major difficulties facing a scholar trying to break into the magic and highly competitive circle of Pound criticism. Wendy Stallard Flory's study of *The Cantos* proves no exception, although this does not detract, in the end, from the positive impression this book leaves on the reader. In the first place, over the past twenty years or so, some very prestigious critics such as Kenner, Fraser, Stead and Davie have been attracted to the field of Pound criticism with the result that something of a rarified atmosphere hangs around the area. Small wonder that, perhaps in anticipatory self-defence, neophyte Pound critics seem to feel impelled to announce their presence by making an aggressive attack or two on the opinions of the established scholars. As many of these opinions were first expressed years ago, however, when Pound criticism was in its crude infancy, it is only reasonable to point out that a re-evaluation process has been going on, particularly over the past ten years, and using someone's twenty-year-old words as a kind of Aunt Sally when there are newer and better-considered words available is surely a questionable manoeuvre. On occasion, Ms. Flory erects her arguments on bones that should have been allowed decent burial years ago. I would suggest that she is too fine a critic to be bothered playing this way, and that this book should give her the courage of her convictions without resorting to critical gamesmanship.

A major problem for Pound scholars has always been the encyclopedic nature of the work in the Pound canon, and the many graduations, not to say fluctuations, in these works of Pound's opinions and approaches. Any scholarly book that attempts, as Ms. Flory's book does, to cover the whole range of *The Cantos* is almost bound to end up with at least a minor case of literary St. Vitus' Dance. Compendiums of the most important and complex themes

of *The Cantos*, such as Ms. Flory attempts in the first half of her book, inevitably appear episodic and choppy, perhaps because tracing them out in detail reveals that Pound's own attention to these concerns was also episodic and choppy. Nevertheless, individually, the mini-essays that comprise the early part of Flory's study display an acute grasp of their material, and provide the reader with many illuminating connections and insight.

Yet another hurdle facing the critic of Pound's work is, of course, the matter of the poet's scholarship. Did he or did he not know as much about Medieval Christian theologians, Renaissance politics, ancient and modern architecture, economic theories, ancient Greek, Roman and Chinese texts, etcetera, etcetera, as would appear at first to be the case from his poetry and prose? Anyone attempting to establish authority as a Pound scholar cannot take the chance, apparently, that the poet knew only "a little bit about a lot of things," and, as a consequence, papers and books abound in which admirably learned and detailed discussions of the original material of Pound's sources provide us with an awesome display of knowledge about quite arcane texts that the pack-rat Pound had chanced upon in his voracious but inconsistent reading. Needless to say, many a Pound scholar, as Ms. Flory rather plaintively discovers on pp. 45-46 of her book, is forced to the conclusion that, at any rate in his early and middle years, the poet tended to be what is sometimes known as a fast study. Still, Ms. Flory's knowledge of Pound's sources must certainly win our respect for range and perspicacity, and one has to salute her especially after reading the curious section in which she relates how she taught herself to read Chinese written characters so as to be able to make sense of the most difficult and obscure of the later cantos. To judge by the resultant lucid and tough-minded interpretations of the poetry in question, her time and labour were not wasted. Moreover, her knowledge is presented not for its own sake, to impress us with her learning, but to help make clear what was dark before. In this she succeeds admirably.

Ezra Pound and The Cantos: A Record of Struggle sets out to look at *The Cantos* from an angle sufficiently different from previous examinations to allow readers to see a unity in the poem that does not depend simply upon recurrent themes and reiterated stances, although these do lend it a certain type of unity. One of the commonest complaints against *The Cantos* from readers both inexperienced and experienced in Pound's literary idiosyncracies is that the poem does not cohere. Ms. Flory makes a gallant, and for the most part successful, attempt to prove that the poem does indeed cohere if one gives their due to those sections that can be read as intimate records of Pound's personal struggle to come to terms with his world, his successes, his failures, his relationships with oth-

