

and pretentious. Some other Mr. Solomon would come along, claiming that I had depended too much on Racine, written a derivative play, thinly disguised as an original of my own. My preface to *Phaedra* pretty clearly shows how far I am from a literal translation. I have no wish to insult Mr. Solomon and get into one of those ever more acrimonious and hot-headed disputes between author and critic; still, I think I might suggest to him that he preface his own "fairly close" translations by saying something like this: "My indifferent English poetry is faithful to the meaning of Racine's inspired French." Then Mr. Solomon would probably reply from his *London Review* essay and point out again how I'd said in my preface that Racine is seldom inspired in the verbal way that La Fontaine and Baudelaire are. Then I would reply—Enough! If I am ever inspired to make substantial improvements in my "version" I'll study his essay with gratitude. His criticism would have been invaluable to me six or seven years ago, when I was in full swing with Racine's play.

Robert Lowell
New York City

THE EDITOR:

With regard to your note attached to Howard Goorney's article "Littlewood in Rehearsal" (T34), I think you will find that though Joan Littlewood went to Nigeria in 1961 with the thought of making a film of Wole Soyinka's *The Lion and the Jewel*, she did not in fact make this film nor did she produce the play in Nigeria.

Incidentally, the playwright's name is as I spell it—not, as you had it, Solenka.

Martin Banham
The University of Leeds

THE EDITOR:

Hate to do it, but I have to congratulate you on the British Theatre issue. It's so good that I want to send copies to all of my Executive Committee.

Peter Zeisler
Managing Director
Minnesota Theatre Company

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