

Sir,—Your correspondent Mr. A. G. Richards invites me to clarify some points in your article under the above title. I will gladly attempt to do so, although I think that the difference between his point of view and mine over the matter of distortion (leaving out his garbage tin) will only tend to become greater the lengthier the discussion.

I think the word "distort" can only have meaning in relation to the basic idea of copying things seen. It is a variation from the kind of correctness appropriate to making a copy. Mr. Richards implies, in his remarks about refraining from reproducing faithfully every blade of grass, that none the less it is still essentially a correct copy of a subject that he requires of an artist. But I never think of myself as copying at all; and therefore it follows I do not think of myself as distorting, either. I draw things as it seems most desirable for the work in hand. For example, in the picture reproduced, had I copied the scene as I saw it (and my eyesight is good normal), I should have had to make the house-roof in the centre foreground seven or eight times larger in area than I have it, and the tower in the upper centre seven or eight times smaller. That is, the tower would then have taken about a hundredth of the area of the house-roof.

Now, strange as it may seem, I believe that in this painting I have arrived at a more correct and pleasing proportion between the house-roof and the tower than that offered by their appearance from my front door. A photograph of the scene would appear to me horribly distorted. You see how far from a copy a painting has become for me.

The term "good drawing," therefore, must have totally different meanings for Mr. Richards and myself. I mean by it, the use of lines that makes a picture a sound rhythmic structure, well knit together and balanced in its parts, ample and satisfying to a trained aesthetic sense; purposeful, and at the same time sensitive and subtle. I do not see how the idea of distortion can gain a foothold in this conception.

The sense of earthquake mentioned, I think, would largely or altogether disappear if Mr. Richards could be persuaded to look at the picture as something different altogether from a distorted copy of a scene in Greymouth.

As to the other matter he referred to, namely, the "movement and tension relations between planes and volumes," I regret that so technical a term was used in that article. I think I know what it means, but I think that any explanation would require more technical talk than is fitting in a public discussion. But I would earnestly recommend Mr. Richards, and anyone interested, to read an excellent book, *Cezanne's Composition*, by Erle Loran (University of California), which contains an admirable and well-illustrated treatise on the subject.

M. T. WOOLLASTON,  
(Greymouth).

### THE RUMINANT HARE

Sir,—Hares do chew their cud. In a personal communication to me in 1947. Mr. D. Dewar, Fellow of the Zoological Society, described the paper by Taylor, *Pseudo-rumination in the Rabbit*, which appeared in the Proceedings of the Zoological Society of London for the years 1940-41. Taylor was reporting the work of Eden, Southern and himself. Mr. Dewar wrote: "The rabbit and the hare have an extraordinarily long caecum or blind gut at the junction of the small

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and large intestine. The food eaten passes into the stomach, where it remains only a short time before it is passed on into the small intestine, thence it is pushed well into the blind gut, in which it stays for some hours; it is then ejected into the large intestine, through which it passes quickly and is voided from the vent in the form of soft moist pellets. These the rabbit seizes in its mouth and swallows. This time the food remains for some time in the stomach, and then passes into the small intestine, and from there goes direct into the large intestine, through which it passes very slowly, and here most of the liquid it contains is extracted, so that it passes out of the vent in the form of the hard, dry pellets so often seen in rabbit hutches and near their burrows. The scientists named above made this discovery by keeping a rabbit in a cage so narrow that it could not turn round in it or get its mouth to its hind parts; in consequence it could not eat the soft pellets it ejected. It soon died unless it was allowed to eat these pellets."

The work of these Englishmen was done to confirm the experiments of Morot, and I was glad to have from a friend a copy of Dr. Wille's *Does the Hare Chew the Cud?* This was first published in Denmark in 1902, and translated into English and published in 1932 by The Bible League, 45 Doughty Street, Bedford Row, London, W.C.1. Dr. Wille gives a full account of Morot's paper *Des Pelotes Stomacales des Leporides* (Stomach Pellets of the Hare Family), which appeared in 1882 in *Mémoires de la Société Centrale de Médecine Vétérinaire*. Morot often found intestinal pellets in the stomachs of hares as well as rabbits. Hares have been observed chewing while at rest in their forms, and no pellets have been found in the forms. The inference is that, as in rabbits, the soft intestinal pellets are chewed and reswallowed.

In both hare and rabbit, the stomach, although apparently simple, is partly divided by a fold of skin, one part holding fresh food and the other part the pellets; and both rabbit and hare have the greatly enlarged blind gut. Form and function naturally go together. "Sundowner" therefore has good scientific grounds for returning to his boyhood belief that hares chew their cud.

D. S. MILNE (Lower Hutt).

### PRONUNCIATION OF FOREIGN NAMES

Sir,—I would like to draw your attention to a point which has been omitted by almost all correspondents. It is that the actual pronunciation of such names is not the only difficulty encountered by English-speaking people, for the placing of the accent trips them up just as easily. The Spaniard and the Englishman are more often than not at variance when it comes to the placing of the accent on a certain word. In a three-syllable word, for instance, the Englishman may place the accent on the first syllable—the Spaniard on the second. Persons such as I, who were born and lived for many years in a Spanish-speaking country, are quite easily tripped up on this point when trying to pronounce Maori names for the first time. Take two simple examples—Totara and Koroki. We instinctively place the accent on the second syllable, only to learn from the radio that we are wrong.

