

and there are textual problems, only a few of which have been discussed in the important work of Bruce Harkness. The value of Conrad's achievement has obviously received its belated recognition. Now that the preliminary work has been done, we need fewer appreciations and more exacting attempts to explore new areas of his art.

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CURRENT BOOKS

Two new works have been added to the burgeoning shelves of Dickensiana. J. B. Priestley's *Charles Dickens: A Pictorial Biography* (Viking: \$6.50), gracefully written and attractively embellished (with 132 excellent illustrations), contains some interesting personal comment, but it is not, except pictorially, a significant contribution. At the opposite end of the scale in eye appeal is the mimeotyped pamphlet put out by the University of Leicester Department of Adult Education (Vaughan College Papers No. 7: 2s. 6d.), *Dickens and Adult Education*, by P. A. W. Collins. For all its modest dress, this pamphlet helps to illuminate the persistent confusion about Dickens' position on social questions—in this case, education for the working-man. Collins' findings reinforce those of Monroe Engel and others, that Dickens was always less radical in his novels than in his speeches and journalistic writings, though even in the latter he was rarely unambiguous. Collins' judgments, informed but undogmatic, justify expectations that his forthcoming full-length study of Dickens and the schooling of children will be worth watching for.

Mark Twain's injunction against studying the motive, moral, and plot of *Huck Finn* does not extend, apparently, to its humor. Consequently, there have been several attempts in recent years to examine its sources and to identify its particular quality. In *Mark Twain's Humor: The Image of a World* (Southern Methodist University: \$4.50) Pascal Covici, Jr. follows earlier leads into the oral traditions of the Southwest and the western frontier. He finds, of course, that the upgrading of these materials provides only a partial explanation of Mark Twain's success. Covici describes Mark Twain's major work, showing how humor, at first an end in itself, became finally only an adjunct to a serious examination

of the nature of man. A major section of this generally satisfactory book is given over to a study of Mark Twain's use of hoax for humorous effect and to new readings of "The Man Who Corrupted Hadleyburg" and *The Mysterious Stranger*.

Students of fiction are always interested in the historian's synthesis of the diverse elements in the social scene which the novelist has portrayed. Thus, there is much to interest us in G. Kitson Clark's *The Making of Victorian England* (Harvard: \$5.50), an expansion of the author's Ford Lectures at Oxford in 1960. There is no attempt to rewrite Halévy or G. M. Young's symposium. Rather, Clark has wisely chosen to probe here and there, to question some basic assumptions, and to suggest some new lines of inquiry in connection with population, industry, religion, and the changing social order (particularly the gentry). The result is an unpretentious and undogmatic book, but one that sends shafts of light into dark corners.

By an odd coincidence two collections of Butler letters have appeared this quarter. *The Correspondence of Samuel Butler with His Sister May* (University of California: \$6.50), edited by Daniel F. Howard, shows Butler as independent but not quite the bruising iconoclast pictured by those tempted to see a one-to-one relationship between Butler and Ernest Pontifex. *The Family Letters of Samuel Butler* (Stanford: \$6.50), edited by Arnold Silver, similarly discourages any easy identification of writer and protagonist. It also offers a fuller view than we have had of Canon Butler, who, while no exemplar of wise parenthood, turns out to have been no dragon of repressive conformity. The simultaneous publication of these volumes, by the way, makes one question again the wisdom of permitting great collections to be raided of their best materials, thereby virtually eliminating the possibility of a complete edition.

It is pleasant to see a revival of interest in the work of that gifted technician Sarah Orne Jewett. In *The World of Dunnet Landing* (University of Nebraska: \$1.75) David Bonnell Green has reprinted *The Country of the Pointed Firs* and four other sketches. To these are added five critical essays by Martha Hale Shackford, Mary Ellen Chase, Hyatt A. Waggoner, Warner Berthoff, and the editor. At the same time we have Richard Cary's *Sarah Orne Jewett* in Twayne's United States Authors Series (\$3.50). Cary is probably our most knowledgeable and accomplished Jewett scholar, and he handles his subject with incisive skill and rare understanding.

