Book Reviews

Richard S. Peterson. *Imitation and Praise in the Poems of Ben Jonson.* New Haven and London: Yale University Press, 1981. pp. xxi, 247. $18.50.

L. C. Knights expressed what is perhaps still the standard view of one aspect of Jonson's work when he praised his "steady, penetrating scrutiny of men and affairs" and, certainly, more than any major Jacobean writer, Jonson had indeed, in his own words, "eaten with the Beauties, and the wits" of his time and so should have known "whether their faces were their own or not." Jonson's writing career spans parts of three reigns and so, almost covering the whole of that crucial transition in English culture between the death of Sidney and the Civil War, his writing is conventionally looked to as the clearest expression of a sensibility probing beneath the unpredictability and randomness of his age to find and advocate the eternal principles, patterns and habits of beliefs of his Christian-Classical heritage. Some recent commentators, on his plays especially, have modified this view by showing how Jonson's reverence for the past is rather a belief in tradition at the expense of history and that his works fight a losing battle with the secularization of history that Bacon or Shakespeare or Hobbes were articulating.

Commentators on Jonson's poetry (as distinct from his plays or masques) have usually started with his assertion on the social centrality of the poet — "He which can fain a Commonwealth (which is the poet) can govern it with *Counsels*, strength it with *Lawes*, correct it with Judgements, inform it with *Religion*, and *Morals*," or with his firm assertion of classical principles and the development of what is loosely called a "plain" style. Jonson thus becomes comfortably lodged in our received literary history as a solid citizen, a figure of stylistic and intellectual transition, a reviver and reinforcer of traditional values, classical order, and the public responsibility of the poet.

Richard S. Peterson's new book does nothing to challenge these conventional Elizabethan-to-Jacobean, School-of-Jonson, Rise-of-English-Classicism Schools of conventional literary history. He relates Jonson's poetry to the classical doctrine of initiation, described

as "that process of judicious gathering in, assimilation, and transformation or turning" whereby "a good writer, and by extension a good man, shapes an original and coherent work of art or a virtuous life." He rejects what he describes as the common view of Jonson's classicism as "something bland and predictable . . . verging in content on the obvious," and argues instead that "no English poet of his time . . . shows such a coherent and wholehearted devotion to the principle that intimate acquaintance with the writers of classical tradition provides the base for great and original art." He reads a number of Jonson's odes in the light of his carefully-detailed discussion, and provides us with a closely argued, well-organized account of the Jonsonian contribution to the widespread Renaissance self-consciousness about imitation. Within the carefully chosen parameters of his study, then, Peterson's work can be seen as thorough and useful but gives no indication that there is a revisionist view of Renaissance literary history gathering momentum.

He notes that imitation, "the idea of returning to ancient sources and models" was "almost universally appealing; the great debate was over precisely how this should be done," but in doing so regards the terms of the debate as unproblematic. The key concepts of his study are Jonson's own — coherence, order, imitation. The coherence of Jonson's terms is treated as unproblematic, the transparent relation of words to life regarded as given, and Jonson's seemingly habitual direct form of expression which "makes no bend nor curve nor doubling nor equivocation, but is straight in relation to truth" is also treated quite uncritically. Without even wandering near the lip of the deconstructive abyss, Peterson might surely have considered how a major crisis in Renaissance literary theory had to do with the ways of describing the relations between a text and its source or model and how much command an author has over his writing. To what extent do the poet's words bear others' signatures? How self-contained is poetic discourse? To what extent, as Derrida puts it, does a writer write "*in* a language and *in* a logic whose proper system laws and life his discourse by definition cannot dominate"? Such issues are never raised. Peterson quite uncritically cites Jonson's use of the traditional digestive and opian metaphors without seeming aware of the contradictions and unease with which Renaissance writers, including Jonson himself, used them and, in particular, that two inherently conflicting readings are brought together only to undermine each other and are held together, finally, only by ideology. Jonson tends to use the digestive metaphors to stress resemblance rather than difference, yet the same metaphors were used in totally discordant descriptions by say, Petrarch or Erasmus. As Jacqueline Miller has recently argued, Jonson's discussion continually subverts his own stance and so provides a curious

ambivalence on the relationship between model and copy. In general, Peterson's study is weakened by its unproblematic stance before such issues and indeed by a strange avoidance of any sense of the demands of contemporary critical questions.

