

What, then, are we to understand by poetical thought? One can only say that in both poetry and philosophy the same elements may be present materially: the sound of the words, their ordering, imagery and an intellectual content given in and through the lower strata. In philosophy all is ordered to the intellectual content; in poetry all is ordered, even the intellectual element, to the imaginative conception, itself partly a thing of the inward ear, partly of the imagination proper. The two questions which require further discussion are, first, the nature of this intellectual element as it occurs in a poem, and, secondly, whether, if we understand 'thought' of what is intelligible, it is right to speak of poetical thought at all. Does the poet in seeking to express an imaginative conception convey an intelligible meaning which cannot be conveyed through philosophy, the proper medium? The author thinks so, and it is a widely held position today; but it needs a fuller and clearer discussion than he gives it.

The larger part of the book is devoted to individual poets, Yeats, Edwin Muir, Eliot, Herbert Read, and C. Day Lewis, and here the author is more at home. It would perhaps have been better not to have tried to give an outline of all the philosophical poetry of each, but to have discussed more thoroughly, beginning in each case with the physical medium, one or two of the more typical and successful poems of each. But in the course of his investigation he has many interesting and stimulating things to say; it is good to see the 'metaphysical parables' of Edwin Muir receiving attention.

B.W.

AN INTRODUCTION TO ENGLISH MEDIEVAL ARCHITECTURE. By Hugh Braun. (Faber and Faber; 42s.)

The origins of the medieval architecture of Western Europe have been extensively explored in the last half-century, and various scholars, notably Lethaby and Strzygowski, have demonstrated the importance of Eastern influences. One result of these researches has been a gradual change in the terms generally used to distinguish the different phases of development. But the very nature of such development, dependent as it is upon so many and various cultural influences, makes impossible any precision in the choice and use of these terms; and no useful purpose can be served by an attempt to impose new and alternative ones, particularly on the evidence of unsupported opinions such as those expressed by Mr Braun in his latest book. Few historians will, for instance, agree that the 'piratical' Norman invader contributed nothing to the development of our architecture, or that the architecture of Western Europe is entirely derived from Byzantine influence.

In the first five chapters the author gives some account of the origins

of English building methods, and goes on to discuss structural problems and their influence on design. Eight chapters are devoted to the development of separate types or groups of buildings; and the two concluding chapters are headed respectively 'Architectural Detail' and 'Ornament'—surely an arbitrary division?

It is unfortunate that Mr Braun's attitude to the Middle Ages savours so much of the nineteenth-century romanticism; and it is surprising to find in a serious student of medieval life the almost incredible ignorance of monastic organisation displayed in the chapter on 'Monastic Houses'.

'Monks', he tells us, 'were laymen incorporated in a religious Order, and were not themselves in Holy Orders.' Their spiritual needs were apparently served by the Orders of Regular Canons. 'As the Augustinian Canons were, in a sense, complementary to the Benedictine Monks, so were the Premonstratensian or "White" Canons to the Cistercians.' We are left to imagine the plight of the apparently priestless Benedictines in England between the establishment of organised monasticism under the Rule by Wilfrid in the seventh century and the arrival of the Augustinian Canons in the twelfth!

The book is generously illustrated with photographs and line drawings; but the former are so scattered throughout the text that reading is interrupted by constant searching for references. Many of the sub-titles are inadequate, while some are inaccurate, or at best misleading. There are lists of the illustrations at the beginning of the book and a Glossary is provided at the end; but the absence of a Bibliography, combined with the failure already noted to quote the authorities on which the author has drawn, makes this an addition of little real value to the literature of medieval architecture.

DONOVAN PURCELL

**THE ART OF TEACHING.** By Gilbert Highet. (Methuen; 12s. 6d.)

The first merit of this book is that it treats of the art of teaching in the widest terms, recognising the family as the social unit where the foundations of all subsequent education must be laid. 'Fathers and mothers, husbands and wives, managers and foremen, doctors and psychiatrists, clergymen, advertisers, propagandists, politicians, artists, authors, all these in one way or another are teachers.'

Another merit is that it treats of teaching in terms of persons, the action of personality upon personality, and shows that education is successful in proportion to the extent to which the realisation and fulfilment of personality enters into the relationship; nearly every failure in education seems to be ultimately traceable to something which derogates from the rights of the person either in teacher or in taught.