

ness of some of the historical passages which is so misleading; we instance the fantastic reference to Lord Curzon at Lausanne; the omission of the question of India in Mr. Churchill's relations to Lord Baldwin; the unconditioned blame of France and, especially, England for the resurgence of aggression in Germany; more blame of the two countries for failing to 'reward' Mussolini after Munich; and complete omission of Marshal Petain's failure to honour the Franco-British treaty in June, 1940 (the footnote on page 288 is an egregious example of statistical manipulation). This is a disappointing book from so distinguished an author.

P.U.F.

POETRY.

SONS OF THE MISTREL. By Roy Campbell. (Faber and Faber; 2s. 6d.)

Mr. Campbell's work has suffered from the praise and dispraise of partisans. In reaction against the Georgians, with their townee verse about the countryside which Mr. Campbell so justifiably satirises, he blows his 'silver trumpet,' as he calls it: the silver trumpet needs careful handling if it is to produce more than sound and fury and not be like the oboe, 'an ill woodwind that nobody blows any good.' The cure for the spiritual anaemia of this generation is not, however, blood-and-thunder verse but robustness of intellect, not sensuous naïvety (although that is an advance on the bourgeois unreality of the week-ender school of versifiers) but complexity in simplicity, the virile nervousness born of a harmony of intellect and emotion. It is easy to put a film of profundity on experiences that are essentially shallow and slick, and so it comes about that novels like *The Power and the Glory* raise a chorus of praise from the tired minds of the Sunday reviewers with their ready-made jargon about 'exquisite workmanship' or 'realistic limning' as per Sir Hugh Walpole, who inherited the Lake District from Wordsworth.

Mr. Campbell, at his best in his shorter lyrics, reminds one of nineteenth century poets such as Francis Thompson and Leconte de Lisle: his is the same bluff aestheticism. The selection is one of the useful Faber Sesame series.

JOHN DURKAN.

THE POEMS OF ALICE MEYNELL. (Burns, Oates, 4s.; and Oxford University Press, 4s.)

Alice Meynell's poetic career began whilst she was still in her teens, and from the first her work showed a remarkable maturity both in thought and in execution. *Renouncement*, for