

G. K. CHESTERTON. AN ANTHOLOGY. Selected with an Introduction by D. B. Wyndham Lewis. (The World's Classics. Oxford University Press; 7s.)

This volume whets the appetite, which is what a good anthology should do. It ranges widely over Chesterton's immense output of letters, short stories, essays, poems, biography, literary criticism and travel impressions. It includes the closing scene from his play *Magic*, some notable passages from the *Autobiography*, and one of his broadcast talks. The novels and detective stories are, understandably, not represented; in any case Father Brown is already to be found in 'The World's Classics'. Those who know Chesterton's works well may regret the absence of some things; there is nothing, for example, from *What's Wrong with the World*, a book now hard to get; but they will lend this anthology to those who need an introduction to Chesterton, and they will use it themselves as a handy collection of many of the best things he wrote.

A.R.

VERHAEREN. By P. Mansell Jones.

GUSTAVE FLAUBERT AND THE ART OF REALISM. By Anthony Thorlby. (Studies in Modern European Literature and Thought: Bowes and Bowes; 7s. 6d. each.)

Mr P. M. Jones considers Verhaeren's claim to a place in Studies in Modern European Literature and Thought and he says, 'Verhaeren's position looked secure forty years ago, when it would have seemed rhetorical to ask, was he not the first significant poet of the scientific and industrial era?' This study of the poet of Flanders gives us first a judicious, sympathetic, yet carefully discriminating account of his life and abundant work, and then an Epilogue which is an exquisite summing-up and appraisal. The critic is generous and loyal to the poet whose friendship he once enjoyed, but he is also loyal to the rare, fine standards of highest poetry, and his reservations and distinctions are both subtle and profound.

Mr Thorlby's book on Flaubert is an admirably serried essay which will appeal to informed students, but it assumes that its readers have the preliminary knowledge of thesis examiners. It would not be difficult to relate *Bouvard et Pécuchet* to the anti-literature novel that is a main preoccupation of contemporary French writers.

SAUNDERS LEWIS

POÉSIE ET TRANSCENDANCE: JEAN-CLAUDE RENARD. By Juliette Decreus. (Paris: Points et Contrepoints, n.p.)

Jean-Claude Renard, though not famous, is by no means unknown. He has been the subject of articles by writers as well-known as Henri Agel, Albert Béguin, Pierre Emmanuel, Luc Estang and Maurice

Chavardès. In her turn, Dr Decreus has undertaken to introduce and explain him. Originally influenced by Claudel, Péguy, Patrice de la Tour du Pin and Paul Valéry, Renard has gradually achieved independence and his poetry cannot be confused with anyone else's, even though the mark of the first two of these poets is still recognizable in much of what he writes. It is his passionate Christian inspiration that gives his work its flavour. Mme Decreus finds in it the influence of Père Teilhard de Chardin. She quotes from his poetry, but not as widely as one might wish, and one would give for actual quotation many pages of rather turgid presentation and explanation in which sense is drowned in sound. It is only fair to add, however, that in the course of her study she reproduces some dozen complete poems.

H.J.B.

---

## NOTICES

The reprinting of Faber's *BETHLEHEM* and *THE FOOT OF THE CROSS* (each \$3.95, published by the Peter Reilly Co., Philadelphia) is a reminder of how thoroughly the Victorian Oratorians had assimilated the contemporary spirit of Italian Catholicism. Faber's works have long been popular in French and Italian translation, and it is only right (even though it be by way of Philadelphia) that he should be known again in English, for his spiritual writings are full of a burning zeal and a pictorial enthusiasm which have a proper place in the Catholic tradition.

*ST THÉRÈSE AND HER MISSION*, by Abbé André Combes (Gill, 16s.) is described as a study of 'the basic principles of Theresian spirituality'. The authority of Abbé Combes is unquestioned in this field, and his book is a measured commentary on the teaching of the saint whom St Pius X called 'the greatest of modern times'.

Patrick Ignatius O'Leary was for twenty-five years editor of the Literary Page of the Melbourne *Advocate*, and himself wrote most of the articles for it. *BARD IN BONDAGE* (Hawthorn Press, Melbourne; 19s. 6d. in Australia) is a selection from his 'literary remains' offered by his friends and admirers as a memorial to him as a man and as a literary critic. The fifty essays are all brief, as newspaper articles will be,