ers and, most important for Ms. Flory's argument, himself. Since the standard critical approach to Pound tends to accept the poet's own estimation of himself as a Classicist, Ms. Flory's view of her subject as a closet Romanticist is both stimulating and enlightening. It also allows her to interpret passages of *The Cantos* in a manner quite daring for a time when the world of literary criticism is still fairly bound by the convention that the text is all. By concentrating attention on Pound the Man as well as on Pound the Poet (the capitals are hers) Ms. Flory manages to break a convention dominant in Pound criticism for years, even in biographical studies, that one leaves the man out of it. Nigel Stock's 1970 biography of Pound, crammed with factual details and dates, is of incomparable importance in establishing the events and influences of Pound's literary career, but after reading it one can no more arrive at a sense of what kind of man Pound was than if one had never read it at all. The matter is complex, of course. No one wants to read a biographical or critical book consisting simply of gossip or anecdotes, but on the other hand, any man, be he poet or plumber, is a great deal more than the sum of the events of his life. Ms. Flory's work is an attempt to right the balance after long years of the dominance in the Pound field of studies of the New Criticism; indeed one of the author's avowed intentions in the introduction to her book is to break away from the now-limiting effects of rigid textual criticism.

On the whole, I found much to admire in this book. That the writer is more than something of a scholar is evident right from the beginning, but it shows most plainly in the second section, particularly in the *tour de force* of Chapter 5 in which a penetrating exegesis of the later cantos leaves one with the feeling of having emerged at last from a long night of ignorance. The authority with which Ms. Flory handles her material in this part of the study makes the argument most persuasive. Too, her interpretation of the *Pisan Cantos*, the most affecting of all Pound's poetry for many reasons including those not strictly literary, demonstrates to the full how well her critical method can work at times. Bit by bit, Ms. Flory demonstrates with considerable delicacy the dominant presence in these cantos of the women in Pound's life, and the pain he brought each of them in turn and simultaneously. The story of Pound's unconventional approach to marriage has merely been hinted at in previous studies, as if the subject were too intimate for public scrutiny. Indeed, one would wish to avoid a merely vulgar curiosity about Pound's love life, which was hectic enough in all conscience, were it not for the fact, undeniably proved by Ms. Flory's study, that Pound himself made it the hidden subject of the *Pisan Cantos*. At this stage of her work, the author shows a nicely-balanced blend of incisive textual criticism that, ironically (given

her stated intention in the introduction), out-New Criticizes the New Critics, and sympathetic character reading that brings neatly together the portraits of Pound the Man and Pound the Poet.

Ms. Flory contends that the primary source of unity in *The Cantos* is emotional in character, meaning the way in which Pound feels about himself and his world on many levels, artistic, political, metaphysical, moral and personal, and that the nub of the poem involves those cantos in which Pound can be seen to face the matter of his emotions squarely, without the evasiveness that Ms. Flory considers to have been detrimental to the success of the poetry. A note of caution is needed here, however. In a most profound and yet refined sense, a seeking out of emotion is what Pound himself says poetry was all about, but his definition of emotion is highly-specialized and is related very tightly to his theories of the image in poetry. The difference needs to be clarified between what Ms. Flory is concerned with in Pound's emotional responses to himself as an artist and what Pound meant by emotion when he said in an essay written about 1914:

> Every concept, every emotion presents itself to the vivid consciousness in some primary form. It belongs to the art of this form. If sound, to music; if formed words, to literature; the image, to poetry; form, to design; colour in position, to painting; form or design in three planes, to sculpture; movement, to the dance or to the rhythm of music or verses. ("Vorticism")

"Emotion as artistic subject" is a far different matter from the more commonplace use of the term to describe human response, and in this sense Pound surely sought out emotion in his poetic technique and theories rather than evading it; a small point, but perhaps worth mentioning as a counterbalance to Ms. Flory's argument.

SANDY WEST

Ian Lancashire, ed. *Two Tudor Interludes: "Youth" and "Hick Scorner."* The Revels Plays. Manchester: Manchester University Press; Baltimore: The Johns Hopkins University Press, 1980. pp. xx, 284. $20.00.

The Henrician period is not a prepossessing one for English drama, as anyone who has waded through the plays of John Heywood will readily agree. No amount of preaching about the historical importance of the interludes, their immediacy of language and illumination of social and political attitudes can provide sufficient excuse for their often prolix dullness and crude execution.