Like James, Howells was a skillful writer of *nouvelles*. But while the brilliance of James's work in this form has been long recognized, Howells's achievement is rarely noted. Now, however, Edwin H. Cady has edited *The Shadow of a Dream and an Imperative Duty* (Twayne's United States Classics Series: \$4.00), two sketches notable for psychological realism. Readers acquainted only with the more conventional and more familiar Howells titles will be surprised at the modernity of these stories. Simultaneously, in the Twayne Authors Series, there is published an authoritative study of Howells by Clark and Rudolf Kirk (\$3.50), whose collaborative critical and editorial work on this novelist is well known.

Another complementary pair of books is James E. Miller, Jr.'s *A Reader's Guide to Herman Melville* (Farrar, Straus and Cudahy: \$4.95) and A. R. Humphrey's *Herman Melville* (Grove: 95¢). Part of Miller's full-length interpretative reading will be familiar to readers of *NCF*, where the chapter on *Redburn* and *White-Jacket* originally appeared. This sensitive critic is always worth attention, for his perceptive commentary is both lucid and illuminating. Humphrey's briefer treatment is a modest and useful introduction to Melville for those who are meeting the man and the novels for the first time.

Potpourri: It is good to have a compact one-volume edition of the autobiographical *Life of Thomas Hardy* (St. Martin's Press: \$7.00), though the work is still published as by Florence Emily Hardy rather than, as is now well known, by Hardy himself. . . . Recent reprints of interest include Cooper's *Satanstoe* (Nebraska: \$1.95), the first of the Littlepage trilogy and one of the best of the novels outside the familiar Leatherstocking group, edited by Robert L. Hough; and Edgar Watson Howe's *The Story of a Country Town* (Twayne: \$4.75), edited by Sylvia E. Bowman. Since the latter was issued only last year by the Belknap Press in the John Harvard Library series, one wonders how such duplication of effort can possibly be justified, either critically or economically. . . . William E. Morris and Clifford A. Nault, Jr. have edited *Portraits of an Artist* (Odyssey: \$1.95), a casebook on Joyce's novel which offers not only interpretative essays but relevant biography, esthetic theory, and other useful material. . . . James Woodress's valuable *Dissertations in American Literature* has appeared in a second edition (Duke: \$3.50) with supplementary material covering 1955 to date.

Potpourri: *Dickens Criticism: A Symposium*, with George Ford, Edgar Johnson, J. Hillis Miller, Sylvère Monod, and Noel C. Peyrouton, is promised in late December from the Charles Dickens Reference Center (\$2.50), Lesley College, Cambridge, Mass. . . . It is good to have available again Mudge and Sears's *A Thackerary Dictionary* (Humanities Press: \$7.50), first published a half century ago, still indispensable, and long out of print. . . . Another unexpected reprint is C. Hartley Grattan's *The Three Jameses* (New York University Press: \$6.00), with an introduction by Oscar Cargill, who asserts that this 1932 study "for what it does, has not been replaced for any one of its subjects". . . . Two recent Joyce items are Richard M. Kain's *Dublin in the Age of William Butler Yeats and James Joyce* (University of Oklahoma Press: \$2.75), which attempts to relate the Irish Revival to earlier cultures; and *A James Joyce Miscellany*, third series, edited by Marvin Magalaner (Southern Illinois University Press: \$6.50), which consists of a fragment of an unpublished story and a sheaf of critical essays, some new and some reprinted. . . . The admirers of William Gilmore Simms continue to reprint his lesser known works. The latest is *Views and Reviews in American Literature, History and Fiction*, edited with an introduction by C. Hugh Holman (John Harvard Library: \$5.00). The most interesting essay in this volume is a long and perceptive assessment of the novels of Cooper which Simms published in 1842. . . . Which reminds us that there are competing critical studies of Cooper available: Donald A. Ringe's volume for Twayne's United States Author Series (\$3.50), and Warren S. Walker's *James Fenimore Cooper: An Introduction and Interpretation* in the American Authors and Critics Series (Barnes & Noble: \$2.95, paper \$1.25). In the latter series we note among recent titles George Hochfield's *Henry Adams*.