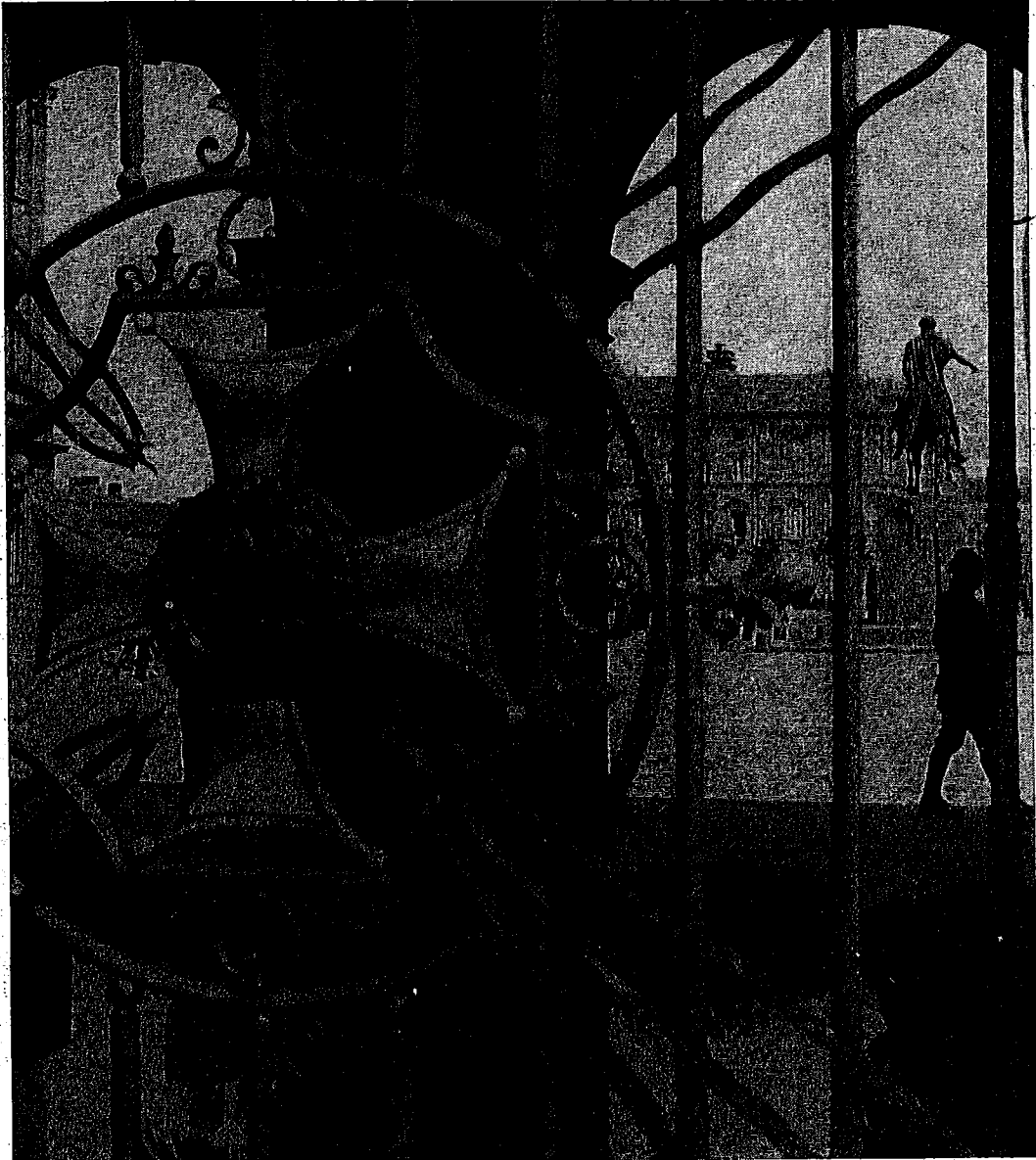


# The Listener

Published every Thursday by The British Broadcasting Corporation



Looking through the gates of the Unknown Warrior's tomb in Warsaw on to Marshal Pilsudski Square: a pre-war view

