

(or, we can manage to forget about) the worry about the status of stylistic categories. They have become stages of the spirit diversified into the major art forms.

Section I, architecture, appears as symbolic, classic and romantic—the first mode paradigmatic, the other two historical variations of the paradigm. Section II, sculpture, not having a symbolic stage apparently, is the classic paradigm, whilst in Section III we switch from seeing different arts (i.e. architecture and sculpture) as paradigms for the symbolic and the classical respectively, to seeing the third mode, the romantic, as itself paradigmatic for painting, music and poetry. Poetry here has the last word in that its three subdivisions, epic, lyric and dramatic, perfectly exemplify the dialectic combination of the first two into the third.

A word on the translation. It is outstandingly good. I didn't stumble, except once, on p. 242, where 'talk over' turned out, on transliterating it into German, to be a mistranslation for 'persuade'. It is a tribute to Sir Malcolm Knox's fluency that, whilst knowing that 1200 pages could hardly fail to harbour misprints, I noticed only one (p. 585 'dreadul' for 'dreadful').

The translator's notes are, on the whole, informative and very welcome in view of our not living in Hegel's time and being not at all familiar with the then topicality of his references to contemporary books and exhibitions. There is the occasional let-down. The note on p. 283, *à propos* Hegel's remark that only middle and old age can bring to perfection the mature work of art, reads: 'One of Hegel's more hazardous generalizations . . .' If the generalizing weren't more hazardous than that, fewer scholars would, I suggest, have turned away from Hegel in something approaching disgust. And then there is the note on p. 234, taking up Hegel's remark that science requires a special kind of education, 'not a universal moving power in the human breast'. The note: 'It is a pity that this sentence, so incontestably true, has been so unpalatable to those who have been busy at enlarging and multiplying universities in this country in recent years.' Oh, Sir Malcolm!

Eva Schaper

The Ambivalence of Bernard Mandeville

By Hector Monro

Clarendon Press: Oxford University Press, 1975, 283 pp., £10.50

The last decade has seen a sudden awakening of interest in Mandeville. There have been editions of *The Fable* in, at least, England, America, and Germany. And contemporary with Monro's study there appears a collection from The Hague edited by Irwin Primer: but that is a collection of papers primarily by letterists and historians. Monro's book, however, is something quite out of the ordinary. One cannot deny that Monro is a scholar, for his book abounds in scholarship, drawing not only upon the full range of Mandeville's texts and discrepancies between one edition and another, while it also contains a bibliography covering not only the works of Mandeville and his contemporaries, but also some of the more important articles to be published these last fifty years,

Ambivalence Of Bernard Mandeville

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