

but only to the Pope. The local Eastern Christians preferred the protection of Orthodox Byzantium, but the Latin (Crusading) Christians felt little brotherly love for the Byzantine Christians. As soon as the forces of Islam composed their differences the principalities of Outremer were doomed.

And it would seem that, on balance, the common people of the East preferred it that way. Says Runciman: "The Jews, with good reason, preferred the rule of the Arabs, who always treated them honestly and kindly. . . . To the contemporary Western pilgrim Outremer was shocking because of its luxury and licence. To the modern historian it is rather the intolerance and dishonourable barbarity of the Crusades that is to be regretted. . . . And speaking of the recapture of Jerusalem by Saladin: "The victors were correct and humane. Where the Franks, eighty-eight years before, had waded through the blood of their victims, not a building now was looted, not a person injured. By Saladin's orders guards patrolled the streets and the gates, preventing any outrage on the Christians."

—W.B.S.

THE AUGUSTANS

AUGUSTAN SATIRE, Intention and Idiom in English Poetry, 1660-1750, by Ian Jack; Geoffrey Cumberlege, Clarendon Press, English price, 18/-.

THE Augustan period in English poetry, of which the works of Dryden may be regarded as most typical, has long been under a cloud of vague disapproval. Those whose taste is for the great Romantics have felt that Pope's verse, for example, is too prosy and urbane; those who appreciate the Metaphysical poets have felt that Augustan rhetoric and use of metaphor moves too heavily. In fact, as Mr. Jack most ably propounds, when one understands the stylistic conventions of the era, the force and mobility of its poetry becomes apparent. Mr. Jack has wisely strengthened his case by confining his analysis to satirical verse. He deals in turn with the work of Butler (in *Hudibras*), Dryden, Pope and Samuel Johnson; and shows the different ways in which satirical method has been used by these poets. The keynote of his discourse is found at the end of the section on Dryden's *Absalom and Achitophel*—"It is the prominence of the element of attack in *Absalom and Achitophel* that makes it a satire in the English sense of the word."

But though he successfully proves that the Augustan period was one of brilliant satire, he does not prove what is implied in much of his argument, namely, that the elevated manner of the time had any great value in non-satirical use. The "low" writing which he cites is consistently the best; *Hudibras* wins hands down not only over his allegorical enemies but over the windy giant of the epic style. Poets as well as the average reader could add much to their vocabulary of abuse by a study of this volume, even if that is not precisely what the author intended.

—James K. Baxter

ASTRONOMER

SIR JAMES JEANS, a Biography, by E. A. Milne; Cambridge University Press, English price, 21/-.

THE succession of popular works of high literary quality, some such as *The Mysterious Universe* translated into a dozen languages, made Sir James Jeans, the mathematician and astronomer, a world-famous figure, so that his colleagues dubbed him "the Edgar

N.Z. LISTENER, JULY 3, 1953.

BIOGRAPHY is the theme of ZB Book Review for July 12. Maurice Duggan (below) is to discuss "Sigrid Undset," by A. H.

Wisnes, translated by P. G. Foote; Keith Sinclair will review "Hubert de Burgh: A Study in Constancy," by Clarence Ellis; and two books of private papers will also be dealt with—"Thomas Carlyle: Letters to his Wife," edited by



Trudy Bliss (reviewer Dr. Angus Ross); and "The Private Papers of Senator Vandenberg," edited by A. H. Vandenberg, Jr. (John B. Owen).

Wallace of Astronomy." This authoritative biography will therefore be welcomed by a wide circle of readers, but it may be as well to note that at least half the book consists of an exposition of Jean's contributions to science and requires for its understanding more than ordinary skill in mathematics.

—L.J.W.

THE WRITER'S MARKET

THE NEW ZEALAND WRITER'S HANDBOOK, edited for the P.E.N. (N.Z. Centre) by Stuart Perry; A. H. and A. W. Reed, 6/-.

EVERY writer who has freelanced is in debt to the various English and Australian writers' handbooks, each having as its core the market guide—a list of periodicals, publishers and agents with an indication of their needs and scale of payments. For most young writers this will be the most interesting part of the New Zealand handbook, now making its welcome first appearance; though the picture it gives of the limits of the market, and of the shyness of many editors in discussing scales of payment, is a little depressing. Nevertheless, this market guide, and Alan Mulgan's article which accompanies it, is a valuable beginning, and there is excellent value in the articles which make up the rest (and bigger part) of the book. These tell the writer what he should know about reference aids, libel and copyright, publishers' agreements, taxation, literary awards and much else besides. There is even some advice on how to write, though for some reason this is confined to articles on play-writing for radio and stage.

—F.A.J.

INVESTIGATIONS

THE BRUTE, by Guy de Maupassant, translated from the French by Michael Luke; Allan Wingate, English price, 9/6. THROUGH THE WALL, by Patricia Wentworth; Hodder and Stoughton, English price, 10/6. LEAVE MURDER TO ME, by Richard Powell; Hodder and Stoughton, English price, 7/3. BODY IN THE BECK, by Joanna Cannan; Victor Gollancz, English price, 9/6. THE NEW SHOE, by Arthur Upfield; Heinemann, English price, 10/6. THE CASE OF THE FAN-DANCER'S HORSE, by Erle Stanley Gardner; Heinemann, Australian price, 12/-.

THE murder tale from France about a blind-deaf-mute, whose case looks so hopeless that it is left to a middle-aged failure of an advocate to take it up, is one of the most original detection stories I have ever read. Though Jacques Vauthier ("The Brute") can neither see nor hear, he is a university graduate and has written a book. He confesses to the crime and will not help the defence. His counsel, a man unspoiled by circumstance, probes into his client's origin, education, and marriage, and all the other complications of the case, till he reaches the truth, which he reveals

(continued on next page)

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