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Hsia Kuei, part of the handscroll *Ten Thousand Li of the Long River* (the Yangtse), ink on silk; reproduced from *Foundations of Chinese Art* by William Willetts (Thames and Hudson, £8 8s.).

## RIGHTS OF STATES

IT IS widely accepted in Article 38 of the Statute of the International Court of Justice it is indeed laid down that the sources of international law include international conventions (treaties), international custom, "as evidence of a general practice accepted as law", the general principles of law recognized by civilized nations, and judicial decisions and the teachings of "the most highly qualified publicists of the various nations."

their own government has evolved. The legal traditions of the Americans, so different at least in this matter from those of older Europe, are part of the explanation. As Sir Henry Maine observed in his *International Law*, and as Dr. Clive Parry has recently reminded us in a paper on "The Practice of States," the ideology of the American Revolution, aimed as it was under the influence of Locke, Blackstone and the *Philosophers*...

of the state machines and of the beginnings of modern nationalist feeling, each nation had begun to produce its separate books on international law after well-nigh a century in which all the nations had used a common guide to it—the book on the *Law of Nations* which Vattel had published in 1758 and which had gone into almost universal usage in Foreign Offices from about 1780.

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CENTRAL 2000

## NEW WORLD BENEATH THE SPIRES

Just over a year ago there was a lively correspondence on this page about the place of American literature in the British university curriculum. None of the correspondents and they included two English professors of American literature wanted to see American literature made the sole subject for an honours degree in this country; but there was some sharp difference of opinion about whether honours schools of American studies were desirable — degree courses that took the undergraduate through a linked survey of American geography, history, politics and literature. Several such schools now exist or are being formed in our universities, and even among those who teach in them there has been considerable anxiety over the problem of finding an identifying discipline. For them to borrow the phrase used by Mr. Robson in his F. R. Leavis lecture, discussed in this column last week: Those opposed to the whole idea of such honours schools are well represented by Professor Douglas Grant, who suggested that they may "promote shallowness, and encourage jacks-of-all-trades". That danger overhangs composite courses in all fields, and the matter is everywhere being thrashed out still.

But no such doubts need attend the formation of another university institution that has just been approved by the Senate of the University of Lon-

taught postgraduate course in the subject. The Robbins Report spoke sharply of the altogether unsatisfactory state of postgraduate studies in Great Britain, and more and more university teachers are feeling that lectures and regular seminars are needed to supplement the mere supervision of his thesis which is all the postgraduate student in England generally gets. A three-year undergraduate course can often nowadays do no more than scratch the surface of some packed and intricate disciplines, and the new B.A. or B.Sc. is in no position to be left henceforth more or less on his own. The tentative proposal at London at present is that the institute should provide a one-year M.A. course, with two papers at the end of it, one in American history and one in American literature, and requiring, probably, only a short thesis from the student. We must stress that at present this is only an unapproved plan; but if it comes off it may prove to be both a very useful course and something of a guiding light for other postgraduate courses in the arts.

Old citadels are going to go on falling in our universities, and new citadels to go on being built and both processes will go on creating necessary controversy. Americanists are going to find themselves sometimes cold-shouldered, and postgraduates sitting in lecture rooms are going to be laughed at. But both are going to be a more and more common sight—and if the new institute can help them both to find their proper and respected place, it will have certainly deserved its place in our new world as well.

## Letters to the Editor

### PROUST'S WAY

Sir.—In his notice of the second volume of Mr. George Painter's biographical study of Marcel Proust (*TL*, August 5) your reviewer mentions as altogether far-fetched Mr. Painter's suggestion that my (distant but dear) cousin Marie Nordlinger-Riefstahl formed one of the many models for Albertine. In

"ushered"—a slip for "hushed", presumably, so he wasn't being journalistic, as your contributor seems to think; he was just a bit muddled. Anyway, after that, we learn, Mr. Johnson was questioned orally by Arthur Calder-Marshall about "ushered", and said he meant that "[the pirates] pinned our arms behind our backs and frogmarched us". Your contributor evidently sees this as an amusingly, or lamentably, far cry from "ushered" (and so perhaps it is, though it isn't from "hushed"). But, evidently again, both he and Mr. Calder-Marshall found the gloss internally satisfactory.

