## Anthology

luded living and Amerthology, whose introcontents as 'a jewel', , in Allingham's Emerbrighten the sunshine'. treasury' seeks to outjewel in its promise of Poetry gives treasures gold",' he wrote in his ding us in higher and those of the world, and the lessons of Nature.' es - 'more golden than o Sappho by the rhetoris treatise On Style, and s a nod to a classically g his readers.

of the golden had more is, however. This is bede and others have pointher Ricks nor Bucknell ook's title seems to have by Palgrave or by his an) from Karl Heinrich y 18th-century Gildenes inder Gottes. Translated 54 as A Golden Treasury God, this anthology of the second of the

bolstered notions of 'the glory of battle and adventure', 'the sacred quality of patriotism' and 'the beauty and the blessedness of death'. There was also J.W. Mackail's Greek Anthology — a text used at Eton and elsewhere — which was full of praise for the young noble dead.

Conscious that the term 'anthology' brings together the Greek for 'flower' and 'word', Bucknell is good on the way 'the act of dying' could be seen as something that 'made England flower too'. She might have drawn our attention to the attempts of 20th-century publishers to fuse their own imprint with the noble contents of poetic tradition. Victorian poetry anthology publishers usually kept their imprint out of their books' titles, which is why we still speak about Palgrave's Golden Treasury rather than Macmillan's. But The Oxford Book of English Verse was followed by many other 'Oxford Books', and spurred numerous anthologies branded with their publishers' names. One of the most noteworthy was The Faber Book of Modern Verse (1936), edited by Michael Roberts. In 102



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https://www.lrb.co.uk/the-paper/v45/n12/robert-crawford/outbreaks-of-poets

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