## A Week of Victories

(see page 89)

# The Listener

Published every Thursday by The British Broadcasting Corporation

No. 837

Thursday 25 January, 1945

REGISTERED AT THE G.P.O.  
AS A NEWSPAPER

## CONTENTS

A Week of Victories (broadcast despatches) ...	89
Half-Way to Tokyo (Lieutenant Frank Rounds) ...	91
A Plea for Pageantry (Thomas Bodkin) ...	95

DAY:		
Day to Peace (George Ferguson) ...	87	
Europe (Rev. Nathaniel Micklem) ...	97	
European Waterway (Negley Farson) ...	102	
Germany (H. G. ...)	92	
Germany Are Saying (foreign broadcasts) ...	92	
Germany THAT? (microphone miscellany) ...	93	
Germany ...	98	
Germany (George Marcus) ...	101	
Germany Questions (C. H. Middleton) ...	103	
CORRESPONDENCE:		
Letters from W. Brownbill, V. G. Plimmer, Dr. M. S. Pollard, Oliver Strachey, R. O. Dunlop, Geoffrey Grigson and C. Lea ...	104	
LITERATURE:		
Poetry in War Time: II—The Younger Poets (Henry Reed) ...	100	
The Listener's Book Chronicle ...	105	
CRITIC ON THE HEARTH:		
Broadcast Drama (Herbert Farjeon) ...	108	
The Spoken Word (Martin Armstrong) ...	108	
Broadcast Music (W. McNaught) ...	108	
MUSIC:		
The Symphonies of Vaughan Williams (Edmund Rubbra) ...	109	
THE HOUSEWIFE IN WAR TIME ...	111	
CROSSWORD NO. 776 ...	111	

## The Only Way to Peace

A Canadian's view by GEORGE FERGUSON

IT is true that there is only one real and important subject discussed by the delegates to the forthcoming British Commonwealth Relations Conference. It is this: How can the members of the British Commonwealth co-operate best to secure, first of all, the peace; and secondly, the prosperity of the world to come.

People have not crossed the oceans of the world to come to talk about peanuts. They are serious-minded men. I am coming to talk about peace, and an excellent reason for this is because I simplify the problem; I do not pretend to solve it. There are many ways of trying to organise this world, and all of them have been the subject of historic and contemporary discussion. There is still no agreement, in spite of all that has been said and written on the subject; and that is why I am here. I am worth my tuppence-worth now, though I am speaking purely in my capacity as a prairie editor, and a private member of the Canadian Institute of International Affairs. In a word, if I ask how best the nations of the Commonwealth can organise to secure the peace, I reply that the best way for this particular problem is to organise in a way that is not to organise at all.

It was Irish, which perhaps explains why I put it that way. It does not mean there should be no organisation in the world where there must be. But I do mean that it is both artificial and unnecessary for the nations of the Commonwealth to attempt to solve their own problems. I believe, not only that the attempt would fail, but I believe too that, as it failed, the major cause of the world's trouble would suffer greatly, and that we should, by making peace the very thing we most want.

Now, I know all this needs explanation, just as I know there are a certain number of people listening to me now in violent disagreement. These people say something like this: 'What is the fool talking about? We have organised for war. We are fighting together, this very minute, co-operating closely at every step. Furthermore, we are going to win together. Why can't this blind man see that, if we organise for peace in the same way, we shall perhaps be able to stop another war before it starts. All we have got to do is to stick together. But, to make the fight for peace effective, we have got to organise ourselves, and make commitments that everybody all over the world will understand. Any aggressor in the future will know he will not only have to deal with Great Britain, or with Canada, or with South Africa, but with all of us, standing together in the cause of peace'. That is the argument. I have heard it often. It was expressed with great clarity in the first broadcast of this series\* by Mr. F. B. Malim who seemed to take it for granted that his idea was both practicable and good. To me it is neither. But I agree thoroughly with him that utter dependence on national sovereignty is disastrous. What I disagree with him over is the form which the necessary pooling of sovereignty should take. So let us examine his proposition in some slight detail.

