

Books Received

- ALEXANDER, JEAN, *Affidavits of Genius: Edgar Allan Poe and the French Critics. 1847-1924*. Port Washington, New York: Kenniket Press, Inc., 1971. pp. 246. \$12.50.
- ASHTON, THOMAS L., *Byron's Hebrew Melodies*, London: Routledge & Kegan Paul, 1972. pp. xiv + 234. £3.00.
- BATESON, F. W., *The Scholar-Critic. An introduction to literary research*. London: Routledge & Kegan Paul, 1972. pp. xi + 202. £2.00.
- BROICH, ULRICH, ed., *Mock-Heroic Poetry* (in *English Texts*, ed. Theo Stenmler). Tübingen: Max Niemeyer Verlag, 1971. pp. ix + 150.
- BRONOWSKI, J., *William Blake and the Age of Revolution*. London: Routledge & Kegan Paul, 1972. pp. 207. £2.25.
- CLOUGH, *The Critical Heritage*, ed. Michael Thorpe. London: Routledge & Kegan Paul, 1972. pp. xv + 411. £5.00.
- DAVEY, FRANK, *Earle Birney*. Vancouver, Toronto, Montreal: Copp Clark Publishing Company, 1971. pp. 128. \$1.95.
- FLETCHER, IAN, *Meredith Now. Some Critical Essays*. London: Routledge & Kegan Paul, 1971. pp. xiii + 317. £3.00.
- GHOSE, MANMOHAN, *Collected Poems. Volume I. Early Poems and Letters*, ed. Lotika Ghose, with an introductory memoir by Laurence Binyon. Calcutta: University of Calcutta Press, 1970. pp. xviii + 294. Rs 25.00.
- HARDY, J. P., *Reinterpretations. Essays on Poems by Milton, Pope and Johnson*. London: Routledge & Kegan Paul, 1971. pp. x + 129. £1.75.
- HAYDEN, JOHN O., *Romantic Bards and British Reviewers. A selected Edition of the Contemporary Reviews of the Works of William Wordsworth, Samuel Taylor Coleridge, Byron, Keats and Shelley*. London: Routledge & Kegan Paul, 1971. pp. xix + 433. £6.50.
- KEATS, *The Critical Heritage*, ed. G. M. Matthews. London: Routledge & Kegan Paul, 1971. pp. xiii + 430. £5.50.
- KING, BRUCE, ed., *Introduction to Nigerian Literature*. London and Lagos: University of Lagos and Evans Brothers Limited, 1972. pp. 216. £1.00 (paper); £2.50 (cased).
- KNOEFLMACHER, U. C., *Laughter & Despair. Readings in ten works of the Victorian Era*. Berkeley; Los Angeles; London: University of California Press, 1971. pp. 197. \$4.00.
- LECLAIRE, JACQUES, *Un témoin de l'avènement de l'Angleterre contemporaine Francis Brett Young. L'homme et l'œuvre*. Paris: Editions Marcel Didier, 1970. pp. 162. 50.00 NF.
- LENGYD, CORNEL, *The Lookout's Letter and other poems*. Georgetown, California: Dragon's Teeth Press, 1971. pp. 60. (Limited Ed.) \$2.50.
- MOORE, GERALD, *Wole Soyinka*. London: Evans Brothers Limited, 1972. pp. 114. £1.50.
- OXLEY, WILLIAM, *Passage from Time. Poems of a life*. Esher, Surrey: The Ember Press, 1971. [pp. 36.] 30p.
- RAFROIDI, PATRICK, PLAISANT, MICHÈLE, and SHOTT, DOUGLAS J. *le lexique de la version et du thème*. Paris: O.C.D.L., 2nd ed., 1970. pp. 620.
- STRATMAN, CARL J., SPENCER, DAVID G. and DEVINE, MARY ELIZABETH, eds., *Restoration and Eighteenth Century Theatre Research. A Bibliographical Guide. 1900-1968*. Carbondale and Edwardsville: Southern Illinois University Press, 1971. pp. ix + 811. \$25.
- RICHARDS, KENNETH and THOMSON, PETER, Eds., *Nineteenth Century British Theatre* [proceedings of symposium sponsored by the Manchester University Department of Drama]. London: Methuen & Co. Ltd., 1971. pp. ix + 195. £2.30.
- SAHAI, SURENDRA, *English Drama 1865-1900*. New Delhi: Orient Longman, 1971. pp. 227. Rs 20.
- SEHGAL, LALIT, *The Verdict* [play]. Calcutta: Writers Workshop, 1970. pp. vii + 56.

- SWIFT, JONATHAN, *A Voyage to the Country of the Houyhnhms*. Translated with an Introduction by Georges Lamoine [English and French texts]. Paris: Aubier-Flammarion, 1971. pp. 252.
- Victorian Dramatic Criticism*. Selected and introduced by George Rowell. London: Methuen & Co. Ltd., 1971. pp. xxv + 372.

Sharing

All the things I want to do:
places I must know
that I do not know now;

all the people I'll not meet
and who will not
share this my deep regret.

For it is from sharing that
the most I've got
out of life as yet

has been obtained: the
moments briefly
people were able to be

open with their hearts to me;
and, giving their thoughts freely,
touched me, taught me

made me, somehow, to reflect
their innermost light
and, their deepest self, respect.

WILLIAM OXLEY