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this last in mind, guidance is provided time and time again on what can be introduced to students in classroom situations – for instance, using psychoanalytical theory from Freud and Lacan in the study of Hamlet, or what Hélène Cixous does in her own criticism in analysing Shakespeare's texts. This regularly occurs in a set of thematic essays that begin the complete guide (and which formed the substance of the original guide "for the perplexed"): structuralism, deconstruction, psychoanalysis, feminist theories, queer theories, ideology and discourse, race and post colonialism, ecocriticism and post-modernism.

Each one of these discusses selects figures from that wide range of cultural reference those who have shaped literary theory (and the study of literature and its cultural satellites like media texts) in distinctive ways – Saussure and Propp from structuralism, for instance, Derrida from deconstruction, Althusser and Bakhtin from ideological discourse and Lugones and Morrison and Gates from race and post-colonialism. Queer theory has Butler and Rubin and Irigaray, Foucault rightly appears everywhere. A 30-page section of biographies points to a wealth of further reading and complements references to figures mentioned in the essays.

The section on Terms (about 100 pages, and originating in Klages's original work *Key Terms* from 2011) reinforces the discussions in the essays (mercifully not confusing them) – for example, deconstruction and postmodernity and sign and interpellation, all get full and clear entries – and complements the essays and the biographies, and all these are supported by a helpful index. Navigating this work should prove no problem to a busy and sometimes perplexed student (and teachers who always wonder whether, with material like this, they have judged the level of explanation correctly as they rush through the syllabus). The complete guide comes out quite well, then, although more work could be done on ecocriticism – a new feature –sadly not at the same helpfulness level as the rest. A useful addition, but, to be plain, not one to buy in hardback unless the trade-off between durability and obsolescence can be resolved easily by the reference librarian.

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Little Oxford Dictionary of Proverbs (2nd edition)

Edited by Elizabeth Knowles
Oxford University Press
Oxford
2016
xiv + 498 pp.
ISBN 978 0 19 877837 0
£9.99 $16.95
Also available as an e-book
Keywords Dictionaries, English language, Proverbs
Review DOI 10.1108/RR-05-2017-0125

The full *Oxford Dictionary of Proverbs* was first published in 1935. This condensed version first appeared in 2009 (*RR* 2010/220) and has now appeared in a second edition. It forms a very handy pocket version of the original dictionary and would be very useful to carry around in a large jacket pocket or briefcase for when inspiration is needed.

It is arranged by theme – covering 250 subject headings and contains over 2,000 proverbs taken from many different countries and cultures. There are proverbs here for every situation from Action to Youth. To help the user, there is a list of subject headings at the front of the book with some cross-references. An example of this might be "Flattery see Praise and Flattery".

The editor – Elizabeth Knowles – is a historical lexicographer who has also worked on the fourth edition of the *Shorter Oxford English Dictionary*. She tells us that this edition of *Little Oxford Dictionary of Proverbs* has drawn on the fourth edition of the *Oxford Treasury of Sayings and Quotations* (Ratcliffe, 2011) (*RR* 2012/204) and also the *Oxford Dictionary of Proverbs* (Speake, 2015) (*RR* 2016/089). She has collected over 2,000 proverbs which are helpfully arranged so that you can find the perfect pithy saying for any situation. Some of the more modern ones include one from Australia – "Rooster today, feather duster tomorrow" which comes under Praise and Flattery and might be interpreted as "How the mighty are fallen!" "Never waste a good crisis!" is another modern saying which is given an airing here under Crises. Many old favourites can also be found such as "Pride goes before a fall" and "The Devil finds work for idle hands". Altogether, this little book provides a fascinating selection which makes a good read and may introduce readers to not only old favourites but also some new sayings.