If its admirably painstaking analysis is vitiated by an unproblematic attitude to language, even of Jonson's own language, Peterson's book is also puzzlingly untouched by the recent developments in the analysis of the Jonsonian text as cultural product. Despite his insistence on setting Jonson in a "tradition," he ignores how that tradition is a deliberately selective process from history, a reification of the ideology of the Jacobean court, which in practice is full of historical contradictions and unresolved conflicts which Jonson's text attempts to repress. Such an omission is all the more serious given Jonson's explicit attempt to create, in Sir Henry Wotton's words, "ART" as "a piece of *State*," where the structures and assumptions of his work — explicitly in the epideictic works Peterson chooses — are subservient to an intense repression of language by the ideological apparatus of the Jacobean state.

Peterson's readings of Jonson, then, however painstaking and valuable, are finally unsatisfying. Renaissance studies generally have been slower than most to respond to the rapid changes in literary studies and Peterson's avoidance of the critical (especially linguistic) questions now being asked by readers of Renaissance texts — by Jonathan Goldberg on Spenser, by the essayists in the recent *Studies in the Literary Imagination* collection on Sidney, by Stephen Orgel or Steven Greenblatt on Elizabethan poetry and culture, for instance. Of course, he is not alone. With few exceptions Renaissance scholarship has remained stubbornly fixated on the old debate between New Criticism and Old Historicism, and has generally avoided the theoretical and methodological problems raised by contemporary theories of textuality, authorship, reading and history. In short, painstaking and thorough as Peterson's study is, it has a disappointingly retrospective aura to it. As A. C. Hamilton remarked recently, it is high time readers of Renaissance texts started reading with the eyes of the 1980's, not the 1950's. Peterson's book suggests his remark is notably applicable to Jonsonian studies.

Wilfred Laurier University GARY F. WALLER

G. B. Tennyson. *Victorian Devotional Poetry: The Tractarian Mode*. Cambridge, Mass.: Harvard University Press, 1981. pp. xiv, 268. $17.50.

This is a good book on an unpromising subject. Even G. B. Tennyson concedes that the Tractarians did not produce "any single work

of great poetry or even a single great short poem" (p. 187). Indeed, none of them even approaches George Herbert in quality of achievement. The justification, then, for his study of Tractarian devotional verse and its aesthetic principles is that they

> constitute a concurrent tradition in the age alongside the better-known social and psychological ones, a tradition that goes far toward clarifying what the Victorian experience was. (p. 2)

Furthermore, such a study provides essential background for two of the finest Victorian poets, Christina Rossetti and Gerard Manley Hopkins.

After distinguishing devotional from sacred and religious poetry, Tennyson traces the development of Tractarian poetics in his long second chapter, showing how, out of Wordsworth's practice and Coleridge's prose, Romanticism emerged in a new key in the Tractarian conviction that poetry is a mode of religious experience. By 1814 John Keble had begun to formulate the new poetic and was thus a Tractarian two decades before the word was coined, though his forty lectures, *Praelectiones Academicae,* delivered in 1831-41 while he was Professor of Poetry in Oxford, provide the main statement of the new principles. Tennyson notes that these lectures began two years before Keble preached the Assize Sermon on National Apostacy which for Newman and others marked the commencement of the Oxford Movement, and that even prior to that, in 1827, Keble had published *The Christian Year.* Moreover, Tennyson reminds us that many of Newman's poems in the *Lyra Apostolica* were composed and even published before any of the Oxford Tracts appeared. And so he is led to his novel conclusion which emphasizes the importance of the aesthetic element in Tractarianism that the "literary expression of the Movement, and the poetry in particular, is as much cause and symptom as it is result of the Movement" (p. 8).

To the Tractarians all that is genuinely religious is poetical, is aesthetic, even the Church, its architecture, its liturgy, its beliefs. Poetry is prayer, the utterance of man's deepest feelings. For Keble, the chief theoretician, poetry, as he himself put it, involved "the expression of an overflowing mind, relieving itself, more or less indirectly and reservedly, of the thoughts and passions which most oppress it" (p. 55), and elsewhere he speaks of the poet's overpowering emotion "the direct indulgence whereof is somehow repressed" (p. 50). At this point Tennyson rightly rejects the Freudian reductionism of such critics as M. H. Abrams and Alba Warren: "Terms like 'repression' and 'neurosis' . . . are subversive of what Keble was trying to convey, although they may convey the modern critic's attitude to Tractarian theory" (p. 60), for the thoughts and

passions which Keble described as oppressing the mind were not sexual but religious, the intense yearning of the soul for God.

