

substituted 'a character historically intelligible.' His Arthur is a warrior, a man of resolution, convinced of his mission of leading his people against the Saxon hordes threatening his country. No mystical obsession blurs that purpose, and the story is a likely one—a story of crude battle and treachery, of loyalties of place and time that are far more convincing, if far less elegant, than a vague chivalry.

J.E.

LOVE AND THE LOTUS. By Elsie E. Boden. (Sands; 8s. 6d.)

This is a novel of the war and its impact on ordinary people in an English village. Evacuees, the Vicar and his invalid wife, the girl who becomes a nurse, the Dunkirk soldier—here are ingredients familiar enough, but they are deftly made up into a convincing story. The spiritual issues that underlie a human situation are by no means evaded, and altogether *Love and the Lotus* is much more worth reading than its title suggests.

J.E.

FALL OF A TOWER AND OTHER POEMS. By Francis Berry. (Fortune Press; 5s.)

*Fall of a Tower* is a twenty-page sandwich of verse and prose. It records the dynamiting of a church tower which in the view of its destroyer kept the sun out of the town and out of his own life. In this and most of the shorter poems which follow, the 'Byron-like solidity. . . life-force. . . ample thews and rich colour' prophesied by the author for post-war poetry are undoubtedly in evidence, the *Benedicite* to the sun being an especially vigorous and poetic exaltation. But a greater discipline of workmanship is needed to make this energy permanently interesting. At present the symbolism is too obviously symbolic while the syntax occasionally lapses into obscurity, a combination which produces a crudity of finish. There is power and there is elegance in these poems, but they have nowhere been satisfyingly fused.

Ivo THOMAS, O.P.

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