It would be stretching the truth to claim that the two Early Tudor interludes, *Youth* and *Hick Scorner* are notable exceptions. The very similarities to *Everyman* point to the dramatic deficiencies of *Youth* and, in particular, to the unconvincing nature of Youth's repentance, even when taken entirely allegorically. The analogues in Chaucer's *Pardoner's Tale* and similar works are infinitely more arresting than the messages in *Hick Scorner*, where again, Free Will's change of heart is scarcely credible. Both plays, it is true, have a strong political as well as moral viewpoint, giving them an immediacy for their contemporary audiences which it is difficult for even a student of Tudor politics to respond to adequately today. It should also be conceded that *Youth* has the virtue of brevity, with clear-cut characters, whose jog-trot verse is compact (though without Skelton's conciseness of wit), and conveys a more genuine sense of conversational debate than is usual in the interludes. *Hick Scorner* has a directness and earthiness which afford vitality (at some cost to the allegory), and its flexible verse line gives scope for variety of pace and inflection, though all these qualities are insufficient to compensate for the play's straggling structure and annoyingly repetitive devices.

These two indifferent but historically interesting interludes have received painstaking and almost loving treatment from their able editor, Ian Lancashire. With a few possible exceptions, his work is a model of thoroughness, especially in the areas of bibliography and political history. The sections in the Introduction on the text, dating, staging, authorship and provenance are enterprising, comprehensive, and sound in argument. In particular, the assigning of *Youth* to the sponsorship of the disenchanted 5th Earl of Northumberland, and of *Hick Scorner* to the household of Charles Brandon is boldly convincing. The annotations to the text, given at the foot of the page, are copious and helpful, especially for undergraduates, and the collation, within its terms of reference, is obviously thorough. Also included are appendices on historical background, sources and analogues, and theatre history, followed by a glossarial index of annotations. Other handy features are the illustrations, comprising facsimiles of the two title-pages and a map of London.

One of the few reservations one might feel about the editing is that the style of the Introduction is a little knotty and congested. In the matter of content, the historical parallels are sometimes carried too far, especially in *Youth*, since satire of Henry VIII of that magnitude would have been extremely dangerous in a work which had such currency during his reign. The literary appraisal is somewhat thin, and requires a more sustained discussion of the plays as drama, especially with reference to structure, technique of dramatic dialogue, handling of language and use of dramatic irony. Finally,

it is strange that in so comprehensive an edition, the language of the plays has been modernized (in accordance with the general policy of the Revels Plays series), so that while the text is thereby more understandable to the actor and the general reader, it is of limited use to the scholar.

ANTHONY G. PETTI

Pat Rogers. *Robinson Crusoe*. London: George Allen & Unwin, 1979. pp. xviii, 182. $22.50.

Pat Rogers' discussion of Defoe's most famous book appears in the Unwin Critical Library edited by Claude Rawson and intended to supply serious students and informed general readers of the texts discussed with "the present state of knowledge and opinion in a conveniently accessible form," although without sacrificing the writers' own interpretations to mere summary. Rogers presents a cogent summary of the criticism of *Robinson Crusoe* — including the sequel and the *Serious Reflections* although the original properly dominates — by placing the text in a series of contexts. His short book contains much information for the curious student. A preliminary chapter treats biography, early editions, literary progeny, and the circumstances of composition, including sources. A chapter on travel, trade, and empire also says much about exploration, pirates and corsairs, and the slave trade — all topics discussed in Defoe's prose. A chapter on religion and allegory presents more detailed readings of *Crusoe* and also explores attempts to read it as personal allegory. A chapter on social and philosophic themes examines the middle station, economic ideas, self-preservation and self-help, and finally and very well, solitude and retirement. Subsequent chapters discuss the literary background, structure and style, and the critical history from the beginnings to the 1970's. In addition to the helpful bibliography, there are six appendices, including extracts from the narratives of Selkirk's island isolation by Woodes Rogers and Richard Steele. The student will find much information on the topics raised by discussion of *Crusoe*.

An admirer of the detailed particularity that, for him, distinguishes Defoe from Bunyan, Rogers naturally presents his contexts in detail. This plenitude is occasionally overwhelming, but Rogers usually saves text from context by bringing his information to bear on the appropriate cruxes in the text in order to test the relevance of scholarship and the cogency of criticism. His discussion of the middle station focusses on the admonitions of Crusoe *père*, of structure on the central footprint episode, of religion on Crusoe's "original sin." In such places he is at his best. Unfailingly tactful, he

judiciously marshals contributions to the debate, testing them against the text and often adding his own stimulating observations on matters of detail, as he does in his discussion of Defoe's style. He acknowledges the important contributions of Ian Watt and later economic interpreters, but modifies them in the light of the seminal religious interpretations by G. A. Starr and J. Paul Hunter, which appeared in the mid-sixties and supplied a generic context able to do fuller justice to all the features of the text than purely secular readings. He not only finds Starr and Hunter congenial, but adds observations on detail to the shift in interpretation they represent. When he summarizes the criticism of the episode in which Crusoe unexpectedly finds money on the ship he has ransacked so often, for example, Rogers analyzes the rhythm of the whole episode to suggest that Crusoe's famous apostrophe on the uselessness of his find is actually an example of his resistance to providential aid. Everywhere, he opposes the text of *Robinson Crusoe* to the myth of Robinson Crusoe.

