

favourably with an anonymous version recently published in the *Japan Quarterly*.

In a way, Mr Enright's own appetite for clarity is his enemy as a translator of Japanese. In his introduction he declares: 'By way of compensating for the loss of musical qualities so potent in Japanese verse, we have not hesitated to bring out more clearly a meaning or sharpen an occasional image.' There can probably be no more effective formula for destroying the very essence of Japanese poetry than this 'sharpening of an occasional image' from one of the most ambiguous languages on earth, and it is as well that Mr Enright has not always succeeded in this particular aim.

In spite of its—possibly inevitable—linguistic anonymity, the anthology gives a satisfying variety of moods and themes. The exploration of the western mind can be seen in Kitahara, in Takamura's 'My Poetry' and 'The Rain-beaten Cathedral'; its imitation in Anzai's surrealist 'The Warship "Mari"'; the melancholy of change in Tsuchii's 'The Moon on the Ruined Castle', of nostalgia in Susukida's 'Home Thoughts'; the approximation to classical brevity (hardly to be expected from the comments in the introduction) of Yamamura's 'Solo' and 'The Old Pond'; social realism in Nakano's 'The Locomotive'; and patriotism, evocative of landscape in Tsuchii's 'Fair-Japan', bitter and sardonic in defeat in Takenaka's 'Japan for Sight-seeing'. To have displayed this thematic variety in such a small compass is indeed a considerable achievement, and makes us wish that the editors may give us later a larger volume with translations by various hands and perhaps (as has been done elsewhere) facing romanized originals.

LOUIS ALLEN

SAINT AUGUSTINE AND HIS INFLUENCE THROUGH THE AGES. By H-I. Marrou. ('Men of Wisdom' series, Longmans; 6s.)

Messrs Longmans have done well in selecting a short book by a great classical and patristic scholar as one of the first titles in their new 'Men of Wisdom' series. M. Marrou's little book on Saint Augustine is a masterpiece of condensation. He has the rare ability of only the greatest of scholars to seize on the essentials and display them in clear outline. This he does in giving a short biography of St Augustine, set firmly within the society of his day. We see Augustine's life and work taking shape within the Latin cultural heritage, its stress on a basically rhetorical type of culture, the social upheaval in North Africa of the Donatist crisis, all played out against the background of the crumbling of the Western Empire under barbarian

pressure. This is followed by a brief account of his works, and then by a chapter headed 'St Augustine the man'. It is here that we expect to find M. Marrou's finest insights into the character of his subject, a man shaken to his inmost depths in the course of the spiritual pilgrimage he has gone through; and this expectation is certainly not disappointed. The hints on the salient features of Augustine's thought—there is, wisely, no attempt made to devote a special chapter to this—are firmly placed in the personality and experience in which they are rooted. How very far this book is from the hagiographical tradition which little books are so often prone to follow can be gauged from M. Marrou's frank and fair-minded insistence on the rigidity, almost inhuman at times, of some of Augustine's views, adopted in the course of controversy and dictated by the pressure of polemic. Some sixty pages are devoted to a selection of texts from St Augustine's writings, long enough to give the reader some notion of a few Augustinian ideas, short enough not to allow him to rest content with them but to whet his appetite for more. These are translated by Fr Edmund Hill, in the incisive, lively and yet accurate English which is so rare in translations of theological and devotional texts. A final and necessarily inadequate chapter traces St Augustine's influence 'through the ages'; and while M. Marrou's scholarship and historical sympathy are never in question, inevitably this falls short of the meatiness of the first part of the book. It must be added that M. Marrou has been as well served by his translator, Mr Hepburne-Scott, as St Augustine by his, and that many well selected but less well printed illustrations adorn the book.

R. A. MARKUS

RIMBAUD. By C. A. Hackett. (Studies in Modern European Literature and Thought. Bowes and Bowes; 10s. 6d.)

Most of us have been intrigued at one time or another by Rimbaud's renunciation of poetry, and Mr C. A. Hackett offers what may well be the real answer to the problem. For Rimbaud, poetry was a means, but not *the* means, of self-expression. He wrote for himself, not for a public. His poetic vision lasted for three years, at the end of which time he could say 'Cela s'est passé. Je sais aujourd'hui saluer la beauté.' *Saluer*, not 'transmute' or 'immortalize', but simply to recognize and reverence it existentially. The accent is on experience for its own sake. At the age of nineteen, on arriving at the furious conviction that he could not re-create the world, he substituted 'real' life for poetry, as a means for achieving the visionary end. Those neglected letters from Abyssinia, which Mr Hackett brings into an interesting final chapter,