

queens, princes and princesses, have always appealed to men's imagination, because, life being however regrettably as it is, most of us find power and rule more interesting than any other job.

This is not a nine-to-five job, however, but a way of life. Mrs. McGuigan is fully entitled to direct her attention to the men and women among the Habsburgs, yet she cannot help but sooner or later speak of their lives, their characters, and their follies as political facts. It is to her credit that she has not tried very hard in her book to separate "the private" from "the public." For history was not a stage for the movements of the Habsburgs; their movements were history. When an ordinary family has no sons, this is not of much importance; but when this occurred in the family of a Habsburg, the political stability of an empire and the peace of Europe were upset.

The old Emperor Francis Joseph, like other fathers or grandfathers, allowed children into his study, gave them old envelopes to play with, and so forth. But on a more serious level, one can hardly understand his treatment of relatives if one does not fully appreciate his belief that the Habsburgs performed a God-given mission. If politics are a part of life, one needs to study history and politics if one wishes to know what it was like to have been a Habsburg. If the scholarly biographer is wise to cover not only public but also private lives in his account, Mrs. McGuigan's desire to proceed the other way round is justified, too, provided one ultimately goes far enough to meet the scholar on his original ground.

Mrs. McGuigan's story starts in 1273, when "a provincial nobleman of no particular renown," Count Rudolf Habsburg, was elected Emperor. There is then a break in the narrative, which corresponds to the temporary decline of Habsburg importance, and the story is resumed in 1477 when a Habsburg married the heiress of Burgundy. The book closes in 1922 with the death of the ex-Emperor of Austria, Charles I, who had also been King of Hungary, Charles IV. (*Pace* the author, no person ever held the title of "Emperor of Austria-Hungary"; the Habsburgs would have been shocked to see such a breach of protocol in rendering their titles.) Charles was survived by a wife and eight children, and although the assassinated heir-apparent, Francis Ferdinand, and his wife, Duchess of Hohenberg, left children too, Mrs. McGuigan leaves them out, because, presumably, they are of no historical importance.

It would be unwise to review this book as a

scholarly study. Still, it deserves praise for making the reader aware of an important side of history not often enough remembered. In story after story of deaths in childbirth or in the cradle, the author has reminded us that, until relatively very recently, women and children, without regard to class, suffered no less than the most oppressed classes or peoples.

The book contains genealogical tables, two maps, a bibliography and an index, and thirty-seven photographs, including the reproductions of several famous portraits.

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Ernest Hemingway: An Introduction and Interpretation. By Sheridan Baker. New York: Holt, Rinehart and Winston, Inc., 1967. Pp. 150. \$1.95.

THE first three full-length studies of Hemingway—Charles Fenton's *The Apprenticeship of Ernest Hemingway*, Carlos Baker's *Hemingway: the Writer as Artist* and Philip Young's *Ernest Hemingway*—have lasted for fifteen years as the basic books of Hemingway scholarship. Curiously, they appeared within months of each other, so each was written independently of the others. And, fortunately, each approached Hemingway from a distinctly different angle. Fenton chronicled Hemingway's apprenticeship from 1916 to 1923; Young, relying primarily on the stories and novels, wrote a Freudian-slanted biographical-critical study; Carlos Baker, in an effort to see Hemingway *sub specie aeternitatis*, wrote a conventional, full-length literary study.

But until the appearance of Sheridan Baker's book, no one had skillfully assembled the major biographical and critical insights of these three basic studies as a platform from which to launch a further interpretation and evaluation of Hemingway's work. Professor Baker's debt to Fenton, Baker, and Young is understandably large. He pays it manfully, yet without the distracting punctilio of batteries of footnotes, and then he moves into new territory.

He handles two of the persistent problems of Hemingway criticism brilliantly. In dealing with the problem of whether Hemingway is primarily a symbolist or realist, he uses "Big Two-Hearted River" to show how "Hemingway's bell-like prose makes resonant the slightest poetic suggestion" "recapturing actuality in the visual memory and touching it with symbolic significance." His art, in other words, embraces both symbolism and realism.

Most of Professor Baker's discussions of the