Rogers celebrates *Robinson Crusoe*'s popularity, joyfully listing imitations and adaptations from Defoe's contemporaries to Muriel Spark in his first chapter and reiterating the theme in his final paragraph. Even dearer to him, however, is the steady attempt of scholarship and criticism to understand a unique novel and its elusive author in *historical context*. That is why he constantly opposes fact and detail to glib generalization. That is why he opposes the fact of Addison's gentlemanly praise of the Exchange to Isaac Kramnick's too-neat opposition between a middle-class Whig Defoe and an aristocratic Tory Scriblerus Club or stresses the fact of Defoe's socially and regionally extensive acquaintance and, presumably, readership. He clearly finds the twentieth-century's mythologist of a "rising" middle class as irksome as the Scriblerians' Grub-Street hack. His final chapter on *Crusoe*'s critical history is thus a genuine conclusion and not merely an afterthought. His favourite book from the seventies is E. Zimmerman's *Defoe and the Novel* which, although Rogers does not stress the point, views Defoe from a vantage point that usually looks out only on Dryden, Pope, and Swift. More optimistic than in the introduction to his *Defoe: The Critical Heritage* (1972), Rogers concludes by heralding the impact on future criticism of the collected edition now — at last — in preparation. Pat Rogers calls Defoe a Grub Street writer of genius, and he happily chronicles criticism's growing emphasis on the second term rather than the first.

A few sloppy errors should be corrected. The first page of Chapter 1 tells us that "Defoe had been writing for thirty of his sixty-nine years . . . in 1719": born in 1660, he was fifty-nine, in his sixtieth year. Hacke's *Collection of Original Voyages* would not be in

the list it is in on p. 25 if it had appeared in 1969, as stated, rather than 1699. The misquotation from Douglas Brooks on p. 115 should be corrected so that pp. 181-82 rather than pp. 81-82 contain the episode at the centre of a 364-page book. Since these errors — there are also a few typographical errors — cast doubt on the many dates and references in the book, it should be proofread by someone not subject to these spasms of innumeracy. When it is reprinted, as it surely will be, this helpful book should be as accurate as its scholarship demands.

DAVID OAKLEAF

Roy. R. Male. *Enter, Mysterious Stranger: American Cloistral Fiction*. Norman: University of Oklahoma Press, 1979. pp. xv, 128. $9.95.

Roy Male has a complex ambition in this slim volume. In a brief preface, he recounts a personal experience at an academic conference which attuned him, as if he might become an author of a good story, to an awareness of a form of fiction that could express his experience. In the first four chapters, he examines existent fiction which suggests treatment of similar experiences, and typifies the category by the term "cloistral." Finally, in the remaining chapter, he drops this generic approach and utilizes his "discovery" to suggest how any reader engages himself with a text in a manner which is "cloistral," and by noting this relationship, Male concludes that a reader does contribute to the meaning to which the reader, in turn, responds. Seen in its totality, Male's study attempts to reconstruct the situation of experience-authorship-reading in slightly more than one hundred pages. Knowing persons will recognize this tri-partite division as a common strategy of many structuralist and post-structuralist critics, but unlike them, Male strives foremostly to provide an unassuming, direct application of such views to the situation of the general reader. The purpose is to make readers conscious of their reading without a surfeit of theoretical terminology; but the question is, if the academic specialist will have many reservations about this study, will the more general reader be prepared for Male's sophisticated strategy?

In the first four chapters, there is a somewhat chilling tone as Male strives to clarify his thesis of "cloistral" fiction which is, at first glance, of limited value. Fiction is "cloistral" when its recurrent conventions depict the invasion of town, home, or other settlement by a mysterious stranger who may save or destroy it, depending upon whether an insider, usually the protagonist, can meet the challenge of the stranger's power. The insider-protagonist is shocked

out of his assumptions about life, himself, and the settlement, and becomes curious about the Unknown and the possibility of change, until he perceives that the challenge of the stranger is actually a test of power which does not admit of compromise: one man or the other must win, the community will persist or be undermined. Such a narrative is marked by such major conventions as a fixed, isolated setting, a disruptive entrance of an intruder, the depiction of an insider who outwardly adheres to authority and order but inwardly is susceptible to doubts, and a dramatic test or transaction which affirms or aborts the insider's transformation to a new consciousness.

