

works" and then a bar I have "bitely" "howlers". This is not any rate not any longer immer either of those I suppose I must not us to get away with it had had the grace, or stability, to view as he could have been i. Certainly I con- gulation but I was as re of that as he; the imittedly unsatisfactory (but confessed him) were taken over, to avoid from earlier correspon-

appears to labour under he is a sound scientific a rest of us floundering had best be disabused simply his computation ilities of ramble units, with his treatment that, things about it are, factual and capable of ; second, that it gives ber, which illustrates e fact that language is ven for the poet; and, anybody were to go of finding out exactly ge of the possibilities d by any major poet, doubt, very pertinent, ous might be made.

ese three comments is factical for it is based assumption which is ely, that English o four categories, no Do the contrary they (as measured for ess on a phonometer) a ous series, of infinite e four categories are oundant; simplification arises but one cannot pon them purely nume- on. Even were this net gure of 6,236 is going out recognition by the ary characteristics that res not claim to have count— for instance, "length" and that n which Mr. Fraser so tention.

ument is pointlessly at all, and in any case of. Whatever, one's all numbers involved the mathematical sense, the numbers of words, speech and so on are the number of cells in u. But that does not available combinations nical. After all, how out is it that the number rials between the suc- notex of the musician y named! But how then to conclude that

some parts and amplify others. I do not ceasure to burden your columns with detail but feel I should call the attention of any future students of the subject to this additional evidence.

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COLERIDGE AND "RHINOCEROS"

Sr. Since Coleridge seems to have anticipated so many later thinkers in so many fields, perhaps it is not surprising to find his version of Ionesco's *Rhinoceros* theme cropping up in the Notebooks. Entry 1565 in Professor Coburn's edition, which she dates October, 1885, reads:

Errors beget opposite errors: for it is our imperfect nature to run into extremes.—But this trite because ever-recurring Truth is not the whole —Alas!—those are endangered who have avoided the Extremes—as if among the Tartars in opposition to a Faclina, one that had unnaturally lengthened their noses into monstrosity, there should arise another who cut off theirs flat to the Face, Scimitars in physiognomy—the few, who retained their Noses as Nature made them & Reason dictated, would assuredly be persecuted by the useless Party, as Adherents of the Rhinocerosists, or Mousternosed Men. . . .

This envisages a much subtler conflict of faculties than Ionesco portrays, and a proportionately more difficult one to body forth in a play. The drama being one of the few areas of operation in which S. T. C. was definitely not a pioneer, it is impossible to imagine him ever handling the idea dramatically; and perhaps it is as well that Ionesco has not introduced these extra complications into his play. One wonders, however, whether this casually noted thought is yet another instance of Coleridge's "modern-mindedness", or whether both men owed their germinal idea to some earlier common source.

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RALEIGH'S MAP OF GULANA

Sr.—Sir Walter Raleigh to his *Discoverie of Guiana* (1596), dedicated to Charles, Lord Howard of Effingham and Sir Robert Cecil, refers, in a paragraph apparently addressed to the former, to a map of his discoveries which he had compiled and which he will send to Lord Howard and which he begs him to keep secret. He writes (*Everyman's Halliwell*, Vol. 7, p. 294):—

How all these rivers cross . . . your lordship shall receive in a large Chart or Map, which I have not yet finished,

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