It is important, first of all, to recognise that the outbreak of a war greatly simplifies national policy. The appeal to arms is the ultimate appeal. All other alternatives are discarded. Unity at such a moment of simplification brings certain issues into stark relief, issues so important that many lesser ones disappear. Creation of a common foreign policy at such a moment cannot be compared

\* 'The British Commonwealth and the World': printed in THE LISTENER of January 18

# Points from Letters

THE LISTENER undertakes no responsibility for the views expressed by its correspondents.

## Science and Life

I can see no warrant in history, and none in logic except wishful thinking, for Professor J. B. S. Haldane's statement that 'scientific progress makes men behave more morally by making them uncomfortable or worse when they do not act morally' (letter to THE LISTENER, January 11). I should have thought that two world wars in the last twenty-five years and half-a-dozen lesser ones sandwiched between them indicated rather the great amount of discomfort which men will endure in a real if imperfectly apprehended struggle for existence.

I see quite as much evidence that science will not let us be comfortable without being bad as for Professor Haldane's further statement in his letter that science will not let us be comfortable without being good.

Accrington

W. BROWNBILL

## White Bread

Since January 1, 1945, it has become illegal to claim in advertisements that a food contains minerals and vitamins unless the actual amounts are stated. The letter of W. Shelton Smith in THE LISTENER of January 18 is in effect a Ministry of Food advertisement for the white loaf. The Director of Public Relations for this Ministry would persuade the public that flour of 80 per cent. extraction is not appreciably inferior in nutritive value to 82 per cent. extraction, thus implying that the vitamin and mineral content has not been lessened. This ministerial propaganda would be more convincing and more in keeping with the purposes of the new law if the analytical figures were revealed for the three grades of National Flour, at first 85 per cent. extraction, and then 82½ and now 80. Mr. W. S. Smith appears to have forgotten that the total de-grading of National Flour amounts to 5 per cent. The data for the nutritional value of the three grades should give the content of vitamins (separate figures for aneurin, nicotinic acid, riboflavin, aderman, tocopherol and a-xerophthol), and also for the more important minerals and protein.

Simultaneously with this de-grading of National Flour the vitamin content of our diet is now adversely affected by the scarcity and virtual disappearance of oatmeal, soya flour and the threatened shortage of potatoes. We are told meat supplies may be further reduced and then the provision of enough nicotinic acid will depend upon having the highest possible grade of National Flour, that is with the minimum of extraction.

London, W.2

VIOLET G. PLIMMER

The Minister of Food, like the base Indian, has thrown a pearl away richer than all his tribe. His myopic gaze fixed on the magic word 'nutrition', he hugs his white loaf, and, worse, hands it out to his obedient and credulous flock as a wonderful and excellent food; his pappy, sticky, tasteless, devitalised, concentrated, unnatural, abominable white loaf.

It is nothing to him that the obedient and credulous eaters thereof have mouths full of false teeth before they are thirty; that they are living on widely-advertised salts, and chronically constipated; that they abhor natural foods and roughage, pleading inability to digest them. And, having taken home in the shopping basket the

wonderful white loaf, they stuff in alongside it a packet of proprietary bran, that vital substance of which the bread has been robbed; for lack of which they would otherwise suffer the wreck of their stomachs and bowels. *Quis custodiet ipsos custodes?*

Truro

MARGARET S. POLLARD

## Handel's 'Alexander's Feast'

Mr. Julian Herbage has now satisfactorily explained the curtailment of Handel's music; but in spite of his assertion that his programme note in the *Radio Times* 'explained exactly what was done', he has given the ignorant public no notion at all of the courageous restoration displayed throughout the work. What was it?