However, a frogmarch is the carrying of a prisoner face downwards by four men holding a limb each (*C.O.D.*). I cannot imagine how his arms could be pinned behind his back at the same time. It seems that Mr. Calder-Marshall and your contributor know as little about frogmarching as Mr. Johnson about ushering.

KINGSLEY AMIS.

108 Marble Vale, London, W.9.

### SOUNDING THE SIXTIES

Sir.—"Need I say more?" asks/exclaims Mr. George Devine (*TL*, August 5) after triumphantly reporting that no play later than *Myrdal in the Cathedral* is prescribed for A and O level examinations in 1966-67. Yes. Will he tell us why anyone's first encounter with a contemporary play should take place in the examination room or (since this will inevitably precede) the classroom; what he imagines an audience's responses so conditioned, so induced, will be like; and what effect will be produced before long on a drama—and poetry and novel—written for the first time in the history of these arts, for a public brought up to regard them as objects of academic study?

J. C. BRYCE.

University of Glasgow, Glasgow, W.2.

Sir.—Like many critics of the established examination boards, Mr. Devine seems unaware that teachers can submit their own suggestions and syllabi for examinations. However, may I, as a practising teacher, call his attention to the price of contemporary published plays and to the fact that one is liable to have at least forty Advanced level English candidates each year.

In General English courses in sixth forms we buy and read as many plays by contemporary dramatists as we can afford to do. This, to say, published in paperback, borrowing others from libraries.

His implication that the academic world is not so enthusiastic as the writer of "Enter the Second Wave" about contemporary drama may be true, for several good reasons. I am only qualified to say that on the whole the really young do not want the Theatre of

but he insisted that the disguised form should be maintained. That he should suppress these facts and now state in your columns, "Rold White is my name, neither fictitious nor false", and blame me for referring to it as his pseudonym is unjust to me.

For Victor Neuburg's sake, I am profoundly glad to learn that the poems are not by him, and that I need no longer think of him as having suffered from the degree of unhappiness shown in them.

That there occurred in my book some misquoting or misprinting of these verses (it was unfortunate that my typescript was not returned to me together with the proofs) I have voluntarily declared.

I have done Rold White no injury; or if it could be conceived he had any cause to feel aggrieved, then honourable amends were made to him in my first letter to your columns.

JEAN OVERTON FULLER.

4 Guilford Place, London, W.C.1.

### GAUDIER-BRZESKA

Sir.—I regret that Mr. Wood Palmer's reference to my Gaudier-Brzeska introduction as a "muck-up" cannot be allowed to pass in silence. Mr. Palmer, like other self-styled Gaudier "authorities", is haunted by the delusion that he alone has the right to speak, talk, publish and otherwise pronounce upon the work of Gaudier-Brzeska. Frankly, the only living authority on the life, work and personality of the artist is his friend, Horace Brodsky, now in his eightieth year. If I "mucked-up" anything at all about Gaudier, it was in humility and admiration from the writings of Horace Brodsky and from long conversations I had with him. He played a prominent part in my recent radio broadcast on Gaudier-Brzeska (Third Programme, June 5, and June 27), much to the chagrin of the other "authorities" who had nothing to contribute on this occasion; not even their "authority". They will, however, doubtless continue to draw attention to themselves on Gaudier matters even when no one is asking them to speak.

MURVYN LEVY.

The Savage Club, 37 King Street, London, W.C.2.

### I SPEAK FREEDOM

Sir.—The reviewer of *South African Journey* by Bernard Newman (*TL*, July 29) states that the South African Foundation is an organization of "left industrialists which tries to put as good a gloss on apartheid as it possibly can".

