

full of local news, and funny. She recounts a literary conversation with her mother: "'Who is this Kafka?' she says. . . . A German Jew, I says, I think. He wrote a book about a man that turns into a roach. 'Well, I can't tell people *that*,' she says. . . ."

**BLUE WINE AND OTHER  
POEMS**

by John Hollander  
Johns Hopkins, 1979  
71 pp. \$8.95 cloth,  
\$3.95 paper  
L of C 78-20514  
ISBN 0-8018-2209-2  
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Hollander, a Yale professor of English, writes some of contemporary America's most intriguing verse, at once scholarly and accessible, humorous and meditative. *Blue Wine* offers a range of tones—from speculations on painting and sculpture to unabashedly lyrical love poems. The title work was inspired by a row of bottles that Hollander saw in *New Yorker* artist Saul Steinberg's kitchen, decorated with "mock (or rather visionary) wine labels." The poet bore the vision of these homeward, "In the clear cup of his own eye, to see what he will see." His meditations—in 11 distinct styles, including mock-Homeric—sound the relation of life to art, the boundaries between the seen and the unseen. In "A Statue of Something," Hollander gives a clue to what this collection is about: *He is leading his model out into interpretation, / Life afier art, re-engagement with a world whose shadows / Are insubstantial and always full of motion.*

**BLOOMSBURY: A House  
of Lions**

by Leon Edel  
Lippincott, 1979  
288 pp. \$12.95  
L of C 79-4341  
ISBN 0-397-10043-5

In 1906, the Stephen sisters, Vanessa (Bell) and Virginia (Woolf), and their brother Thoby were living in London's "antiquated, ex-fashionable" Bloomsbury district. As a student at Cambridge, Thoby met future economist John Maynard Keynes, writer Leonard Woolf, biographer Lytton Strachey, art critic Clive Bell, and literary critic Desmond MacCarthy. Before he died, Thoby introduced them to his sisters. Later joined by painters Roger Fry and Duncan Grant, this group began meeting on Thursday nights to read poetry and discuss art, politics, sex. Drawn together by common interests in art and philosophy (as agnostics, they were all influenced by G. E. Moore and Bertrand Russell) and by a penchant for unconventional