Male finds his inspiration in Robert Penn Warren's recalling the writing of his story "Blackberry Winter" (in *Understanding Fiction*): "Something has to happen in a story... and the simplest thing ever to happen is to say: Enter, mysterious stranger." But one may be reminded of a structure typical of a western film, particularly of the classics *Shane* and *High Noon* (only the first is given passing mention). The point is, this thesis may seem too simple to be worthy of notice. One may, in addition, fault Male for examining no less than fourteen stories, novels, and plays within the space of a mere seventy-five pages so that he is compelled to stress their plots to make their "cloistral" structures apparent. Indeed, he treats briefly even the prime examples, such as Melville's *The Confidence Man* (seven pages), O'Connor's "The Displaced Person" (twelve), Twain's *The Mysterious Stranger* (four), Porter's "Noon Wine" (twelve), and Kesey's *One Flew Over the Cuckoo's Nest* (thirteen). These five examples amount to forty-four scanty pages, and a reader does not find Male rising sufficiently above the level of paraphrasing, which may, to be sure, materialize a structure but cannot explain it. As far as explanations go, Male speculates briefly that "cloistral" fiction may be important because it is the structure most appropriate for describing the pattern of American life in the way that it portrays the struggle between settlement and change, stasis and motion, which may be typical of American experience.

This is, however, no dead-end speculation. In the last chapter entitled "The Curiously Receptive Reader and the Mysterious Author," Male makes the point that the dynamics of his generic category of "cloistral" fiction are essential factors in the process of reading itself. Just as the conflict of motion and stasis is actually a case of a character's choosing to know or not to know, so too the reader is engaged in clarifying his own view of a story in a way that determines what the story means. In other words, a writer (Robert Penn Warren, for example) knows the structures or conventions of thought which exist between a reader and his culture; as he recreates these structures, he guides the reader's consciousness to a willing curiosity and then portrays threats to the reader's relation

the experience depicted; in short, he uses conventions primarily as equivalents of thought and not as techniques. On closer examination, Male recognizes variations within this general pattern, and cites three major critics. Morris Peckham is cited for his views of how fiction "orientates" men anew to the world, establishing a context between the reader and his culture at each instance of reading; this view permits the "signs" of a text to have apparent mimetic reality as referents to the totality of a culture. The "affective esthetics" of Stanley Fish are used to justify what the New Critics had termed as "the affective fallacy" and its corollary, the "intentional fallacy"; for Male, Fish's commentaries show how a story "means" something apart from its text, when it effects a series of responses within an individual about his own experience. Finally, Male recapitulates the empirical theories of the behaviourist-rhetorician Norman Holland who concluded that reading is actually a process of "identity recreation" quite separate from the text — that is, a reader tries out an image of self in the light of signals or signs which may have quite a different response in other readers. The gradation, one should note, is from a position in which a reader understands an author's involvement within an experience typical to his culture (Peckham), to a position in which an author can create within the reader the emotional equivalents of an inchoate experience that may be otherwise imperfectly known intellectually (Fish), to a position in which each reader responds virtually uniquely to a text and thereby can be said to activate the inherently inert text (Holland). In yet other words, this gradation moves from a Structuralist view, whereby a reader "knows" a story because he knows the constructs of his culture which serve as signals, to a Post-Structuralist perspective, in which what a reader understands is actually a meaningful misreading of a text (since there are "no correct readings") or an hermeneutic interpretation.

