

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