

other more touted, and demon-ridden poets are remembered as literary curiosities. Recommended for all poetry collections.—*John Demos, Ohio State University Libraries, Columbus*

EKELÖF, Gunnar. *Selected Poems*. tr. by Muriel Rukeyser & Leif Sjöberg. 109p. Twayne. 1967. \$4. 66-16109.

POETRY

Ekelöf is a poet of surpassing stature, one of the masters of modern poetry, yet little known in America. This book contains a wonderful selection of the Swedish poet's work. In it, three themes—time, death, and self—recur. In poem after poem, these themes are explored, expanded, and modified, but seldom is an idea, an image or an attitude repeated, so varied are Ekelöf's feelings and so skillful is his recording of them. His poems seem grounded in a subatomic physics whose laws unfold in a resonance of wild and strange language. I am not able to say what is lost, if anything, in these translations; but what is gained is clear: an introduction to one of the most exciting, profound and original poets writing today. Highly recommended.—*John Demos, Ohio State University Libraries, Columbus*

ELIOT, T. S. *Poems Written in Early Youth*. 48p. Farrar. 1967. \$3.95. 67-18781.

POETRY

These poems are Eliot's juvenilia of the years 1904 to 1910. The collection, a corrective one to pirated and inaccurate versions, stems from a privately printed edition in Stockholm, which Eliot supervised in 1950. In a textual note, Valerie Eliot states that these "appear to be the only juvenilia of my husband that survive." The 14 poems were written as academic exercises at Smith Academy and Harvard. The range in tone, style, and meter is traditional with traces of romanticism. The song, lyric, and ode are studied pieces. The themes of graceful ennui and disillusionment are found in "At Graduation, 1905," "Song," and "Before Morning." His "Nocture," "Ode," and "The Death of St. Narcissus" prefigure the Prufrock monologue. Eliot's early images are concerned with time and mutability. He had a tendency toward nature images in the romantic vein, such as: ". . . wild roses in your wreath/Were faded, and the leaves were brown," or "Fresh flowers, withered flowers," moonflowers, tropical flowers—all had the "fragrance of bloom and the fragrance of decay." Very early in life, Eliot mentioned the "pathos of hopes which I expressed for the twentieth-century" in "At Graduation, 1905"; more prophetically in the Harvard ode of 1910 he notes the "vain hesitations and fears" and "the importunate years" that lie ahead for many in the new era.—*Michael I. Prochilo, English Department, Salem State College, Mass.*

FITTS, Dudley. *Sixty Poems of Martial: in Translation*. 144p. Harcourt. 1967. \$4.75. 67-19196.

POETRY

Mr. Fitts describes his translations as "free—sometimes very free—paraphrases of the original," his intention apparently being to render Martial's acid comments

about man and society in such language and style as the old epigrammatist might employ were he alive today. The intention is admirable because Martial is the kind of poet who will have relevance for a contemporary audience only if he is read as a breezy sophisticate who views the world on its own terms and finds it wanting. There is little question that Mr. Fitts imbues his translations with that brittle, sophisticated wit characteristic of his original. However, Martial was something more than a social critic; he was a poet of a very high order who delivered his destructive lines with an elegance matched in Latin poetry only by Horace. More than anything else, it is this elegance, contrasting as it does with the satiric content of these epigrams, that makes Martial a poet for all ages. Yet it is precisely the elegance that Fitts fails to capture. His translations, brilliant as they often are, tend to reduce Martial to a callow wit whose jibes all too frequently seem mean and tasteless. For the urbanity and elegance that were part and parcel of Martial's poetic soul, we must still return to the charming renderings of Paul Nixon.—*William John Roscelli, English Department, University of Florida, Gainesville*

NOLL, Bink. *The Feast*. 80p. Harcourt. 1967. \$4.50. 67-25068.

