

becomes understandable. Simply by multiplying the number of heartbeats in half-an-hour by the amount of blood transferred at each beat, Harvey sketches an unanswerable argument in support of his conviction that much of this blood must find its way back into the veins. It is perhaps significant that Dr Chauvois's short bibliography does not include any of the post-war discussions of Harvey's method.

A few errors were noted: Harvey's quotation of Laurentius is taken from Chapter XI of Book 9, not Chapter III of Book 5 (p.36); the second edition of Spigelius's works was printed by Blaeu, not Blacu, and contains not quotations but whole works by other authors (p.177); the apparent direct quotation on page 197 is in fact a paraphrase; and there are a number of blemishes in the translations from Harvey's Latin which may be due to the passages having been first translated into French.

Professor Franklin is no stranger to historians of science, and he has now given us a careful transcription of *De Motu Cordis* together with a thoroughly reliable translation. Harvey's classic is one of the few great scientific treatises which can be reprinted, as Professor Franklin has done, without notes or commentary; and by doing this he has given us the opportunity of making up our own minds about the key to Harvey's greatness.

MICHAEL HOSKIN

THE POETRY OF LIVING JAPAN. An Anthology with an Introduction by Takamichi Ninomiya and D. J. Enright. (John Murray: Wisdom of the East Series; 8s. 6d.)

In reviewing Mr Enright's little book, there is no point in making the usual complaint of any critic faced by an anthology: why has X been left out and Y put in? Given the enormous output of modern Japanese poetry, Mr Enright has done well to confine his attention to those poets who use a form of *vers libre*, the *shintaiishi* or 'new-style poetry' proclaimed by his dustjacket, thereby excluding the practitioners of traditional forms better known to the west, *tanka* and *haiku* (the latter, incidentally, having seventeen syllables and not fifteen as stated in the introduction). Within his limits, Mr Enright has chosen well—or rather Professor Ninomiya and Mr Enright have, since the translation is a joint effort, the Japanese professor providing the rough copy and Mr Enright furbishing and repolishing. Nevertheless the reader is given a rather disturbing impression that the anthology has all been written by one man: so many of the poets seem to fall too readily into Mr Enright's own easy colloquial, stumbling here and there, but on the whole speaking with one voice.

There is, I suppose, no solution to this—even Arthur Waley seems to give a blanket of uniformity to the Chinese poets he has translated. The problem of adequately differentiating one poet from another is made more difficult in the case of the *shintaiishi* since there is no question of having to retain a difficult original form, of the translator having to convey an idiosyncratic rhythm. The *shintaiishi* is almost excessively free and imposes little discipline. On the other hand it is valuable for us in that its content illuminates the split culture of many modern Japanese. It was the influence of the west through translations which created this poetry and translations (Rimbaud, Mallarmé, Supervielle, Eliot) still feed it.

Kitahara's poem 'The Precious Music of Heresy' exemplifies this very well.<sup>1</sup> A more correct title would be 'The Secret Song of Heresy', 'secret' because it is about Christianity, the forbidden religion. The poem represents the thoughts of a modern Japanese looking upon the civilization and religion of the west through the eyes of earlier generations who thought of occidentals as *nambanjin*, 'Southern Barbarians', in whose hands lay nonetheless some vital mystery. The perplexed mind of the Japanese looks for this mystery in the Christian religion but sees it on the same level as western optics or electricity. Readers of *BLACKFRIARS* may find a certain piquancy in the lines:

'I meditate upon the heresy of the degenerate age—Christianity's  
magical Deus;  
On the Kapitein of the Black Ship, the wonderlands of the Redhaired,  
The crimson glass, the sharp-scented carnations,  
The figured silk of the Southern Barbarians, and the arak, vinho  
tinto and other wines . . .

Even in my dreams I see blue-eyed Dominicans, reciting their  
canticles,  
Talking of the strange banned God, of the bloodstained Crux,  
The deceitful device that shows the poppy-seeds as big as apples,  
Or the flexible optical instrument through which the paradisal sky  
is viewed . . .'