Two concepts, both of them discernible in Keble's definition of poetry, formed the basis of Tractarian poetics: Reserve and Analogy. Reserve, connected fundamentally with the theological doctrine of Economy, meant to Keble a reverent humility and prayerful reticence; to Newman suppression, "a holding back against the tide of almost irrepressible emotion, letting out only a portion of the passion that lies beneath"; to Isaac Williams renunciation, constraint, and indirection. Analogy, deeply involved with Reserve and conceived partly in terms of the thought of Bishop Butler, implied a mystical conception of reality and a sacramental view of nature. At this point Tennyson urges twentieth-century scholars to recollect "how spiritually charged nature was to even the secular mind" in that age (p. 68). Later he suggests that one cause of the difference between the Victorian and the Romantic view of nature was that in Tractarian verse even nature is touched with sin (p. 99).

The three chapters on the poetry of Keble, Newman, and Williams make no claim to greatness for their verse, though the first two writers were immensely popular. Keble's *Christian Year* in the ninety years after 1827 sold half a million copies in two hundred editions, many of them editions made to look like missals or breviaries. The *Lyra Apostolica*, mostly the work of Newman, inspired scores of imitations after its publication in 1836. (Tennyson discusses the facts connected with these volumes in three informative appendixes.) And just as the now neglected verse of Isaac Williams is an overlooked episode in the Gothic revival, and just as Newman's poetry brought the urgency and intensity back into religious verse which too many critics attribute exclusively to later Victorian poets, so Keble's *Christian Year*, patterned far more closely on the book of Common Prayer than even George Wither's *Hymns and Songs of the Church*, has not hitherto been sufficiently credited with providing "the dominant organizational pattern of all English language hymnals, from the mid-nineteenth century to our own day" (p. 223), nor has it been seen sufficiently that *The Christian Year* in heightening and disciplining devotion "has had wider repercussions in the actual religious life of the Christian [Anglican?] community than even the far more celebrated and studied influence of Newman" (p. 223). The year after his conversion Newman himself declared of Keble: "He did for the Church of England what none but a poet could do: he made it poetical" (p. 196).

In his "Postlude" chapter Tennyson briefly discusses the Tractarian "epigones": R. S. Hawker, R. C. Trench, F. W. Faber, Edward Casswall (almost totally unknown today), and John Mason Neale, the great hymnodist. But it is in his "Postscript" that Tenny-

son comes to the only two great poets in the tradition he has been tracing: Christina Rossetti, "the true inheritor of the Tractarian devotional mode in poetry" (p. 198), and Gerard Manley Hopkins, Tractarian in background and in poetic characteristics. If Christina Rossetti has some poems — her love poems and those for children, for instance — which are not Tractarian, she has many which are, sixty-eight on the feasts and fasts of the Church year being strictly organized according to the Book of Common Prayer. If Hopkins does not write poems on the liturgical year, his intense Incarnationalism and his sacramental view of nature make him essentially Tractarian. Indeed, "Hopkins' attitude towards nature and analogy seems to be Tractarianism reborn, forged anew in a Heraclitean fire" (p. 208).

Tennyson's book lacks a bibliography; the wide scholarship he commands must be extracted from his copious notes. Here it becomes apparent that much of what he says of Keble's theory and practice was anticipated by Brian Martin's study in 1976, just as he admits that Raymond Chapman had earlier made out the case for seeing Christina Rossetti as a product of the Oxford Movement, and Allison Sulloway had established Hopkins as a Tractarian. We may question, however, one or two of Tennyson's facts and judgements. Surely Tractarian poetics were not as full-scale as he says (p. 10), for even Tennyson concedes that the Tractarians in spite of a "surprising metrical and stanzaic variety" in their practice were in their theory indifferent or even hostile to technique (pp. 42, 104). And it is not true that the "Victorians were unanimous in considering *The Christian Year* a work of major importance" (p. 229), for the *Spectator* in 1866 took a very different view (see *Spectator*, pp. 371, 378, and 405-06). But these are minor points. Tennyson has produced the definitive study of the Tractarian mode of poetry, is genuinely original about the role of aesthetics in the Oxford Movement and the revival of the Church, and is truly informative on a dimension of Victorian experience that is for many twentieth-century scholars an unfamiliar world. The heathens of today too often forget that the Victorians were a baptized generation.