The intention of my letter was not really to attack Mr. Herbage, whom I have always supposed to be as much a purist as anyone; but to try to draw from a responsible official of the B.B.C. either an agreement with my view that it is very wrong to perform 'Acis and Galatea' with all the da capos cut, or a defence of the practice. I expect that Mr. Herbage has a good defence of the restorations made in 'Alexander's Feast', and that therefore I chose a bad case; but the main point that I made in the rest of my letter he has not touched upon.

After suffering all these years from such vandalism as Sir Thomas Beecham's 'Magic Flute' with his added recitatives, and his 'Figaro' with Barberina's song performed by a large chorus, I must repeat the poor 'musical purist's' plea: let the B.B.C. make some pronouncement of its policy in the matter.

London, W.C.1

OLIVER STRACHEY

## The Good and Bad in Art

Sir Kenneth Clark's talk, reproduced in last week's LISTENER, is full of purely personal opinions, given with such an air of finality that they almost pass as fact. First statement: 'Roger Fry... had sixteen notices... Today he would be lucky if he had one notice, or two at the most, and that is not due to the present paper shortage'. I have in the last few days read at least six intelligent notices of John Piper's show now being held at the Leicester Galleries, and Piper is about as good an artist as Roger Fry in an entirely different vein. The scarcity of press criticism of current shows is largely due to the paper shortage.

Second statement: 'Naturally people who are in the habit of being flattered by the newspapers... are annoyed when they are told that pictures they do not like are good'. Newspapers flattered their readers just as much thirty years ago and there were then those who hated being told the pictures they liked were rubbish. Hundreds of instances could be given, both here and in France, of the public's hostility to the art criticisms, and also to critics backing the wrong horses—thirty, forty, fifty years ago!

Third statement: 'If you met Reynolds and Ruskin standing in front of a Titian you would not have much doubt about absolute values in art'. I venture to think that if one could hear Reynolds in front of a Titian, or Ruskin either, one would very soon have all sorts of doubts about absolute values. Ruskin was terribly muddled between aesthetic and moral values and Rey-

nolds' understanding of Italian art was ver skin-deep considering his own practice in the art of grandiose figure painting.

Fourth statement: 'He [the critic] must be able to say loudly, clearly, and with authority "This is good and that is bad"'. That is just what Ruskin did and we all know what a confusion was the result. The critic should never be a know-all: he should be an enthusiast, able to express in words his reactions to painting and not to dogmatise as to good and bad.

Fifth statement: 'A very steep decline in standards of value; and the way of stopping it sliding down this decline any further will be to find a few critics who have the faith, and the courage, to say that some things are good and others bad'.

I contend that there is not a steep decline in standards of value today. The artists create the standards—the critics are wise after the event they follow but do not lead. Criticism registers what has been achieved. Artists do not alter their integrity on account of critics; they are either integral creative beings who see an express their vision, or they are not. I think the general standard of values amongst the younger generation of artists today is high—probably higher than thirty years ago.

Leatherhead

R. O. DUNLOP

## Poetry in War Time

Writing of 'Poetry in War Time' Mr. Henry Reed says, and says only of Mr. W. H. Auden that 'Two volumes by Auden have appeared but they consist mainly of pre-war work'.

In America, in 1944, Mr. Auden's book *For the Time Being* was published. I daresay few copies have arrived over here; but when Mr. Reed does get hold of one, and does digest Mr. Auden's long commentary on 'The Tempest' which is called 'The Sea and the Mirror', he may overhaul his opinion about what 'has made the greatest contribution to poetry in the last five years'. In my judgment 'The Sea and the Mirror' secures Mr. Auden in the place many of us know him to occupy—as the most inquisitive, moving, serious, the best an most diversely equipped poet now writing in English.

Keynsham

GEOFFREY GRIGSON

## The Noodle in Fiction

Several readers have queried St. John Ervine attempt to label the heroines of fiction as noodle or strong-minded women. This forced classification was in reality merely a medium for the obvious Amazon-worship. He asserted with relish that Beatrice or Rosalind would have knocked Othello down, if subjected to the same treatment as the submissive Desdemona. His broadcase began with hefty A.T.S. coping with an enormous Army lorry, and ended on the same topic. He has talked with wonder and admiration of Russian women 'daring to do all that a man dare do'.