Knowing commentators might find fault with Male's simplistic treatment, and his restriction to the narrow base of the pragmatic American tradition of recent years. But there is a redeeming feature, I find, in Male's focus on the place of the general reader in the literary situation. Lip-service is often paid to the reader, but in fact, the reader and his role have long been separated from the sacred literary text. For example, the now-ancient New Critics attacked the romantic, humanistic evaluation of literature because it implied that a reader had to be "cultivated" to understand a text, and not all readers had the required "sensibilities" to be so; and even if the reader was, the scope left for the reader's understanding was merely the moral dicta of his society, at one level, and inarticulate responses breeding impressionistic rhapsodies, at another. We now can grasp that this Humanism was an elitist response that used

literature as a test of social distinctions in the face of a growing democracy, and in response, the New Critical approach enlarged the role of the reader by allowing him to explain the "tensions" of images, symbols, and metaphors so that there was an esthetic goal to which the new reader could attain. But even this approach, in turn, did make the reader prune his responses to conform, more or less, "uniformly and appropriately," to the sacred text. Only more recently have psychological, sociological, and linguistic observers fully understood how a reader continues, despite admonitions, to respond to factors "outside" (i.e., prior to) a text as well as contributing constructs to order terms or signs "inside" the text. What we presently mean by reading gives the reader, unequivocally, a full share of meaning-making and personal responsiveness, as anyone familiar with the writings of Barth, Hawkes, Pynchon, among American authors, will testify; in fact, such authors rely on the reader's willingness to participate in order to create their stories.

If Male does not give the history of these critical changes, it is because his purpose is to popularize usable theories in order to reassure the common reader — the kind who reads books worth reading — of his place in the literary situation. This reassurance is no mean feat, since the generic analysis of "cloistral" fiction in the middle portion will be a test of a general reader's fortitude; it emphasizes the "structure" of a text's conventions with little mention of the reader and the strategy comes clear only in the third section, when the "conventions" which were initially understood as "techniques" to involve a reader to see the narrative "objectively" are finally understood as hinges upon which the reader must structure his own responses. There is a risk that the general reader will not persevere and thus leave the ultimate decision about the study to an academic specialist who will merely shrug at Male's failure to break new critical ground. But this would be disappointing, for the general reader does not easily take guidance from profounder theorists at the same time that he does not feel able to justify his ceaseless responses while reading. The difficulty is a sign of times, perhaps, and one can expect other studies to attempt to bridge the gap.

JOHN STEPHEN MARTIN

Books Received

BEIER, ULLI, *Voices of Independence: New Black Writing from New Guinea.* New York: St. Martin's Press, 1980. pp. xvi, 261. $17.95.

BIRNEY, EARLE, *Spreading Time: Remarks on Canadian Writing and Writers. Book I: 1904-1949.* Montréal: Véhicule Press. pp. xii, 163. $5.95 pb.

CLEMENTS, PATRICIA and JULIET GRINDLE, eds., *The Poetry of Thomas Hardy.* London: Vision Press, 1980. pp. ix, 194. £10.95.

COOPER, GEOFFREY and CHRISTOPHER WORTHAM, eds., *The Summoning of Everyman.* Nedlands, W.A.: University of Western Australia Press, 1980. pp. lvi, 67. $5.50 U.S. pb.

DEVAJEE, VED, *The Nemesis Casket.* Charlottetown: Square Deal Publications, 1980. pp. 315. $7.00 pb.

FAAS, EKBERT, *Ted Hughes: The Unaccommodated Universe.* Santa Barbara: Black Sparrow Press, 1980. pp. 229. $14.00; $7.50 pb.

GIBSON, EVAN K., *C. S. Lewis: Spinner of Tales.* Grand Rapids, Mich.: William B. Eerdmans, 1980. pp. ix, 284. $8.95 pb.

HALL, JEAN, *The Transforming Image: A Study of Shelley's Major Poetry.* Champaign: University of Illinois Press, 1980. pp. 176. $12.95.

HARRIS, MARK, *Saul Bellow: Drumlin Woodchuck.* Athens: University of Georgia Press, 1980. pp. 184. $9.95.

HUNT, GEORGE, *John Updike and the three great secret things: Sex, Religion, and Art.* Grand Rapids, Mich.: William B. Eerdmans, 1980. pp. xii, 232. $13.95.

HUNTER, G. K., *Paradise Lost.* Winchester, Mass.: Allen & Unwin (Unwin Critical Library), 1980. pp. 213. $15.95.

LUDINGTON, TOWNSEND, *John Dos Passos: A Twentieth Century Odyssey.* New York: Dutton, 1980. pp. xxii, 568. $26.95.

MERRETT, ROBERT JAMES, *Daniel Defoe's Moral and Rhetorical Ideas.* Victoria, University of Victoria (English Literary Studies Monograph Series), 1980. pp. 112. $4.25 pb.

STICH, K. P., ed., *The Duncan Campbell Scott Symposium.* Ottawa: University of Ottawa Press, 1979. pp. xiv, 157. $6.00 pb.