The Foundation exists to disseminate information about South Africa particularly in the economic and industrial spheres. Our concern is not to "put a gloss on apartheid" but to offer people

# HARRAP

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*Domination*

formation of another university institution that has just been approved by the Senate of the University of London. This is a new Institute of United States Studies, whose function will be "to promote and coordinate United States Studies in the University, to assist liaison between teachers of this subject in other universities, and to promote discussion and contact with other persons interested in the subject". The hope is, in fact, that this institute, situated in London, may come to be a national centre where the scattered and often isolated Americanists in our universities can get together to pool their experience and discuss their problems, whether of research or teaching. It is intended too that the institute shall have a modern, fully stocked library, and there is hope of a generous American benefaction to help the new institute build this up. The director of the institute is to be Professor H. C. Allen, who has worked long and tirelessly for the establishment of American studies in Britain on a sound basis. The widespread support the idea has had is evidenced in the names of some of the "other persons" (i.e., representatives from outside London University) who have agreed to serve on the management committee: Mr. Frank Thistlethwaite, the Vice-Chancellor of the University of East Anglia, who will be the committee's first chairman, Professor Sir Denis Brogan, Professor Marcus Cunliffe, who started American studies at Manchester University and is now head of the new department at Sussex, Professor Esmond Wright, the chairman of the British Association for American Studies (whose work is reviewed on page 699), and Professor Cleanth Brooks, now in London as cultural attaché at the American Embassy. The University of London is to be congratulated on the strong welcome it has given to the idea, and the speed, too, with which it has got the project going.

What will prove to be the best way of drawing American studies into the undergraduate curriculum remains still very uncertain. But one new development in university teaching that, it is hoped, may come out of the establishment of the institute is a

altogether far-fetched Mr. Painter's suggestion that my (distant but dear) cousin Marie Nordlinger-Riefstahl formed one of the many models for Albertine. In general criticism of such identifications he concludes by saying that "the transformation of the raw materials is so radical that the hunt for 'keys' is little more than an entertaining but irrelevant game".

This conclusion would have been wholeheartedly endorsed by Marie Nordlinger. As she is now dead, but lived to read Mr. Painter's first volume, perhaps I may be allowed to say a few words about her attitude to the biography. While respecting Mr. Painter's immense industry, devotion and literary skill, she thought that what appeared to her to be his main aim—to find all the originals in Proust's own life who might have contributed to the creation of the characters in his novel—was, as your reviewer says, irrelevant—and unattainable. More than that, she objected very strongly to the cavalier way he treated the materials that were at his disposal, in pursuing this aim.

She made this clear in a broadcast on the book which she gave on the B.B.C. French service on November 1, 1959. In this broadcast she gave many instances of what she claimed to be Mr. Painter's distortions, and in particular she maintained that he falsified almost everything about herself. Her exact words were: "L'atteste que parmi les innombrables occasions où M. Painter me fait participer à son récit la plupart sont inexactes, mal interprétées ou même inventées de toute pièce". She then went on to elaborate her accusation in detail—which would be wearisome to repeat here—but drew especial attention to the way in which Mr. Painter fictionalizes (as she maintained) her own account of the "Greek" party that Mme. Lemaire gave on June 9, 1903.

Finally, Marie Nordlinger complained of Mr. Painter's inaccuracy in musical matters, wherever she was in a position to know the truth. She insisted, for instance, that her cousin, Reynaldo Hahn, was never a pupil of Saint-Saëns at the Conservatoire, though Mr. Painter asserts this several times, and that Hahn's antipathy to Wagner and indifference to Pauré existed largely in Mr. Painter's imagination. She gave chapter and verse to support this contention.

I do not think Marie Nordlinger would have relished finding her entry in Mr. Painter's index as follows: "Nordlinger, Marie (ALBERTINE)". On the strength of the evidence produced by Mr. Painter I cannot imagine anything more extraordinary.

JOHN LEHMANN,  
85 Cornwall Gardens, London, S.W.7.

### FROG'S MARCH

Sir,—What method did those Chinese pirates really use to convey Clifford Johnson and his fellow prisoners along the deck? According to your contributor (T.S., July 29), Mr. Johnson originally wrote that he and the others were

of "Enter the Second Wave" about contemporary drama, may be true, for several good reasons. I am only qualified to say that on the whole the really young do not want the Theatre of Cruelty or of the Absurd but often find deep satisfaction in Sean O'Casey, Synge, Yeats, Ibsen, Flot and—dare I say so—Shaw, all of whose plays still cry out for "live", imaginative production.

We should very much appreciate any efforts Mr. Devine could make to influence theatres, particularly the National and the Aldwych, to enable school parties to see plays, booking arrangements at present being quite impossible.