ROBERT H. TENER

Robert James Merrett. *Daniel Defoe's Moral and Rhetorical Ideas.* ELS Monograph Series No. 19. Victoria: English Literary Studies, University of Victoria, 1980. pp. 112. $4.25 pb.

It is a truth universally acknowledged that Defoe turned novelist in his sixtieth year by what Ian Watt once called a geriatric miracle. The miracle converted to fiction a prolific writer on an awesome variety of subjects, of course, but few of those writings have enjoyed

the sustained audience the novels have. Modern studies of the continuities between Defoe's other writings and his novels have, however, grounded Defoe criticism more surely in Defoe's intellectual and political context than earlier, more impressionistic, assessments. Acknowledging Peter Earle and, especially, M. E. Novak's *Defoe and the Nature of Man*, Professor Merrett too addresses the polemical and didactic Defoe. He argues that Defoe, although not a systematic thinker, is "a more deliberate thinker and a more calculatedly provocative teacher than is perhaps usually conceded." He rigorously excludes other contexts, however, except where they bear on his moral concern: "It is the contention of this study that Defoe exerted himself in the expression of his moral ideas and that he possessed a precise sense of his role as an exponent of these ideas." Although confining his comments on the major novels to incidental observations on *Robinson Crusoe* and *Moll Flanders*, Merrett recognizes their appeal and writes to supply "a context for the appreciation of the part which narrative contraries and dialectic play in his fiction."

Defining Defoe's "religious sense" as that of an intelligent but undogmatic Protestant Dissent that determined what he assimilated or rejected from writers as diverse as Bacon, Browne, Hobbes, and Toland, Merrett explores the intricate relationship between natural and divine law in Defoe and argues that his passionate commitment to the principles of the Revolution of 1688 expresses his religious understanding of the basis of society. Turning to language and narrative, Merrett then argues that Defoe's various references to Rochester demonstrate his consistent subordination of aesthetic to moral judgement and that the criticisms of Milton in *The History of the Devil* constitute a critique of the way in which the autonomy Milton allows to narrative forces him to take liberties with scriptural truth. Merrett finally argues from Defoe's criminal and pirate biographies and from his fictional military biographies that Defoe himself consistently subordinates narrative to moral theme.

Merrett finds his model in Defoe's analogy between religion and language, which serves as the epigraph to his chapter on language. Defoe there regards sense in language as unalterable and superior to other standards of judgement, like religious creed, while words in language vary according to local circumstance and so, like religious ceremonies, are subject to higher authorities. In both areas, the authority of the lower level is ambivalent because contingent on agreement with the higher. So words can express sense but can also distort or conceal it, as wrong ceremonies can distort religious creed. Merrett argues that Defoe inhabits the higher realm of religious sense but appeals rhetorically to lower realms to persuade readers who would reject overt moral appeal. Since natural law, for example, can either express the divine law that created it or express

instead man's fallen nature, local appeals to it inevitably result in contradictions. These contradictions, however, are "contraries" that exist in a "tension" that forces the reader to recognize the limitations of all authority but that of religious sense. When Defoe asserts in Crusoe's *Serious Reflections*, for example, both that necessity leads to sin because not even grace can resist it and that successful resistance of sin under the pressure of necessity is a sign of grace, Merrett shrewdly observes that the first statement addresses the reader's complacent willingness to condemn the sins of the less fortunate while the latter addresses his equally complacent willingness to rationalize his own crimes. Since each statement serves a moral purpose and providence determines the victory in each case, Merrett argues, Defoe thus "makes the religious purposes of his consideration of natural law inescapably clear" (p. 44). This model informs Merrett's argument: contradictions on the level of argument, language, or narrative serve local rhetorical ends while demonstrating their deliberate subordination by Defoe to religious sense.

This argument is often subtle and sharply observed, always well informed. Professor Merrett is refreshingly alert to Defoe's often self-dramatizing narrative stances and to the verbal precision of the many passages he analyzes in detail. My outline of his scheme does no justice to the considerable moral and intellectual integrity of his study: his very style — often precisely abstract although occasionally vaguely so — testifies to his ability to view his protean subject from his own stable realm of moral and literary judgement. Free from the glibness that saw in Defoe only the superficial religiosity of religion turned capitalism, modern criticism has stressed the generic and rhetorical continuity of Defoe's fiction with seventeenth-century religious writing. Merrett's insistence on moral continuity is therefore welcome. His conclusion, however, seems to deny the distinction between the didactic works and the novels that so many readers have found:

