

## SHELF-MARK

Reader's Name and Initials in BLOCK CAPITALS

from the General Catalogue

Date on which wanted

Letter and no. of Seat

## NAME OF AUTHOR

H Rider Haggard Article possible on Zululand the The South

## SHORT TITLE OF WORK

The Restoration of Cetewayo The south African dd 5/10/82Sompseu South Africa 8/7/9328/9/82 African  
DATE OF EDITIONIF PART OF A SERIES, specify here the name of the series and the volume or  
part required

FOR OFFICIAL USE ONLY

Isnadlwana and Rorke's Drift in The True Story Book

The Zulu: The finest Savage Race in the World

Pall Mall Magazine

dd June/08

A journey through Zululand Dec/1916

The Windsor Magazine

The Hill of Death Dec/1919

"

"

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IN WHICH THEY WERE ISSUED

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SHELF-MARK

from the General Catalogue

Reader's Name and Initials in BLOCK CAPITALS

J. J. GUY

38

Date on which wanted

31.5.69

Letter and no. of Seat

Typing

NAME OF AUTHOR

H. R. HAGGARD

SHORT TITLE OF WORK

Letters to R. Kipling

DATE OF EDITION

1965

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SHELF-MARK

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Reader's Name and Initials in BLOCK CAPITALS

J. J. GUY

9061 CC18

Date on which wanted

31. 5. 69

Letter and no. of Seat

Typing

NAME OF AUTHOR

H. R. HAGGARD

SHORT TITLE OF WORK

Cityways & his white  
Neighbours

DATE OF EDITION

1888

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# Guns and civilisation

by E. J. Hobsbawm

THE LORDS OF HUMAN KIND, by  
V. G. Kiernan (Wiedenfeld and Nicolson,  
63s.).

IN the years before 1914 Europe, "at the zenith of its physical power in the world, was at the nadir of its moral capacity to lead it." The argument of Kiernan's brilliant book on European attitudes towards the outside world in the "imperial age" is that the one caused the other. One might say that the European conquests were historically anomalous, being victories of the advanced over the backward, thanks to that novel fact, a revolutionary, science-based technology. For most of the previous two millennia the typical conquerors had been barbarians, aware of their inferiority in all but fighting, and perhaps morals and religion, to the submissive civilisations: Arabs, Norsemen, Crusaders, Mongols. The Europeans lacked such modesty. They could concentrate happily on enjoying power and making money, secure in the certainty that they were bringing the highest civilisation *because* they were bringing machine-guns.

"Europeans, through whom Europe manifested itself to the world, were a motley throng: elegant diplomats, buccaneers, hymn-singing missionaries, drunken seamen, and alongside them all the faceless soldier in uniform," joined later by the proconsul and the business man. "To a people like the Chinese it

must have seemed as if a band of freaks had broken loose from some bizarre madhouse." All had in common a sense of satisfied superiority—for in "the colonies" even failures could have the illusion, even the reality, of success—a superiority which they increasingly thought of as biological. By a curious classificatory illusion the Syrian or Persian was perceived as "coloured," the visible differences between Kashmiris, Yoruba, and Cantonese vanished into an undifferentiated *negritude*. That standby of eighteenth-century social criticism, the sophisticated non-European commenting on the curious customs of the West, gave way to the universal stereotype of infantilism. "They are only Asiatics" wrote Captain S. Osborn, disinterested by Kiernan. "Treat them as children; make them do what is for their own benefit as well as our own, and all difficulties in China are at an end." He was mistaken.

Yet paradoxically the Western barbarians did indeed bring modern civilisation and their victims recognised it and learned from them. It is characteristic of the European conquest that the teachers recognised their pupils only by their use of Western guns and not by that of Western ideas. The Japanese stopped being "half-civilised" the moment they won wars. The Bengalis remained a breed of inferior weaklings, devious and too clever by half, like the Jews, whose bona fides among anti-Semites and their like was finally established not by Marx, Einstein, and Freud,

but by the discovery that they could conquer others.

Luckily for European self-esteem, few non-Europeans had proved their capacity to defeat Europeans by 1914, except occasionally by means of simple barbarian bravery and guile (Pathans, Zulus, Berbers) which could be admired while its possessors were being massacred, exiled, or recruited into colonial armies. This did not threaten white superiority. Indeed, as the nineteenth century advanced, the mission to rule prevailed over that of bringing civilisation to the dark heathen. East was East and West was West. Bourgeois, utilitarian, radical British rule ended up in India by disguising a dumpy little queen and sportsmen from the shires as Mogul emperors.

Kiernan, whose knowledge is as encyclopaedic as his style is elegant and witty, ranges over the entire globe. Inevitably the treatment is uneven; a shade too condensed in the introduction, cursory for some parts of the world. The author, whose spiritual location for his survey is in Lahore, is strongest on South and West Asia. The chapter on India is masterly. It will alone be worth the price of the book when, as it ought and will, it goes into paperback. One is almost tempted to say it is worth the price of the hardback. This is a notable book on a remarkable if depressing subject, though one that encourages black humour. It is not easy to think of any other historian who could have written it.



oud

## ndy licked

ur in "Candy"



"CANDY" was one of the funniest books I ever read; "Candy" (Odeon, Kensington, from today) is one of the least funny films. What went wrong? The book's humour (and I am speaking of the unexpurgated version) depended a lot on Candy's non-stop and delightfully described defilement. In the film, she just keeps on getting her clothes rather messily torn off, so the dream-like pneumatic bliss of the experience is rather lost in the camera's constant search for angles that will be sexy and yet get past the censor.

Then, too, "Candy" was a picaresque fantasy. The cinema does not generally do too well by fantasy: it is one thing to have a long-distance lorry described as being a guru's lair; it is another to have to present it. Throughout the film, things which sounded funny in the book are much less so when one actually sees them laboriously realised. The picaresque element in the book becomes in the film something more like aimless wandering from sequence to sequence than anything else, and the final climax of the novel is totally muffed in the film. Admirers of the novel will also be puzzled by the fact that Candy's constantly repeated exclamation "Good grief!" is totally absent from the film.

Of course director Christian Marquand, ex-actor that he is, gives a lot of his colleagues what must have been a lot of fun: Charles Aznavour turns up as the Hunchback, Richard Burton as the poet McPhisto, John Huston as Doctor Dunlap, Ringo Starr as the Mexican gardener, Marlon Brando as Grindl, James Coburn as Doctor Krankheit, and Walter Matthau as the red-blooded Reddit.

## CAMBRIDGE THEATRE Philip Hope-Wallace

### The Merry Widow

"THE MERRY WIDOW," still under the lash of Fionnula Flanagan (Monday's "Guardian") manages to little waltz around at the Theatre, though it is sheer bad after two previews the official should have taken place with also swirling round outside operetta is probably, along with "let" and Gounod's "Faust," indestructible of theatrical man.

It can hardly fail. But you have a good try. The last minute opening act are among the sure-fire curtains, but they are left as they were planned. The now on view, the third since does not trust the original score is a moment of loving warfare baritone and a soprano with tune to unite them in anger. The version brings on too many of including the ladies of light belong to the final act and this the entrance of the hero, Daning from his visit to Maxim's. It is goodhearted but not smart it is not effective as done this.

The basis is Sadler's Wells's with words by Christopher H. It has been filled out with new in a production which has been the United States. But I think misses the bitchy, punctilious



J F Holleman

Inheemse Regsgemeenskappe by die Zulu

M A Stellenbsoch 1938

only galnced at



J. A. Hoffmann

Insurance Corporation of the State

M. A. Hoffmann 1938

only worked at