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CHARLTON HESTON



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**At your record dealer or bookseller, (or)
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"INSTANT" LANGUAGE COURSES, Dept. R-1
8-16 43rd Avenue
Long Island City 1, N. Y.

Without obligation to me, please ship postpaid the "Instant" Language Course(s) I have checked below for 10 days FREE HOME TRIAL. If I am not completely satisfied in every way, I may return the course and owe nothing. Otherwise, bill me for \$9.95 plus a few cents postage and handling for each course.

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"INSTANT" LANGUAGE COURSES, Dept. R-1, 8-16 43rd Ave., Long Island City 1, N. Y.

Frederick the Great, by Ludwig Reiners, translated and adapted by Lawrence P. R. Wilson (Putnam), was reviewed in the *Saturday Review* of October 22, 1960, by Professor Joachim Remak of Lewis and Clark College. "The term [adapted], it appears, covers the deletion of long passages and short sentences alike," said Professor Remak. "It covers the transposition of whole pages . . . changes of meaning and of fact . . . insertion of large quantities of the translator's ideas and prose . . . the introduction of a variety of errors and mistranslations . . . the successful demolition of the author's wit and style."

In the case of the *Mozart*, one of the "editors and translators" replied to the critic, virtually admitting his charges, but justifying them on the ground of wishing the book to reach a large public. The "translator and adaptor" of *Frederick the Great* replied to his critic more convincingly, setting forth the impossibility of rendering the German literally; nevertheless, he clearly went further than mere improvement of style and correction of errors, and the fact remains that his English version has an eviscerated sound.

THERE CAN BE NO doubt that my third exhibit, *The Goncourt Brothers*, by André Billy, translated by Margaret R. B. Shaw (Horizon), is a wretched mangling of a good French text. Miss Shaw, who at the order of the English publisher had performed a major cutting operation (unavowed by the publishers on the book's jacket), and who had subsequently been admonished by British and American reviewers, has recently raised her voice in rather comical protest: it seems that her publisher had mangled *her*! "When I secured a copy," she wrote in an aggrieved letter to the (London) *Times Literary Supplement*, "I was not a little startled to find that a translation, with so many excisions about which I was never consulted, had been published under my name."

In each of those three cases a publisher's disingenuousness has been exposed, and in each case a translator has been rapped for abusing his function. Publishers and translators, abstain! Reviewers, continue alert! Readers, beware!

BOOKS

They Little Noted Nor Long Remembered

MARCUS CUNLIFFE

EUROPE LOOKS AT THE CIVIL WAR: AN ANTHOLOGY, edited by Belle Becker Sideman and Lillian Friedman. Orion Press. \$6

There is a familiar version of Europe's reaction to the American Civil War: gallant support for the Union from Lancashire cotton workers, despite their own hardships; courageous sympathy expressed by some European liberals; otherwise, cold and cynical hostility on the part of the aristocracy in general, and in particular on the part of the British and French governments; contempt and derision from the London *Times* and from *Punch*; and so on.

This anthology reinforces the familiar view, and with a good deal of justification. I am not sure that the collection will appeal greatly to that hypothetical animal known as the general reader, or to the severe creature known as the specialist. It is an anthology of snippets, culled on no very coherent principle and assembled in a rough chronological order that involves confusion and repetition. The editors' annotations are frugal. Offhand comments in letters, eyewitness accounts (not strictly relevant in every case), newspaper articles, diplomatic correspondence, testimonials from the workmen of Manchester and the students of Perugia—all are thrown into the record.

Nevertheless, a pattern emerges: well-wishers versus (and outnumbered by) ill-wishers. Some of the elements in the pattern are fairly novel, and of considerable incidental interest. There is, for instance, an ardently Confederate letter from the French poet Alfred de Vigny to a former American mistress who had gone back to live in the South. There are lazy-minded comments by Charles Darwin (like some other geniuses a dullard in his spare time),

generous ones by Robert Browning, and eccentric ones by John Ruskin. There is a remarkable bitter poem by Ibsen on the death of Lincoln. There are rather flatfooted newspaper contributions by Dostoevsky, and extremely shrewd observations by Marx. As a whole, though, the anthology gives us the mixture as before; and American readers at any rate will probably feel that Europe comes out of it badly. Such spleen! Such misinformation! Such pessimism!

YET the materials are present in the anthology to provide a somewhat different emphasis. In the first place, why *should* Europeans in the 1860's have wished for a strong American Union? Discount the more odious forms of snobbery and malevolence; there still remained plausible reasons for believing that an intact United States would be more dangerous to Europe than a fragmented one. An intact America might follow the aggressive policies that Lincoln's Secretary of State Seward appeared to be advocating. It might seize Canada and Cuba, and go adventuring in Latin America. A Union permanently broken into two or more pieces would offer no such threats.

In the second place, why should Europeans have believed that the Union could ever be restored? Historical precedent, including the events of the American Revolutionary War, argued against such a supposition. Liberal sentiment held that new nationalisms were to be applauded. Men of good will in Europe might feel not only that a nationalist rising (in the shape of the Confederacy) was being suppressed, but also that the Civil War was resolving itself into a brutal stalemate. It was the most protracted and bloody af-