

we read some of it, such as Charles Wesley's wonderful *Wrestling Jacob*, we can only wonder and mourn for the saints who have been lost on earth to the Church.

It has throughout been part of the editors' intention that each volume should give us not merely a range of disconnected splendours but a view of the whole age as it is seen in its poetry. It is fitting that in an era when poets have shown themselves more than usually conscious of their relations or quarrels with society, we should be given a poets' anthology which is acutely aware of the spirit of previous ages. Yet particularly in the last volume a certain disparity of intention is apparent: the selections from some poets are made to reveal the *Zeitgeist*, so that grouped around *The Scholar Gipsy* we have Arnold's important philosophical poems and some of his metrical experiments, but few of the simpler, purely personal works which are one of his great achievements, whereas with others, notably Tennyson and Melville, different principles of selection have been applied. Pruned of many of its moralisings, its reiterations and banalities, *In Memoriam* reappears as a fearful narrative of grief and despair; and we have an extract from *Billy Budd*, but nothing from *Clarel*.

The editors are undoubtedly right to admit the whole of *The Hound of Heaven*, but it is a pity that there was no room for one or two of Francis Thompson's shorter secular verses. Gerard Manley Hopkins is generously served: it is perhaps characteristic of the tastes and interests of the editors that poets such as Skelton, Christopher Smart and Hopkins should enjoy prominence in it. The editors could defend themselves, however, and say that in a story of our literature the curious, the wayward, the experimental must have its place. Altogether, they have most admirably represented that history; and their work will surely promote, abroad as well as in English-speaking countries, the study and the enjoyment of English poetry.

ERIC COLLEDGE

LORCA. By Roy Campbell. (Studies in Modern European Literature and Thought). (Bowes and Bowes, Cambridge; 6s. net.)

At last we have a study of Lorca not bedevilled by politics (though one must note Sr Nadal's essay as an early example of lucidity on this head) nor bemused by fake mystiques of sex and death. As if this were not enough, we have hundreds of lines of his poetry duplicated in our own language in these incomparable translations by Mr Campbell. How right the academic world is to stick to counting commas and to leave the understanding of poetry to those who understand it. Mr Campbell has written a straightforward, not over-laudatory, account of Lorca and a commentary on each of the important works in turn. In doing so,

like the expert rider he is, he mounts many very high horses and delights us with his skill: for example, on Romantic Poetry on pages 26-28, though I do not altogether agree; the brave and right claim for English poetry and painting in the note on pages 23-24: how exhilarating to see justice done, even if it must slightly deflate Baudelaire; last, Mr Campbell's gallop on the subject of 'print-happy' literacy (pp. 10-12). For sheer audacity, I recommend Mr Campbell's subtle defence of 'Reactionary Spain' (pp. 11-12). It is good to lose sight of the shadow side of that entity for a moment, though unwise to do so for more than a moment. This study is the most delightful seventy-seven pages of literary criticism it has ever been my good fortune to have to read.

EDWARD SARMIENTO

THE POETRY OF T. S. ELIOT. By D. E. S. Maxwell. (Routledge and Kegan Paul; 21s.)

Mr Maxwell's aim in this book is to reveal continuity and consistency throughout Mr Eliot's poetry. For him Mr Eliot is the defender of orthodoxy in art, a poet consciously accepting tradition and revitalising it. The religious evolution to which the later poems bear witness is shown to follow logically from the aesthetic attitude, the notion of poetry as the perception of order. The recognition of authority and tradition in literature has widened and deepened into a general acceptance of them. There is involved the realisation that poetry can derive its full power only against the background of a coherent and widely held system of belief, the lesson to be especially learned from the example of Dante. Such, in outline, would seem to be Mr Maxwell's thesis. He does not comment fully on any of the poems, assuming in the reader a knowledge of previous commentators; he is concerned to establish the points significant to his theme, discussing mainly Mr Eliot's relation to tradition, his use of allusion, the nature of his symbolism and his use of myth. His book will no doubt take its place among the serious studies of Mr Eliot's poetry, though it can hardly be classed among the most lively. It in no way supplants the work of Professor Matthiessen and Miss Gardner.

To many readers Mr Maxwell's approach to poetry will seem excessively intellectual, his manner arid, for his method seems to preclude imaginative intuition. In his analysis the impression is given, no doubt unintentionally, that Mr Eliot's poetry derives from his theory. Mr Maxwell is so anxious to stress the rôle of the intellect in poetic creation that he perhaps takes too rigid a view of the relationship of the intellect to poetic activity, where there obviously enter imponderables that defy analysis. He is at times too dogmatic, not to say pontifical. Among the formative influences it seems to me that Mr Maxwell does not give adequate prominence to the French poets whose presence is easily discern-