

August 22, 1966

Dear Mr. Paton:

May I thank you for your most considerate letter and the care you took in responding to my questions. I am specially grateful for the time you have given me, since I was aware of some of the pressures on you, including your wife's serious illness. Guy Butler had told me that Mrs. Paton was not well, and I was hesitant about approaching you with my questions at all at such a time. One can only hope that you will be given strength to bear up under your present trials, and that the painful effects of Mrs. Paton's illness can be alleviated.

May I say that I think I have now grasped your attitude to quotations, and need not fear that permission for reasonable use when the context requires it would be withheld. (We are, perhaps, over-cautious in the U.S. at present, since the copyright law is undergoing revision and publishers are attempting to establish a firm position which they hope to have incorporated in the new law.) I will, of course, seek permission for quotations from your books and copyrighted articles from the publishers.

Regarding your early sonnet, "To a Picture," what may have been on my mind was that since you first printed it over a pseudonym and thus, in a sense, "disowned" it, you might not wish to own it now. In any case I felt I needed explicit permission and that you had every right to say "no," and if you did, would you permit one of the signed undergraduate sonnets to replace it as an example of a whole early poem. I understand now that you are willing to permit its use, and also the other quotations from the early poems; and I thank you for this.

I'm glad you commented on the letters from the 1924 Imperial Conference of Students. I haven't done that piece well. I was trying to make a relatively simple point, namely, that in 1924 the order of importance for questions of race relations, generally, in South Africa was: 1. African--English reconciliation; 2. Indian--South African cooperation, and, 3. White and African relations (as the least pressing problem); and that your reports reflect this heirarchy, even though they make strong pleas for tolerance. I will recant it so as to bring any quoted matter more into line with the spirit of the whole, and I am grateful for your suggestions.

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Your enclosing "Deep Experience" pleased me, too; because, in fact, I already had "Deep Experience," and used it as a culminating point for the early biographical part of which the pages you saw formed the beginning. I draw attention to the similarities between the account of Mrs. Joneses funeral and that of Arthur Jarvis in Cry, the Beloved Country -- both representing "the highest and best kind of thing to strive for in a country like South Africa." I will attempt to define a "non-racial" attitude in this connection, and later with regard to the plays.

Your account of Mkhumbane is very useful. I know about the times in question and will put references to it in that setting. On Last Journey, also, I have the information I need, including the account, written by H. Fosbrooke in the Northern Rhodesia Journal, which substantially reproduces your "author's note" from the programme of the Waddington Players.

I was seeking information on these two plays so that, with Shonono, I might have a separate chapter "A Non-Racial Theater," rather than including the drama and short fiction under one head.

"Great Conference of Christians and Jews at Oxford" isn't my statement, but the title of an article that appeared in the Outspan (1946) attributed to you in a bibliography I consulted. The Outspan is not held anywhere in the U.S. -- the Library of Congress lists it, but in fact, has no copies, only a card -- so I couldn't check it. Your note, however, is much better suited to the chronology than the Outspan title. Did you do a piece for Outspan on the Conference? X

Re. the references to Hofmeyr in the Chronology, I have your article from Contrast, "The Hofmeyr Biography," and can make reference to Mrs. Hofmeyr's attitude towards the book. One mistake in the Chronology escaped both of us; that is, 1962, a short story, "Way of Life," in Esquire. Someone, who should have known better, gave me this reference, and on checking it I find the story is by Don Jacobson.

You speak of enclosing a poem, "The Prison House" of unknown date, in your letter. You do, in fact, include a poem "Faith" dated Maritzburg 1931. If this is an error I would like to have "The Prison House." I will take a copy of "Faith" and return the typescript for your files, and also the typescript of "Deep Experience." X

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I think I have now traced everything I need except the piece on Hofmeyr, in S.A. Opinion signed M.P., that you refer to in Hofmeyr, (p. 236, footnote). It must be in Volume One, which no U.S. library holds, although later volumes are available. It isn't essential, but if you can identify it by date and title, (which you don't in Hofmeyr), I can list it accurately. If you haven't got it on hand, don't bother further with it.

Not now  
necessary, as  
P.S.

I expect to complete the book within two or three months now, and it should be out within nine months after that. I will try to have a copy of the typescript for you so that you can see what it looks like in advance. It is, of course, mainly literary criticism, rather than biographical.

Finally, on The Long View, I have drafted letters to both Scribners and Praeger, since they have both published your material, describing the series and suggesting how it might be handled in book form. If they do not respond favourably, I will present the case for it to a University Press, preferably a press that has connections for British publication also, as a number of them do. I will keep you informed on what eventuates.

With kind regards

Yours sincerely,

*Edward Callan*

Edward Callan

EC:cm

P.S. I have just received a letter Miss Ruth Lundie who tells me she spoke with you about this and that she will seek out the material for me. (You were right about my assuming that this very helpful lady was a man.)

Lastly piece on Hofmeyr

*EC*