

## Life & a Lady's Stamp

OUT OF A CHILDHOOD. By William G. Angermann. Los Angeles, Calif: The Plantin Press. 1948. 127 pp. \$2.50.

THE SEASONS' DIFFERENCE. By John Fandel. Hartford, Conn.: The Bond Press. 1948. 20 pp.

Reviewed by A. M. SULLIVAN

**W**ILLIAM G. ANGERMANN is an alert reporter of the large and little events that make up our daily life, and occasionally he rises in his emotional pitch to the stature of a lyric poet. Some of his talents and faults as a poetic craftsman are in the "Last Dance":

Her dress foamed round his feet in-  
sisting orders  
in frothy whispers of caressing white;  
it creamed a lingering touch across  
the borders  
between the two, and seeping out of  
sight  
in the wide stretches of his glance,  
dismayed him  
with sly retreats and little thefts of  
grain  
out of his heart.

Mr. Angermann has a good eye for the interesting and unusual image, but his poems frequently sag under the weight of rhetoric and the obvious phrase and sentiment. His objective lyrics are superior to the soul-searching, metaphysical verses. Angermann is a felicitous poet, and many individual lines invite quotation, such as "The street has shut its portals with soft shadows," but too many lines are loaded with an adverbial fungus which adds nothing to the idea or emotion expressed. The volume is an excellent example of the printing art.

John Fandel has dedicated his brochure to David Morton, Amherst lyric poet, but the little lady of Amherst of a generation or two earlier has flavored his poems. Emily Dickinson's stamp is on Mr. Fandel's rhymes, and not necessarily to his discredit, for he writes with a sharp discipline of ideas and with the impertinent and effective phrase. The title poem ends:

The years divide in chapters  
Which show as evidence  
The penalty of days and months,  
The seasons' difference.

The last few poems in the brochure are not in the Dickinson mood and give promise that John Fandel's future work may reflect the originality which is suggested rather than actually revealed in this brief collection.

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## Minor League Lyrics

FIRST TIME IN AMERICA. Corrected by John Arlott. New York: Duell, Sloan & Pearce, Inc. 1948. 199 pp. \$3.

Reviewed by HUBERT CREEKMORE

**B**Y the definition of his title, Mr. John Arlott, in this anthology of twentieth-century English poems, is restricted somewhat to the lesser writings of important poets while bringing to our attention a few unknown poets. Though we need not be smug enough to assume that all the best has been brought us from England, I am afraid that on the basis of this book we aren't missing a great deal. At the same time we must realize that with each writer averaging about two poems it is difficult to judge whether he has any stature or has merely written two interesting poems.

From the introduction, I gather that Mr. Arlott has compromised to some degree between his own taste and that imposed by his work with BBC in poetry broadcasts, and has ended with a criterion of the "feeling" of poetry. Fine as BBC's work in this field is, the results of such indoctrination have a secondhand flavor in print. In general, a lackadaisical pallor suggestive of the Georgians hangs over so much of the book that I cannot agree with the editor that it indicates a healthy growth.

Here are the well-known names of De la Mare, MacNeice, Day Lewis, Sitwell, Spender, Dylan Thomas, and the newer Betjeman, Roy Campbell, Durrell, and Ruthven Todd. But here also are lines that read: "Violence, vanity, lust / Flee from, he cried, / Thee only trust"; and "Softly spills / An opalescent film in golden tides . . ."

The principal interest is certainly in the unknowns, and among them there is some bright promise in careful poems. Let me cite their names—Christopher Hassall, Robert Hunter, Norman Nicholson, Mervyn Peake, William Plomer, Andrew Young—and leave comment for a fuller representation of their work at some possibly later time.

### LITERARY I.Q. ANSWERS

1. "Love's Labor's Lost." 2. "Two Gentlemen of Verona." 3. "The Merchant of Venice." 4. "As You Like It." 5. "Twelfth Night." 6. "Measure for Measure." 7. "As You Like It." 8. "Cymbeline." 9. "The Tempest." 10. "Cymbeline." 11. "The Tempest." 12. "Much Ado About Nothing." 13. "Midsummer Night's Dream." 14. "The Winter's Tale." 15. "The Tempest." 16. "As You Like It." 17. "Midsummer Night's Dream." 18. "The Winter's Tale." 19. "Twelfth Night." 20. "Love's Labor's Lost."

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