



ON THE GREEN

One wouldn't have thought there were any new jokes about golf, but Graham has managed to find dozens in **Graham's Golf Club** (Stanley Paul 18/-) from which this picture is taken. And even the few old ones seem to have improved with keeping.

South Africa's Conscience by PHILIP HENGIST

Hofmeyr Alan Paton *Oxford* 58/-

When J. H. Hofmeyr died suddenly at the age of fifty-four, in 1948, Smuts declared: "Men don't like their conscience. Now that Hofmeyr is dead, South Africa won't have a conscience." A Christian, a liberal, a man of patent goodwill and idealistic but unformulated hopes for the future, Hofmeyr was a fish out of water on the cold stony-eyed slab of Afrikaner politics. As this long, exhaustive and deeply interesting story of his life unfolds, one sees that his role in his country's history is that of a witness, an affirmer of decencies in a society bent on voyaging to the heart of darkness. Though Hofmeyr was Smuts's natural successor, his death was no tragedy for South Africa: surviving, he could have done nothing to halt the dead march of Malan and the events that followed. For his relative peace of mind, it was as well that he died when he did.

Mr. Paton's narrative is portentous yet engrossing—it is as if a man were bent on telling the whole truth about his father. Short, stocky, massive of head and brow, young "Jantse" was an infant Samuel among the Cape Town Baptists, a prodigy from the time he learned to read. A BA and a Rhodes Scholar at fifteen, he out-stripped the brains of South Africa; at twenty-five he was a University head, at thirty the administrator of the Transvaal. He entered politics under Smuts's leadership and played a chief part in the formation of the United Party that followed the Hertzog-Smuts Coalition. His speech on the bill to abolish the Cape Coloured franchise (1936) was the high moment of his human protest.

With a novelist's skill, Mr. Paton builds up a wonderful picture of this shy, squat, shabbily dressed man, a bachelor with few friends, not distinguished as a speaker, even less so as a writer—devoted to his country, to the Oxford of his youth, to his boys' clubs and, above all, to his mother. Deborah Hofmeyr is the starkest,

the most compelling matriarch in political history. Her grievances nurtured over decades, her rasping stammer, her royal commands and prohibitions, her itch for baleful scandal, her crushing silences, her all-devouring love make her the most vibrant figure in the book—an Afrikaner Volumnia of Balzacian proportions.

WHY DO THEY DO IT ?

Manuel Christopher Jackson *Jonathan Cape* 21/-

Hendrick the Axe Collector Denis Hart *Heinemann* 27/6

Manuel, a seventeen-year-old part-time male prostitute from Valparaiso, murdered a patron and took his money and his cheque-book; and after the grisly processes of Chilean law, got fifteen years. Hendrick, at fifteen, helped two brothers aged fifteen and seventeen to murder a fourteen-year-old friend whom they imagined to be a security risk to their joint thieving activities. (There was no axe involved; the title is an extreme example of Mr. Hart's smart-alec way of writing. The victim was half-strangled, hit with a butcher's cleaver and buried, possibly alive, in quicklime.)

What interests both Mr. Jackson and Mr. Hart is the cold-blooded detachment of the criminals after their arrest. Mr. Jackson spent hours with Manuel in a prison whose social and sexual mores he describes with almost prurient concern, and was taken aback by the boy's eagerness to describe his crime, in fact his entire life, in stark detail. Mr. Hart was only a spectator at the trial of the three Dutch boys, which he describes in a curious pointilliste style; and he again is astonished at the boys' self-possession.

Mr. Jackson is a professor of philosophy; but Mr. Hart is a barrister, and should have been more familiar with the behaviour of aggressive psychopaths.

Manuel had a hard life full of temptations to criminal behaviour; the other boys came from a respectable middle-class background. I would have thought the sixty-four dollar question was why some boys give in more readily than others to the same temptations; but this is a question neither book attempts to answer. Still, the more often the question is raised in a world where criminal behaviour is so increasingly prevalent, the better for us all.

— B. A. YOUNG

COMMITTED

Film: the Creative Process John Howard Lawson *W. H. Allen (for Hill and Wang, New York)* 42/-

Of the five sections (The Silent Film, The World of Sound, Language, Theory, and Structure) the first two are essentially history, an explanation of how the film began and developed. It is the others that particularly examine "the creative process" in detail, with examples (and illustrations) from *The Great Train Robbery* to *Freud*. The author has a "conviction that commitment is essential to the artist's creative growth"; he is himself "committed" enough to regard Chaplin's *Modern Times* as showing "the tramp's long struggle for personal fulfilment in a society ruled by the cash nexus," and even to remark of Shakespeare's *Tempest* that "there is no other work of its time so explicitly concerned with colonialism, exploitation of labor, and the advancement of science." This kind of thing makes parts of the book rather tough going, but it is authoritative, exhaustive and on the whole remarkably interesting, notably about the relationship of novel and film, the "crucial, and often neglected, differences between film and theatre," and the fact that the cinema requires "speech that is integrated in the visual experience."

— RICHARD MALLETT

ART POCKET BOOKS

The following are further additions in their series, and all are excellent value:

Collectors' Pieces (Cassell 7/6), *Wedgwood Jasper Ware, Bristol and Other Coloured Glass, Staffordshire Pottery Figures, All Kinds of Small Boxes*—all by John Bedford.

Dutton Vista Picturebacks (8/6), *African Sculpture* by William Fagg and Margaret Plass, *British Churches* by Edwin Smith and Olive Cook, *Michelangelo* by Anthony Bertram and *Motoring History* by L. T. C. Rolt.

Fontana Unesco Art Books (Collins 6/-), *Aboriginal Paintings* by Charles Mountford, *Buddhist Paintings* by D. B. Dhanapala, *Czechoslovakian Miniatures* by Jan Květ, *Greek Mosaics* by André Grabar.

The Little Library of Art (Methuen 2/6), *Cézanne (Still Lifes)*, *Dufy (Music)*, *Monet (1840-1883)*, *Monet (1883-1926)*.

Movements in World Art (Methuen 7/6), *Byzantine Mosaics* by Heinrich Neumayer, *Korean Painting* by Alfred Janata, *Medieval Stained Glass* by Heribert Hutter.