May I remind him and other similar deluded folk that picked, highly-trained women athletes can barely equal the athletic records of boys between fourteen and sixteen, and that the only combatant women's brigade in the who Red Army was disbanded as useless.

Welton

C. LEA

# Points from Letters

THE LISTENER undertakes no responsibility for the views expressed by its correspondents.

## Peace and Life

It is not to be seen in history, and none in the world except wishful thinking, for Professor H. S. Haldane's statement that 'scientific progress makes men behave more morally by making them uncomfortable or worse when they do not act morally' (letter to THE LISTENER, January 11). I should have thought that two world wars in the last twenty-five years and half a dozen lesser ones sandwiched between them had rather the great amount of discomfort which men will endure in a real if imperfectly reformed struggle for existence. I see quite as much evidence that science will let us be comfortable without being bad as Professor Haldane's further statement in his letter that science will not let us be comfortable without being good.

W. BROWNBILL

## White Bread

From January 1, 1945, it has become illegal to use in advertisements that a food contains minerals and vitamins unless the actual amounts are stated. The letter of W. Shelton Smith in THE LISTENER of January 18 is in effect a restriction of food advertisement for the white bread. The Director of Public Relations for this industry would persuade the public that flour of 80 per cent. extraction is not appreciably inferior in nutritive value to 82 per cent. extraction, thus implying that the vitamin and mineral content has not been lessened. This ministerial propaganda would be more convincing and effective in keeping with the purposes of the new regulations if the analytical figures were revealed for three grades of National Flour, at first 85 per cent. extraction, and then 82½ and now 80.

W. S. Smith appears to have forgotten the total de-grading of National Flour amounts to 5 per cent. The data for the nutritive value of the three grades should give the content of vitamins (separate figures for aneurin, riboflavin, nicotinic acid, adermin, tocopherol, and also for the more important minerals and protein). Simultaneously with this de-grading of National Flour the vitamin content of our diet is now adversely affected by the scarcity and total disappearance of oatmeal, soya flour and threatened shortage of potatoes. We are told that supplies may be further reduced and then provision of enough nicotinic acid will depend upon having the highest possible grade of National Flour, that is with the minimum of extraction.

VIOLET G. PLIMMER

The Minister of Food, like the base Indian, has taken a pearl away richer than all his tribe. Myopic gaze fixed on the magic word 'nutrition', he hugs his white loaf, and, worse, sends it out to his obedient and credulous flock as a wonderful and excellent food; his pappy, sticky, tasteless, devitalised, concentrated, unnatural, abominable 'white loaf'. It is nothing to him that the obedient and credulous eaters thereof have mouths full of teeth before they are thirty; that they are living on widely-advertised salts, and chronically constipated; that they abhor natural foods and plead inability to digest them. And, being taken home in the shopping basket the

wonderful white loaf, they stuff in alongside it a packet of proprietary bran, that vital substance of which the bread has been robbed; for lack of which they would otherwise suffer the wreck of their stomachs and bowels. *Quis custodiet ipsos custodes?*

Truro

MARGARET S. POLLARD

## Handel's 'Alexander's Feast'

Mr. Julian Herbage has now satisfactorily explained the curtailment of Handel's music; but in spite of his assertion that his programme note in the *Radio Times* 'explained exactly what was done', he has given the ignorant public no notion at all of the courageous restoration displayed throughout the work. What was it?

The intention of my letter was not really to attack Mr. Herbage, whom I have always supposed to be as much a purist as anyone; but to try to draw from a responsible official of the B.B.C. either an agreement with my view that it is very wrong to perform 'Acis and Galatea' with all the da capos cut, or a defence of the practice. I expect that Mr. Herbage has a good defence of the restorations made in 'Alexander's Feast', and that therefore I chose a bad case; but the main point that I made in the rest of my letter he has not touched upon.

