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The Editor
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Dear Sir,

Your British academic readers, I understand, have ways of finding out occasionally the proper name of one of your reviewers, but we Americans can at best infer the personality of any of them by drawing inferences from *ad hoc* remarks he may drop. This can be amusing, however, and I would like to play this game with the reviewer of Kantorowicz's *King's Two Bodies* last November 13th.

1) "One puts the book down with something of the feeling one has after reading Professor Toynbee." Obviously the reviewer has not read both Kantorowicz and Toynbee, else he could not make such an inept comparison; or, he is so little versed in schools of history that he does not recognize the difference between philosophy of history and the history of ideas.

2) "The gruesome and typically French developments of the practice [of the funerary effigy]." Since there is absolutely nothing "gruesome" about the French royal funeral effigies, it must be that the reviewer meant this adjective to explain the otherwise mysterious phrase "typically French." So, we suspect the reviewer thinks that gruesomeness is typically French.

3) "Professor Kantorowicz's book is typical of a certain kind of modern historical work, usually proceeding from Germanic sources." Not having been supplied by the reviewer with any adjective to indicate whether he thinks this kind of scholarship is Good or Bad (or Gruesome), we have to guess which; I guess that he thinks it is Bad.

4) "How can we be sure that the subtleties which we discern [in symbolism] were intended by those who constructed and used it?" The reviewer presumes that all symbolism is intentional. Here I must chide him, for undeniably an artist reveals himself as clearly in unthinking ways as he does in his preconceived assertions. Indeed, has not our reviewer revealed himself—without intent, I'm sure—as a Francophobic, Germanophobic dilettante of history?

Yours truly,

Ralph E. Giesey
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