That is why, very often, an Englishman's efforts at Spanish sound quite

ludicrous to one who knows the language well. I do not think there are general rules with regard to placing the accent on certain syllables in Spanish. Some words have changed their accent with the passage of time, but the final authority in such matters is the Real Academia Española (Royal Spanish Academy) of Madrid, whose rulings are accepted in Argentina and, I should say, most South American countries.

I think the above probably explains why so many announcers go wrong when pronouncing such apparently simple names as, say, Campoli, Casals, etc. The correct is, in the first case, accent on the first syllable, in the second, accent on the last. The NZBS announcers' version of some of these Latin names is sometimes quite amusing, but for the sake of the public in general, would it not be possible for them to learn to pronounce Bizet, Debussy, Delibes, etc., correctly, by placing the emphasis on the last syllable?

In my opinion, it is difficult, if not impossible, for an English-speaking person to give the precise version of Spanish and perhaps other foreign names. Such efforts would sound harsh and out of place when speaking in a language so soft and musical as English, but announcers should nevertheless be well acquainted with the correct way of pronouncing all foreign names before venturing on the air.

MRS. T.R. (Greymouth).

Sir,—I agree entirely with P. S. Ardern in his remarks on the mispronunciation of Maori place-names, but the truth is there is no help for it. For the great majority of people the true and exact pronunciation of many Maori names is really a physical, or near physical, impossibility, with the result that these names have to become anglicised. This does not apply in every case. Some names, such as Wairoa, Omata, Ruawai, Awakino, etc., can't be mispronounced, but the less simple names just have to take their chance. In every country, and in every language in the world, this has always happened. Even in our own language this sort of thing happens, as in the case of the name of an English country inn, the "Goat and Compasses," for "God Encompasseth Us!"

P. S. Ardern is not quite exact in the case of the Maori word Te. It is not "Tay" at all. The e sound is as in the words ten, or Ted, without the final d or n. "Tay" is a blend of the a in rate and the e in me, a compound of two vowel sounds. Te, in correct Maori speech, is a single, pure vowel sound.

W. T. MORPETH (New Plymouth).

### TRAGIC DESTINY

Sir,—Mr. Malton Murray's comment upon your reference to "the tragic view of human destiny that supports all religion" is typical of the chronic mental indigestion of the human being who either fails to understand the presence of God, or hugs himself in a mental dug-out or funk-hole because he has neither the intestinal stamina nor the mental capacity to face up to the actuality of God. To those who have borne witness to the love and power of God among His human creatures, a living Presence indeed, a witness borne by countless millions before us, with us now, and to come, there can be no alternative. I would beg Mr. Murray to go daily with any city missionary, Salvation Army worker, or mission doctor

and live in daily contact with them in their work, and see if he can remain in his present state of mind.

God is not a god of the dead, or the dust, but a God of the Living. Were not the incredulous disciples asked by God's messengers, on the day of the resurrection, "Why seek ye Him here?" i.e., in the grave. Graves hold the material remains of human creatures, but not the spirit that animated them.

Man pretends he does not understand the mind of God. But we cannot pretend any longer, after the manifestations of that mind in human relationships, in folk about us, in the material world, and at its best, in the conditions I mentioned above, in the service of humanity to humanity in the name of love, the true charity of the human spirit.

C.R. (Whangarei).

(Abridged.—Ed.)

### RICHARD OF BORDEAUX

Sir,—And so we are to hear a long-awaited broadcast of *Richard of Bordeaux*. But was it not possible to put it on at an earlier hour than 9.30 p.m.? One knows how impossible it is to please everyone, but everyone is not able to sit up late, and even if one makes the effort one's sensibilities are not at the best and so much pleasure and appreciation is lost.

D. M. MASON (Wellington).

(An official reply to this letter is as follows: "It was possible to put it on earlier than 9.30; it is regretted that it was not put on earlier. The errors that led to this late placement and to another in the *World Theatre* series on March 21 cannot be briefly accounted for but can be briefly confessed. Every effort will be made to fix reasonably early placements for long, serious plays."—Ed.)

### MUSIC FOR BANDS

Sir,—I have noticed that some of your correspondents have, at various times, bemoaned the cheap and trashy recording of classical music made by popular swing orchestras. To an extent I sympathise with these correspondents, but I am more than a little surprised to find they have not found fault with what are, to my mind, performances of the classics that are equally as cheap and trashy, namely those by brass and military bands.

It seems it is the aspiration of most brass bands to play famous operatic and symphonic works, which are far above their tonal and perceptive range. What a sorry mess these bands make of the classics!

If it is because of an inadequate repertoire of marching music that the brass band has had to encroach on the classical domain, then it is time that another Sousa was born. The other obvious solution is for the brass band to disband.

PETER J. HEAWOOD (Dargaville).

### ANSWERS TO CORRESPONDENTS

Beryl James (Christchurch): From 2YA, Sunday, June 6, at 3.30 p.m.

W.T.M. (New Plymouth): Rather sweeping when the film has not been seen.

Penkin (Wellington): Clothes and money can be sent to Corso Headquarters at 100 Lambton Quay, Wellington.

L. W. Lee (Christchurch): You answer yourself when you observe that Sunday's broadcasting is fittingly concluded with such music and reading. The close-down hour is now later; the programme is correspondingly later.

H.M. (Wellington): Your complaint has not been verified. A check over several weeks shows that the number of recordings broadcast is very close to the number the time allows, in addition to weather report and so on.

F.M.S. (Wellington).—(1) See reply to D. M. Mason, above. (2) Such serials are played more than once and almost invariably have both an early and a late placement. There are many listeners who like their Dickens or Trollope or Austen last.