> Both his application of distant temporal and spatial settings and his dialectical method of characterization testify to his desire to confront the reader with problems which he thought were vitally current and to exemplify moral ideas about society. Because he founded plot so consistently on the tension between actualities and possibilities, he can be seen to subordinate character to theme and to wish to prevent people from reading his narratives as if they are merely fictitious. Indeed, by depriving the reader of a stable fictional illusion, Defoe expected his narrative flexibility and variability to make his didacticism more efficient. The implicit calculating presence of Defoe in most of his narratives makes it difficult to accept that there is a problematic relation between the artist and the moralist in his actual writing. (p. 105)

Here I wish this study longer. Merrett does not address the major

fiction and the argument of *Defoe's Moral and Rhetorical Ideas* is not automatically transferable as a whole to the less specifically didactic works. Not only do the novels grow out of the tradition of spiritual autobiography, but their language suggests Defoe's active interest in the ambiguities of personal experience. Although Merrett is a very perceptive reader of passages of *Robinson Crusoe*, the novel closest to religious tradition, he stops short of explicating the "various social themes" for which Defoe is said to exploit the verbal inconsistencies of *Moll Flanders*. Defoe may present inconsistent characters to judge them, but readers have found characters and narratives more often than they have found efficient didacticism. Defoe's narrative forms demand a thorough awareness of contemporary genres, and his narrators seem to most readers part of the increasing interest in the self so characteristic of much early eighteenth-century writing. Such readers will welcome Professor Merrett's demonstration that Defoe's moral themes cannot be ignored or dismissed as confused and shallow, but they will not be so easily convinced that narrative and character are totally the creatures of the moral themes of the didactic writing. They will argue that the novels demand — and perhaps display in their author — a dynamic model that includes accommodation of the self to new ideas and experiences as well as assimilation of material to a stable religious sense. Professor Merrett's monograph enriches our awareness of Defoe's narrative sophistication and moral consistency, but, as it should, it continues rather than concludes debate.

DAVID OAKLEAF

Elspeth Cameron. *Hugh MacLennan: A Writer's Life*. Toronto: University of Toronto Press, 1981. pp. xv, 421. $24.95.

By its nature, literary biography is both parasitic and organic: though it owes its genesis and nourishment to a particular individual, it can also, through the process of selection and organization of factual information, nourish and transform that individual into a vital being who assumes an increasing complexity and significance. Not that this process involves falsification or deliberate distortion; what it does assume are a readiness to understand the factors that work upon the individual in his simultaneous development as social being and creative artist, and an ability to judge the resulting art in light of the world that has shaped it.

As a literary form, biography is perhaps not as comfortable or flexible to work with as the purer forms of literary criticism, for the biographer does not have quite the latitude that a critic has. The latter is ultimately answerable only to other critics, while the biog-

rapher always owes primary allegiance to the individual whose life is being examined, an obligation which is particularly important if, as in this present case, the individual is still alive. But for the general reader, biographical criticism offers a particular and immediate kind of reward: rendering visible and comprehensible the organic connection between the artist, his creative process and his finished art, with relatively little need to grope about in the bleaker worlds of impersonal abstraction and theorizing.

In her excellent study of the life and art of Hugh MacLennan, Elspeth Cameron demonstrates an intelligent awareness of these conditions and possibilities, and in her rich amalgam of fact and interpretation, she produces what is undoubtedly one of the most useful literary biographies to appear on the Canadian scene for a long time. Her obvious and warm sympathy for her subject does not blind her to MacLennan's shortcomings as a writer, but her evaluation of his career has the effect of transforming positively a body of fiction that, her evidence suggests, has generally been misread over the years. Biography cannot of course make a poor writer a good one, but that is not the issue here; what it can do, and does do in this case, is to explain the artistic processes that in retrospect seem inevitable for a particular individual at a particular time, and in so doing provide the opportunity for the reader to reassess the fiction in question.

In examining MacLennan's early life in Cape Breton and Halifax, Cameron shows how he was shaped both by his father's stern Presbyterian morality and by his mother's warm and romantic vitality, and suggests the inevitability of the kind of moral vision that he ultimately reflected in his fiction. But it is not an easy or comfortable vision; though his characterizations and moral situations are invariably informed by a deep-rooted Puritanism, there is always a sensitive artist figure trying to break out, though MacLennan was not always successful in resolving these tensions in a satisfactory fashion. His father's influence was on the surface the dominant one, but ironically, his mother's romantic nature ultimately won out: it was as a writer that MacLennan was to earn a living, not as the classical scholar his father insisted he become. Not that the younger MacLennan was a failure in this pursuit: his classical studies at Dalhousie, Oxford and Princeton gained him considerable distinction, including a Rhodes Scholarship (upon the notification of which, his father said: "Go and shovel the walk, Hugh; it badly needs it.").