POETRY

Bink Noll's *The Feast* is a trilogy of collected poems under three cycles: "The Calendar," "The Nude," and "The Feast." His poetry is vibrant, alive, and redolent with the musk of humanity and activity. Sexual metaphors, images, and themes course through the cycles in recurrent patterns that echo Baudelaire. The dominant image is the self, the sensualist body. In the face of despair or destruction, there is always "Joy./Not second-thoughts in your toes/but joy." The creative, atavistic force is in man's ability to aspire, to distinguish, to partake. "The Calendar" takes one on a journey through a slowly awakening countryside that intimates evil, passion, and searching. "The Nudes" concentrate on concrete forms and attitudes that hover between fulfillment and despair. This is the section of Priapian poetry. "The Feast" presents two views: nothingness and man's indomitable spirit. Alive, pulsating episodes are intermingled with lyric passages and prose pieces. The message is an old one, but forcibly and refreshingly restated: that old devil libido dominates and destroys the debilitating forces once again.—*Michael I. Prochilo, English Department, Salem State College, Mass.*

OPPENHEIMER, Paul. *Before a Battle and other Poems*. 50p. Harcourt. 1967. \$4.50. 67-19204.

POETRY

This is a refreshing collection from a new poet. Mr. Oppenheimer states that his poetic thesis "is to rescue life from abstraction." To do this, he uses images and language that are direct, fluent, blunt, sensual, and disconcerting. In "Before a Battle," the figurative comparison of the soldier and the poet is etched; the one feels only externals, the other feels "the ancient sinews tense."

Oppenheimer's verse ranges from the academic, "A Wartime Fantasy of Thomas Mann," to the confessional, "Poem for his Ancestors." Between these extremes lies a collection of poems that are lyrical, clear, and direct. All processes occur within the self. Frustration and disillusionment are coupled with release and hope. The "tremendous stifled cry" of "For a Madman" is echoed in the ennu of a "Reply to a Young Lady . . ." and the inanities of "Breakfast Conversation." Body images—flesh, blood, hair, lips, sinews—dominate "The Egyptian Sonnets," which loosely approximate the Italian form. In them Mr. Oppenheimer chronicles the traditional love affair for a woman and for an area; one is fused into the other by images and metaphors that relate the heat of passion, the heat of experience. "In Medias Res" hints at Mr. Oppenheimer's future direction; ". . . we have not lost. Neither/Have we won." Caught in the battle, this poet makes the moments of human experience as important and as immediate as possible.—*Michael I. Prochilo, English Department, Salem State College, Mass.*

PHILBRICK, Charles. *Voyages Down and other Poems*. 96p. Harcourt. 1967. \$4.50. 67-19205.

POETRY

Professor Philbrick has a sharp sense of place and time and of those ancestors whose blood and passions commingled to inform the poet in this place and time. His mind, his memories are a museum through which he idles, lovingly holding this to the light and leaning over a dusty counter to study that. But he does more than present handicrafts out of the past. He may hold some curio to the light, but it is the fluorescent light of his own sophisticated wit. There are some academic poets, and Professor Philbrick, who teaches English at Brown University, is certainly an academic poet, who write literate, urbane, almost courtly poetry; but one suspects they have no choice. In contrast, Professor Philbrick writes with such apparent strength that one feels certain he has decided to write this way because he feels it is better than any other style he might choose. These are good poems to read.—*John Demos, Ohio State University Libraries, Columbus*

ROSENTHAL, M. L. *The New Poets: American and British Poetry since World War II*. 350p. bibliog. index. Oxford Univ. Pr. 1967. \$6.50; pap. \$1.95. 67-15134.

POETRY

The modern poet, according to Professor Rosenthal, of New York University, has three tendencies: his point of view expresses a general Romantic aestheticism toward life; in seeking to discover himself, he often allows a personal psychological crisis to develop into a major theme of his work; and finally, he is depicted as a victim of the times rather than the poet-hero. In the greater part of this book, Professor Rosenthal carefully analyzes those poets he believes closely characterize 20th-Century poetry. He discusses the "Confessional" poets with Robert Lowell as the most im-