After suffering all these years from such vandalism as Sir Thomas Beecham's 'Magic Flute' with his added recitatives, and his 'Figaro' with Barberina's song performed by a large chorus, I must repeat the poor 'musical purist's' plea: let the B.B.C. make some pronouncement of its policy in the matter.

London, W.C.1

OLIVER STRACHEY

## The Good and Bad in Art

Sir Kenneth Clark's talk, reproduced in last week's LISTENER, is full of purely personal opinions, given with such an air of finality that they almost pass as fact. First statement: 'Roger Fry . . . had sixteen notices . . . Today he would be lucky if he had one notice, or two at the most, and that is not due to the present paper shortage'. I have in the last few days read at least six intelligent notices of John Piper's show now being held at the Leicester Galleries, and Piper is about as good an artist as Roger Fry in an entirely different vein. The scarcity of press criticism of current shows is largely due to the paper shortage.

Second statement: 'Naturally people who are in the habit of being flattered by the newspapers . . . are annoyed when they are told that pictures they do not like are good'. Newspapers flattered their readers just as much thirty years ago and there were then those who hated being told the pictures they liked were rubbish. Hundreds of instances could be given, both here and in France, of the public's hostility to the art criticisms, and also to critics backing the wrong horses—thirty, forty, fifty years ago!

Third statement: 'If you met Reynolds and Ruskin standing in front of a Titian you would not have much doubt about absolute values in art'. I venture to think that if one could hear Reynolds in front of a Titian, or Ruskin either, one would very soon have all sorts of doubts about absolute values. Ruskin was terribly muddled between aesthetic and moral values and Rey-

nolds' understanding of Italian art was very skin-deep considering his own practice in the art of grandiose figure painting.

Fourth statement: 'He [the critic] must be able to say loudly, clearly, and with authority, "This is good and that is bad"'. That is just what Ruskin did and we all know what a confusion was the result. The critic should never be a know-all: he should be an enthusiast, able to express in words his reactions to painting and not to dogmatise as to good and bad.

Fifth statement: 'A very steep decline in standards of value; and the way of stopping us sliding down this decline any further will be to find a few critics who have the faith, and the courage, to say that some things are good and others bad'.

I contend that there is not a steep decline in standards of value today. The artists create the standards—the critics are wise after the event: they follow but do not lead. Criticism registers what has been achieved. Artists do not alter their integrity on account of critics; they are either integral creative beings who see and express their vision, or they are not. I think the general standard of values amongst the younger generation of artists today is high—probably higher than thirty years ago.

Leatherhead

R. O. DUNLOP

## Poetry in War Time

Writing of 'Poetry in War Time' Mr. Henry Reed says, and says only of Mr. W. H. Auden, that 'Two volumes by Auden have appeared, but they consist mainly of pre-war work'.

In America, in 1944, Mr. Auden's book *For the Time Being* was published. I daresay few copies have arrived over here; but when Mr. Reed does get hold of one, and does digest Mr. Auden's long commentary on 'The Tempest' which is called 'The Sea and the Mirror', he may overhaul his opinion about who 'has made the greatest contribution to poetry in the last five years'. In my judgment 'The Sea and the Mirror' secures Mr. Auden in the place many of us know him to occupy—as the most inquisitive, moving, serious, the best and most diversely equipped poet now writing in English.

Keynsham

GEOFFREY GRIGSON

## The Noodle in Fiction

Several readers have queried St. John Ervine's attempt to label the heroines of fiction as noodles or strong-minded women. This forced classification was in reality merely a medium for his obvious Amazon-worship. He asserted with relish that Beatrice or Rosalind would have knocked Othello down, if subjected to the same treatment as the submissive Desdemona. His broadcast began with hefty A.T.S. coping with an enormous Army lorry, and ended on the same topic. He has talked with wonder and admiration of Russian women 'daring to do all that a man dare do'.

May I remind him and other similarly deluded folk that picked, highly-trained women athletes can barely equal the athletic records of boys between fourteen and sixteen, and that the only combatant women's brigade in the whole Red Army was disbanded as useless.

Welton

C. LEA