But Cameron emphasizes, too, the role that history played in MacLennan's eventual career. His Oxford and Princeton degrees in Classics hardly equipped him for coping with the depression of the 1930's, especially since he found to his increasing bitterness that the few teaching positions available in his discipline in Canada were

invariably offered to Englishmen. He thus turned increasingly to his interest in writing, indulged in haphazardly at Oxford, but which culminated during the ensuing decade in two unpublished novels, *So All Their Praises* and *A Man Should Rejoice*. Cameron's summaries and assessments of these two works suggest perhaps that economic conditions, as much as artistic flaws, caused them to go unpublished; at any rate, as with some of Grove's unpublished novels, their publication even at this late date would be of considerable interest and advantage to scholars of Canadian fiction.

In a very real sense, the decade of the 1930's was a crucial and positive one for MacLennan, in spite of the fact that he was reduced to teaching at the colonially-oriented Lower Canada College in Montreal. The completion of his formal education, his marriage to Dorothy Duncan, his leftward shift in politics, his moving to Montreal — all these events signalled his own coming of age and the fading of his father's influence (though in a curious, delayed obeisance to his father's values he continued to write letters to him for some seven months after his death in 1939). Artistically, too, the end of the decade marked his maturity, for urged by Dorothy Duncan to write of the Canadian scene, he launched forth on what was to be his first published novel, *Barometer Rising*, which appeared in 1941.

The first four chapters of Elspeth Cameron's book constitute crucial background to the evaluations she makes of his seven novels in the ensuing chapters, and all of these, except (for me) *The Precipice*, gain immeasurably because of her explanations and observations. Many readers, and I include myself here, have been niggling critics of MacLennan's novels over the years, and while Cameron has perhaps not erased all the quibbles, she has invested MacLennan convincingly with a stature that not many have accorded him. There is always a biographical danger that she does not wholly avoid — that of ascribing an inordinate importance to her own subject, relegating other novelists into insignificance. Thus, when she states that the publication of *Barometer Rising* "filled, at least temporarily, the vacuum in Canadian fiction," the reader might wonder what she thinks of MacLennan's already prolific contemporaries like Callaghan and Grove.

But, on the whole, her summation of MacLennan as a writer is both sound and challenging, one which is fully supported by the evidence she has brought to bear upon his career:

> Each and every novel has been an experiment for MacLennan. The ordinary round of activities in his daily life belie an extraordinary mind ranging further and further afield, intensely engaged in a world of its own making. In his continuing exploration into a world of words where he is free to create his own reality, he is a born artist.

These are courageous words to express in a world where the realist in fiction is frequently chided or ignored; neither aesthetically nor formally (except in his recent *Voices in Time*) has MacLennan ever strayed far from that mode. But for every successful novelist, each novel must be an experiment, and in that sense, Cameron pays MacLennan high tribute. Her biography is not only scholarly and eminently readable, it is timely: now that Canadian fiction has strongly established itself both nationally and internationally, intelligent criticism of our writers becomes urgent. Cameron's is not the first biography of a major writer to appear but it sets a standard that augurs well for the future of Canadian criticism.

HALLVARD DAHLIE

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HUNTLEY, FRANK LIVINGSTONE, *Essays in Persuasion: On Seventeenth-Century English Literature.* Chicago: U. of Chicago Press (Chicago Originals), 1981. pp. xii, 162. Unpriced pb.

KEITH, W. J., ed., *A Voice in the Land: Essays By and About Rudy Wiebe.* Edmonton: Newest, 1981. pp. 254. $16.95; $8.95 pb.

KEITH, W. J., Epic Fiction: *The Art of Rudy Wiebe.* Edmonton: U. of Alberta Press, 1981. pp. xii, 158. $10.00.

KRUSE, HORST, *Mark Twain and "Life on the Mississippi."* Amherst: U. of Massachusetts Press, 1982. pp. xx, 184. $17.50.

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PARINI, JAY, *Theodore Roethke: An American Romantic.* Amherst: U. of Massachusetts Press, 1979. pp. xii, 208. $12.50.

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