MURIEL HUTTON,  
English Department, King Edward VI Camp Hill School for Girls, Vicarage Road, Kings Heath, Birmingham 14.

Sir,—The list of English Books of the 1960s in your special number, "Sounding the Sixties", includes, under various headings, more than twenty volumes concerned with aspects of art. During the 1960s Mr. Adrian Stokes has published his *Three Essays on the Painting of our Time, Painting and the Inner World*, and *The Invitation in Art*. None of them gets a mention in your list. Although, as you say, "the list does not pretend to completeness", it seems to us unfortunate that it should exclude a writer who has claims to being the most original and creative living English writer on art.

ALAN BOWNESS, WILLIAM COLDSTREAM, ANDREW FORGE, JOHN GOLDING, LAWRENCE GOWING, STUART HAMPSHIRE, BARBARA HEPWORTH, FRANK KERMODE, R. B. KITAJ, ROBERT MELVILLE, HENRY MOORE, JOHN PIPER, HERBERT READ, HENRY REED, NORMAN REID, JOHN RUSSELL, DAVID SYLVESTER, RICHARD WOLLHEIM.

### VICTOR NEUBURG AND ROLD WHITE

Sir,—It is with astonishment that I read in your issue of August 5 the letter from "Rold White" or should I now remove the inverted commas? He wrote to me on July 3 explaining that Rold was a syllable in one of his Christian names, though not one appearing in his usual signature as a professional man. That is why I referred to it as his "pseudonym". Had he used his professional name as author of the two volumes of poems *Day of Life* and *Twain One*, I should have had no difficulty in tracing him through a professional organization with which he was connected, but there was no way in which I, a stranger, could identify Rold White with a man in whose double-barrelled signature the four letters *rold* do not occur. When he subsequently accepted an invitation from me to call and discuss this matter I asked him whether, since he now wished to claim the authorship of these verses, he would permit me to use what he liked, in the letter I was writing to *The Times Literary Supplement*, to refer to him by his usual professional name;

information about South Africa particularly in the economic and industrial spheres. Our concern is not to "put a gloss on apartheid" but to offer people the opportunity of studying at first hand the complex nature of the situation there.

I would have thought that in Mr. Newman's book there was ample evidence to indicate that if we were concerned solely with putting a gloss on apartheid we would not have offered our facilities to Mr. Newman.

W. S. YEOWART,  
South Africa Foundation, 43 Fleet Street, London, E.C.4.

### CONSUL AT SUNSET

Sir,—Your scholarly but unhappily anonymous reviewer of my book *The Sudden Assignment* (T.S., July 22) is absolutely right in supposing that my spelling of Elizabethville was deliberate. The reason is that the language in which my book is written is English.

On just the same principle, when I am writing a book in Italian I always spell Rome as *Roma*. Again for the sake of consistency in all my books in French I invariably use *Londres* instead of London.

I'm sorry to have caused your reviewer such confusion.

ALPORT,  
House of Lords.

### SOCIALIST NATIONALISM

Sir,—In your notice of *The Internationale* (T.S., July 15) your reviewer states: "Mr. Dutt reveals some hidden embarrassment by failing altogether to discuss the German Democratic Republic and the S.E.D."

On pp. 291-292 thirty-six lines are devoted to the German Democratic Republic and the S.E.D. Hardly "fails altogether to discuss", unless by "discuss" your reviewer means "attack" or "criticize".

R. PALME DUTT,  
8 Highfield Court, Highfield Road, London, N.W.11.

Our reviewer writes:—What seemed lacking was any critical analysis (not necessarily an attack); but I regret a phrase which may have been misleading.

### BAND OF BROTHERS

Sir,—Following your very favourable review of Julius Braunthal's *Geschichte der Internationale* (T.S., July 15) your readers may like to know that Nelson are preparing the first English translation of this important work.

We expect to publish the first volume, translated by Henry Collins and Kenneth Mitchell, in May, 1966. The translation of the second volume was almost completed by John Clark before his death six weeks ago and it is hoped to have it ready for publication in October, 1966.

A. R. MORRIS,  
Thomas Nelson and Sons, 36 Park Street, London, W.1.

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