

ing and identifying children with problems.

Blackham shows that the school functions as a therapeutic agent. The principal sets the tone of human relationships likely to be found in the school. His contacts with parents, but especially with teachers, tend to set a pattern or model for the rapport that develops with children. The teacher's relationships with children are an extension of the teacher's personality and needs, and as such can be therapeutic and helpful, or they can be harmful.

The last section of the book offers specific suggestions about children with problems of aggression, stealing, withdrawal,

and school phobia. The author describes the dimensions and dynamics of such behavior, relates these to psychological principles of development, and then offers some specific methods and techniques found helpful through actual practice and research investigation. The reviewer feels that this section will be especially meaningful for teachers.

In summary, the book is very readable and will serve as a good introduction to those who have yet to study child development theory or maladaptive behavior extensively and as a helpful review to those who already have.

E. T. Hallberg

Morris Marples. *Romantics at School*. London: Faber and Faber, 1967. 206 pp., illus.

Romantics at School, written by a man more schoolmaster than critic is more about boys than about poets. In one section for each, Morris Marples investigates the childhood and adolescent school days of Woodsworth, Coleridge, Southey, Byron, Shelley and Keats, revealing each poet so sensitively that they emerge as live boys, as much like other people as they are different from each other. The surprises are

delightful: Byron as a belligerent sometimes homosexual, writing "sweet, dearest Charles" to one of his "favourites," and fighting Lord Calthorpe for having written "damned atheist" under his name; Keats setting out deliberately to win yearly prizes awarded on a sort of Brownie point system for "voluntary work," the translation of immense quantities of French and Latin; Coleridge accused of being a pickpocket when, on a

day-dreaming walk down the Strand, he caught his flailing hand in the coat of a passerby — the young poet explained with such obvious sincerity that he was merely swimming the Hellespont that his accuser released him.

The book is neither true biography, nor is it a treatise on education. In the first instance, we mutter a small curse at the end of each section that it doesn't go on, that there is no "Man" of whom this "Child" has been father. The sensation is something akin to the old soap opera come-on's: "Had the poet's wildness at last been tamed, his rebelliousness reduced to Etonian orthodoxy? The story of the next ten years . . . supplies the answer" (p. 171). But instead, the serial shifts and we lose Shelley in favor of Keats. Though he didn't satisfy the hunger, we must compliment the writer for having so whetted the appetite.

Nor will classroom oriented educators be satiated if they are reading *Romantics at School* for facts about nineteenth century school practices. There is little here of class sizes, curriculum, pedagogy (except for mention of

punitive practices, which is plentiful), examinations, or the pupil-to-WC ratio. What there is, rather, is evidence of that suspicion which haunts us all: that the most resonating education takes place, not at desks and blackboards, but in walks along Esthwaite lake, in evenings spent in London pubs with an indulgent uncle, and on horseback over Devon hills. Even the books read by the schoolboy poets usually came from places other than school libraries. And the reading lists of the young writers seem unorthodox to the point of confirming Virginia Woolf's idea, that people develop a taste for good literature by reading bad books. And bad books aren't usually found in school libraries. One wonders whether we're so avant-garde in proposing individualised reading programs!

What the book is, rather than what it is not, forms the basis of judgment. *Romantics at School* is an extremely readable collection of miscellaneous information so organized that it provides both immediate illumination and enduring impressions of the early lives of six significant poets.

Maureen Ursenbach