One of the pleasures of proverbs is in seeing how, in different parts of the world, the same

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idea may be expressed. So, the traditional rueful expression "If wishes were horses, then beggars might ride" is matched by an African proverb from Senegal "If you had teeth of steel, you could eat iron coconuts". So, the traditional "Look before you leap" is now matched by the Chinese saying "Cross the river by feeling the stones". As an Arab proverb advises "To understand the people, acquaint yourself with their proverbs". Through proverbs, the reader can enjoy the vigour and creativity of language.

The keyword index at the rear of the book is a vital search tool with each context line representing the opening words of a proverb (with "the" and "a" being omitted). Thus, the proverb will be found in alphabetical sequence in the given section. An example might be "abhors" as found in "Nature abhors a vacuum" under the Nature section of proverbs. So "actions" as in "Actions speak louder than words" can be found under the Words and Deeds heading and so on.

This is a delightful little book which at £9.99 (US$16.99) is worth every penny and not only useful in a reference library but also on the shelves of anyone who writes and/or teaches. To conclude with the words of Lord John Russell – "A proverb is one man's wit and all men's wisdom".

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The New Cambridge Companion to T.S. Eliot

Edited by Jason Harding
Cambridge University Press
Cambridge
2016
xx + 212 pp.
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Cambridge Companions to Literature
Keywords Twentieth century, Poetry, T.S. Eliot
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I was a student in 1965 when my older brother announced, with a suitably mournful face, that T.S. Eliot had died: a somewhat bizarre conversation followed, in which our father stoutly maintained (tongue firmly in cheek?) that it must be one Tessie Eliot, a little-known music-hall artiste. As a student of English literature, I naturally saw a lot of Eliot – not only the poems but also the ubiquitous references to "Mr Eliot" by literary critics who were, it seemed, nervously looking over their shoulders at the great dictator. As an American fellow-student put it in a parody, "We are the hollow men/We are the stuffed men/Leaning together/Heads stuffed with T.S. Eliot. Alas!" We clearly had something of a love-hate relationship with the poet and his work but it is a pleasure to revisit them now.

This volume replaces the 1994 *Companion*, since when much of Eliot's prose, letters and uncollected poems have finally been published, accompanied by (the editor claims in his preface) a "seismic upheaval in Eliot scholarship and criticism". So, what is new in this volume? Like the curate's egg, it is good in parts. The initial chronology of Eliot's life and works usefully puts the latter in the context of the former – we realise that in the normal course of events Eliot would have returned to Harvard to defend his doctoral dissertation, probably to become a lecturer in philosophy – and literary history would have been very different. The editor's excellent introductory chapter on Unravelling Eliot, likewise puts Eliot's works and their contemporary critical reception into the context of his life and career, while commenting on the changing emphases of Eliot scholarship and biography. It is followed by a general survey, Eliot: Form and Allusion, by Michael O'Neill, which I found rather heavy going: it makes many interesting points, but perhaps strains too hard to track down allusions and focus on features of the verse. Professor O'Neill, however, makes the interesting point that, "Whatever their ostensible genre, Eliot's poems are always a form of modernist lyric drama".

Chapters 3 to 8 then go through Eliot's works in chronological order. Anne Stillman's chapter on *Prufrock and Other Observations* (1917) begins interestingly by relating *Prufrock* to similarities with Eliot's prose dialogue of the same year, "Eeldrop and Appleplex" (i.e. Eliot and Pound). Noting Eliot's debt to Laforgue and Elizabethan drama, Ms Stillman quotes Eliot on this cross-fertilisation: "The serious writer of verse must be prepared to cross himself with the best verse of other languages and the best prose *of all languages*" (my emphasis) (Eliot, 2014, p. 679). This is a pretty tall order, Mr Eliot, even with your polyglot education, and allowing (I hope) for some translation. Speaking of the 1920 combined volume *Ara Vus Prec* [sic], which contained both *Prufrock* (1917) and *Poems* (1920), Ms Stillman writes that "The strangest thing [. . .] is that *Prufrock* is printed before