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SOMMAIRE / INHOUD

No. 1

A. GRÉGOIRE - L'Apprentissage du Langage	1
J. GÉRARD - Origines et Climat de l'Existentialisme	6
A.L. CORIN - Philologische Sprokkelingen	14
J. VAN MULDER - Statistisch Onderzoek naar de plaats van de hulpwerkwoorden	19
H. UYTTERSROT - Rilke's Gedicht "Die Gazelle"	22
FR. CLOSSET - Nederlandse Letteren	30
I. SIMON - English Letters	43
A. BOILEAU - La Dialectologie Belge	47
Reuves / Tijdschriften	54
Livres / Boeken	56

No. 2

JULIEN J. AERTS - Perk's Mathilde en de Polemiek	65
J. GÉRARD - Origines et Climat de l'Existentialisme	72
GUY DESCAMPS - La guerre et la poésie des années 40	81
CONSTANTINO AZNAR DE ACEVEDO - Federico Garcia Lorca et l'image poétique	84
FERNAND DESONAY - Quelques récentes publications de la Collection "Textes littéraires français"	91
IRÈNE SIMON - Novels and Novelists	106
H.J. DE VOS - De "Nederlandse Spraakkunst" van C.G.N. de Vooy	113
Reuves / Tijdschriften	123
Livres / Boeken	124

No. 3

J. HORRENT - Un écho de la chanson de Roland au Portugal	133
A. BOTTEQUIN - Controverses de langage	141
H. UYTTERSROT - Heinrich von Kleist	146
G. NIHOUL - Billy Budd	156
A. CLAUSSE - Liberté et éducation	161
M. PUVREZ - Exemple de méthode active	164
FR. CLOSSET - Nederlandse Letteren	167
I. SIMON - English Letters	173
Reuves / Tijdschriften	178
Livres / Boeken	180

No. 4

J. HORRENT - Un écho de la chanson de Roland au Portugal	193
J. GÉRARD - Origines et climat de l'existentialisme	203
FR. CLOSSET - La formation pédagogique des Professeurs de Langues Vivantes en Belgique	216
K.G. VERBOVEN - De practische opleiding van leraars in de Levende Talen	226
T. DECAIGNY - Comment concevoir la leçon de lecture cursive ?	227
EDM. PETITJEAN - Lettres françaises	231
A. GÉRARD - Searchlight on literature	236
Reuves / Tijdschriften	243
Livres / Boeken	244

of foreign places; there he can feast his eye on a new beauty. He travels from England to Asia and then on to Africa and crowds

«all earth into a traveller's eye,
«Fragment by fragment...»

He collects pictures and keeps records of his wanderings; some have no more value than faithful photographs (e.g. Namma) but some evoke the life of foreign places, such as Katha, the wrecked town with «paddle steamers stranded in the mud» and «shuffling, bombed, shelled and outlawed peasants.» His best poems have a hard objective value and the vividness of brightly lit scenery.

Henry REED : *A Map of Verona* (1)

Mr. Reed's purpose is to suggest more than to describe. With him the object is only the starting point, not the end of his quest. In «A Map of Verona» his thoughts have «hovered and paced»; the «wandering suburb» recalled by the map appears to him as an «unsolved smile on a now familiar mouth»; places are to him «tokens of pain» or «sketches in tenderness». Mr. Reed relates experiences; the «golden stillness, soundless and fathomless» of peaceful love in the morning; the return of dead souls on Christmas Eve, coming unbidden to the door of those they loved; the irreconcilable otherness of selves, divided by a wall «based in death». In «Outside and in» the image of a stranger prowling round the house «so vulnerable and divided» suggests fear or doubt threatening man's peace of mind. The satirical «Lessons of the war», in which the poet ridicules the military jargon, contrast with these preludes; but he soon returns to his previous mood in «The Desert»; the adventures related there suggest the loneliness of man, his quest for truth and peace, his efforts to build a new world, the bewilderment and defeat of the mind «perplexed and eroded» and lured by deceiving visions. In the poems about Tintagel, as well as in those about Chrysothemis and Philoctetes, the stories are symbolical of man's experience of the pain of memory, of the illuminating power of love, of redemption. The images convey more than the outward aspect of things, they are related to a mood or to an attitude to life and have therefore a deeper psychological meaning. Thus Chrysothemis describing his mother's words as ropes twisted and turned suggests the enmity between mother and daughter. Philoctetes evokes the ebb and flow of pain, the return of anguish and its passing away as the movement of a procession; the poem closes on a picture of the island, silent as the sun rises and ready to welcome a new life : «and a man plants a tree at daybreak». Though some of the subjects are remote from us, all appeal to our imagination because they are presented as so many aspects of man's experience of life.

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«Only in the old mirror the light lingers
 «In the last hour, and to hear this music
 «One must be alone, the house empty,
 «The time of bitter laughter and the day
 «Done...»

Yet the disgust and despair, the frustrations and fears can never be forgotten; the poem will be full of those bitter sounds,

«For poetry is the bitterness of living
 «And living is the glory of the storm»

The essence of poetry is the revelation of «immaculate visions»; what these visions are, the poet does not, or cannot, tell; you cannot say how they come to you, you just feel that «your being immediately surrenders» to them, whether they be coloured sea-weed, or «the web-foot of the swan» or

«the sudden passing of an unknown face
 «In the dark and sordid passage-way of the town».

In the poet's mind these visions become «movement with words»; he then reveals to the world the truth he has known in the hour of illumination; thus through the «sweeping rhythm of a chain of sound» he brings to the world «the passionate weaving of the pattern of light.»

Mr. Gardiner's imagery suggests now the brilliancy of the world of light, now the terror of the red men; the sweeping tide, the broken waters, the narrow stairs, the scorpion's rock evoke the anguish of nightmares, whereas the «thrush fluttering unseen among the leaves» or «the gentle waving in the water of the rock pool» evoke the endless beauty of dreams. For him, as for Rilke, strings of lamentation are incomplete unless «one has resolved to play on them, by means of them, later, the whole triumphant jubilation that swells up behind everything hard and painful and endured». (Epigraph).

(Liège)

Irène SIMON

REVUES — TIJDSCHRIFTEN

PERSON EN GEMEENSCHAP, Antwerpen, II, 8

Dr G. J. Geers, Bezwaren tegen het Jeugdonderwijs; Dr R. L. Plancke, Het Hoger Instituut voor Opvoedkundige Wetenschappen der Rijksuniversiteit te Gent...; F. Dubois, L'Imprimerie scolaire; Fr. Saenen, Toegepast Middelbaar Onderwijs met Landbouwkarakter. — Kroniek. — Boekbespreking. — Tijdschriften. — Klassepractijk.