

land an interesting example of the dross of one saint becoming the gold for the crown of another. Dr. Reany deals adequately with this very human episode.

St. Theodore has not been given his due in the popular imagination, even though Stubbs did become lyrical on his account. The names of Bede and Augustine, Cuthbert, Aidan and Wilfrid loom larger. But it was Theodore who stabilised the sees of England, who brought Greek culture into the land, who consolidated the seven hundred years' reign of the Rule of St. Benedict, who moderated the harshness of the Penitentials. All this will be found solidly established in Dr. Reany's interesting and readable work.

COLUMBA CARY-ELWES, O.S.B.

THE LAND OF PRESTER JOHN. By Peter Baker. (Resurgam Books; 2s.)

The publishers inform us that 'this long (32 pages!) sequence of poems combines an accomplished simplicity of language and technique with an unique vision.' The simplicity is certainly there, but the technique and the vision are to seek. The poet hears voices which enchant his 'survey from greyer thoughts of parish weal and restive congregations' to this sort of unique vision:—

'Turbine and winch, crank and crane,  
Will free us all from labour's endless strain,  
From dreariness and drudge.  
By furnace; factory, forge and mill,  
The people hear, upon the hill,  
The swift, resistless surge.'

I suggest that a daily meditation on the 'greyer thoughts . . . of restive congregations' and a total abstinence from ecstatic italics and exclamation marks would be a less damaging discipline than listening to the voices, who retail a vision not so much unique as uniquely suburban. The author is a captain in the Intelligence.

J.D.

A FURTHER SELECTION FROM THE 300 POEMS OF THE T'ANG DYNASTY.  
Translated by Soame Jenyns. (John Murray; 3s. 6d.)

This continues an earlier volume of selections from a famous Chinese anthology of classical poetry. Mr. Jenyns' translation is less finished than Mr. Waley's and his vocabulary is not quite consistent in tone. Nevertheless his work is good, and these versions in general convey something at least of the unmistakable atmosphere of traditional Chinese culture—order, calm, sensibility, gentleness and refinement. There are useful notes, historical and other.

W.S.

#### PURPOSE IN PAINTING.

THE 'Third Exhibition of Contemporary Paintings' now touring with C.E.M.A. is a rather dull little exhibition. Its catalogue lists