

careful analyses of the tragedies should be found useful by examination candidates. Of course that is not all. Dr. Charlton is highly erudite, and has to his credit a number of authoritative publications on Latin, French, and Italian literature. His wide knowledge of other literatures enables him to enrich his interpretation with interesting comparisons and references that are entirely his own.

His analyses deal essentially with the meaning and message of the tragedies, praise of Shakespeare as a poet consists of generalities, and the technique of dramatic construction does not specially interest him. In his own words: "Our main interest has been to observe the particular manner in which the tragic action propels itself to its tragic ending, assuring itself of its own inevitability."

There is so much room for diversities of opinion about Shakespeare that in reading a book of this kind one often feels doubtful or wants to disagree. Dr. Charlton does not think much of *Romeo and Juliet*, except as beautiful poetry: he can't see any inevitability; Freytag, whose analyses are highly praised by Margoliouth in his edition of the *Poetics*, chooses *Romeo and Juliet* to show how in an Italian story where everything is fortuitous Shakespeare can make an intelligent observer say to himself: "Yes, thus and not otherwise it had to be." And then Hamlet: to Dr. Charlton one of the great tragedies, in which the data lead inexorably to the conclusion; to the inimitable Professor Joad, unsurpassed poetry, but it bores him, in fact, he thinks it silly. *Quot homines tot sententiae*.

—G.W.Z.

#### WITH THE INDIAN DIVISION

REPORT MY SIGNALS. By Anthony Brett-James. Harrap.

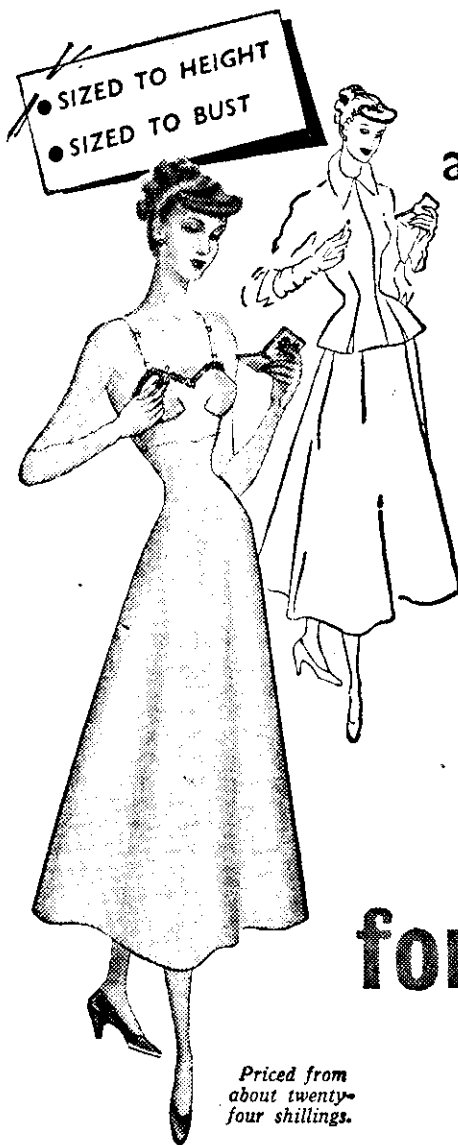
IGNORING the advice given him on first joining the army, never to volunteer for anything, the author of this book promptly volunteered to serve with the Indian Army, and was posted to the

(continued on next page)

#### ZB Book Session



ALLEN CURNOW, of Christchurch, who will chair the ZB book review session at 9.15 p.m. on February 27



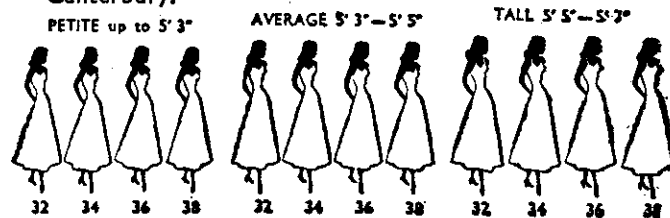
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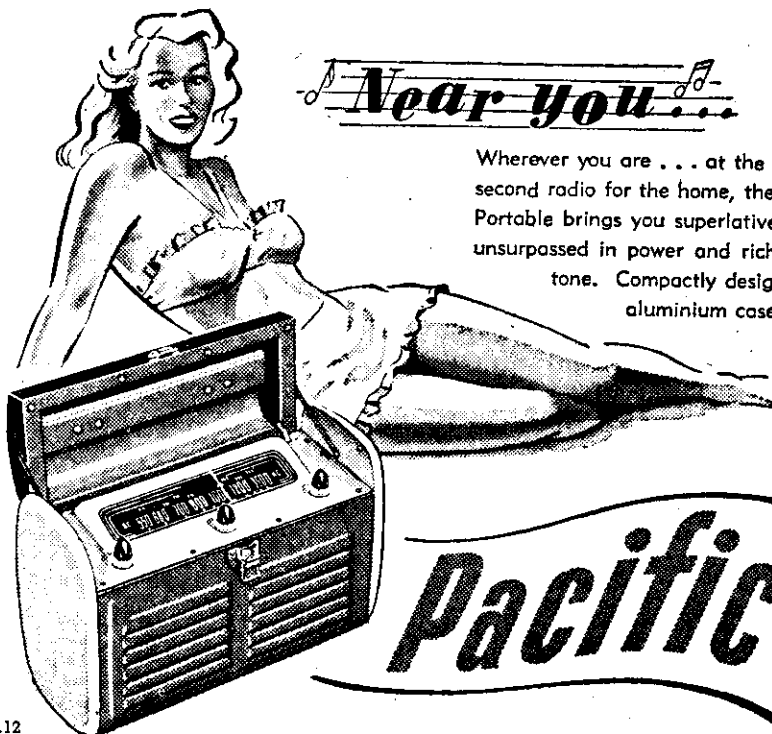
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