Typical of many *shintaiishi* is the flavour of European vocabulary in this poem, 'Deus', 'Crux', 'Kapitein' (sic). But the poet wrote these words in a phonetic syllabary to convey their sounds as nearly as he could. That is to say, he did his best to write the equivalent of 'captain' (the reference to 'Black Ship' is obviously to Perry) and 'electricity' or 'Elektrizität', not Mr Enright's odd versions 'Kapitein' or 'Electriciteit'

1 I have to thank Mr K. B. Gardner, Keeper of Oriental Printed Books and Manuscripts in the British Museum, for providing a translation of this poem and discussing certain points in it.

which give the impression, not of the unusual, but of a definite mistake or unconscious quaintness on the part of the poet. Kitahara in fact transliterated them respectively as *kapitan* and *ereki* (an abbreviation). Similarly, since the poet is elsewhere imitating Portuguese sounds and not Latin or English, 'Cruz' should be 'Cruz' (Jap. *kurusu*), and 'paradisal sky' should be 'sky of *paraiso*'. (In another poem, 'Tokyo Imperial University Students', page 64, Mr Enright goes to the other extreme and gives an unnecessarily Germanic nausea to his poet by making him say 'Pfui!' (i.e. *hedo da!*) instead of the 'Ugh!' one would naturally expect). The translation quoted above makes nonsense of an image, too, when it speaks of a 'flexible optical instrument'; the primary meaning of *nobichijimu*—and the one obviously required by the context—is 'expanding and contracting', 'going in and out': the reference is to the telescope. Again, a nuance is missed when *darani* is rendered as 'canticles'. The Dominicans have priestly status in the poet's eyes, but since he does not know what they are singing he uses a Buddhist word, derived from the Sanskrit *dharani*, instead of inventing a new compound. The effect is rather as if an English poet were to talk of 'the bonzes reciting their psalms'. Later in the poem it seems a little peculiar to refer to these Dominicans, even in the vocative, as 'enticing Reverend Fathers': 'fascinating', though no doubt less hilarious, is much nearer to the original *genwaku*.

The notes to this poem, as to certain others, should have been more explicit, and it seems a pity that the choice of notes has in many cases been dictated by caprice. If someone unacquainted with Japan is to make sense of Tsuchii's 'Fair Japan', he needs an explanation of 'Tokaido', 'the fabled elysium of Horai', 'the Hagoromo robe' (why not 'Robe of Feathers'?—the story has been translated) and why, when the poet thinks of an eminently beautiful place, it is (tritely enough) Matsushima that he calls to mind. The lack of such explanations is the more puzzling since the editors define, somewhat superfluously, the *samisen*.

Stylistically the renderings are uneven. Besides occasional bathos and clumsy syntax there are smoothly running *trouvailles*:

'Like two bats in the birdless country . . .'

or

'On the wintry Susaki waterfront I woke, alone and sad;  
Groping about me, I found chill flesh . . .'

Driven from my lodgings, I had no home to go to,  
With bowed head in the last tram,  
I heard with you the midnight winter sea . . .'

or the translation of Miyoshi's 'Sea-Gulls' which compares very

favourably with an anonymous version recently published in the *Japan Quarterly*.

In a way, Mr Enright's own appetite for clarity is his enemy as a translator of Japanese. In his introduction he declares: 'By way of compensating for the loss of musical qualities so potent in Japanese verse, we have not hesitated to bring out more clearly a meaning or sharpen an occasional image.' There can probably be no more effective formula for destroying the very essence of Japanese poetry than this 'sharpening of an occasional image' from one of the most ambiguous languages on earth, and it is as well that Mr Enright has not always succeeded in this particular aim.

In spite of its—possibly inevitable—linguistic anonymity, the anthology gives a satisfying variety of moods and themes. The exploration of the western mind can be seen in Kitahara, in Takamura's 'My Poetry' and 'The Rain-beaten Cathedral'; its imitation in Anzai's surrealist 'The Warship "Mari"'; the melancholy of change in Tsuchii's 'The Moon on the Ruined Castle', of nostalgia in Susukida's 'Home Thoughts'; the approximation to classical brevity (hardly to be expected from the comments in the introduction) of Yamamura's 'Solo' and 'The Old Pond'; social realism in Nakano's 'The Locomotive'; and patriotism, evocative of landscape in Tsuchii's 'Fair-Japan', bitter and sardonic in defeat in Takenaka's 'Japan for Sight-seeing'. To have displayed this thematic variety in such a small compass is indeed a considerable achievement, and makes us wish that the editors may give us later a larger volume with translations by various hands and perhaps (as has been done elsewhere) facing romanized originals.

LOUIS ALLEN

SAINT AUGUSTINE AND HIS INFLUENCE THROUGH THE AGES. By H.-I. Marrou. ('Men of Wisdom' series, Longmans; 6s.)

Messrs Longmans have done well in selecting a short book by a great classical and patristic scholar as one of the first titles in their new 'Men of Wisdom' series. M. Marrou's little book on Saint Augustine is a masterpiece of condensation. He has the rare ability of only the greatest of scholars to seize on the essentials and display them in clear outline. This he does in giving a short biography of St Augustine, set firmly within the society of his day. We see Augustine's life and work taking shape within the Latin cultural heritage, its stress on a basically rhetorical type of culture, the social upheaval in North Africa of the Donatist crisis, all played out against the background of the crumbling of the Western Empire under barbarian