Marcel Proust in *The Times Literary Supplement* (1913-1932)

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Following the death of the much-acclaimed French writer Marcel Proust on 18 November 1922, one homage was rendered to him in Paris by the *Nouvelle Revue Française* on 1 January 1923. Numerous writers from France and a few other countries honored the life and work of Proust, who had been awarded the prestigious Prix Goncourt at the end of 1919, for his second volume *À l'ombre des jeunes filles en fleurs*.

At that time there would appear only one other major national homage. Having just published in 1922 the first volume of his translation of *À la recherche du temps perdu* (1913-1927), *Swann's Way* (only the second such foreign version in the world, after that of the Spanish poet Pedro Salinas), Charles K. Scott Moncrieff decided to organize a second homage as a book *Marcel Proust: An English Tribute* (1923). In this case the writers were all from Great Britain and had come to admire the *Recherche*. A few, such as Joseph Conrad, were internationally known, while the others were mostly literary journalists or other intellectuals.

From some of their comments, it is possible to ascertain that Marcel Proust already had a considerable following in Britain at that time, both as a man of letters and as a novelist. Sydney Schiff (who used the pseudonym Stephen Hudson) knew Proust personally and led off the homage with "A Portrait" of him. Arnold Bennett, who ended the volume with "The Last Word," told how he had met Proust on Christmas Eve in 1910 at the home of Madame Misia Edwards (who would later marry the Catalan painter Josep Sert). Bennett provided a brief physical description of Proust and compared his own first reading of *Du côté de chez Swann* (using the volume that he acquired after 1913) with his second one. He disliked Proust's long sentences but was fascinated by certain details in the text. A. B. Walkley, whom Scott Moncrieff called in his introduction "the doyen of English Proustians," remembered that Henry Bernstein

had mentioned Proust to him the year before the Great War ("A New Psychometry").[1] Violet Hunt in "Proust's Way" told how she first discovered and began to read a copy of Proust's initial volume about 1918, while she was waiting to see a particular society woman.

In her article for *La réception de Proust à l'étranger* (2002), "'En ajountant *to* vous auriez tout sauvé': La réception de Marcel Proust en Angleterre (1913-1922)," Cynthia Gamble discusses some of the earliest texts on Proust published in Britain, beginning with three that had appeared in *The Times Literary Supplement*. England, along with Italy, held the distinction of having published a review of *Du côté de chez Swann* in December 1913, when no other country had done such.[2] Although Gamble would also mention articles that were published during the early years in *The Times* of London, the *Athenaeum*, etc., I have chosen to focus my attention upon *The Times Literary Supplement* because so many reviews and other texts related to Proust appeared in it during the first two decades of his reception in Britain.[3]

As Gamble specifies the review for Proust's first volume appeared on 4 December 1913, only two weeks after the publication in France of *Du côté de chez Swann*. Although the review was left unsigned, she attributes it to Mary Duclaux. The subsequent inclusion of this text in the latter's book *Twentieth Century French Writers* (1919) makes it clear that she in fact wrote it. In the review itself "Art or Life? A Small Boy and Others" Mary Duclaux refers to other recent French works about "a sensitive child," as well as a similar text by Henry James. "Combray" stands out, in her mind, because of its "fresh, vague, shimmering impressions of a child." Also we read here a very early account of the mysterious resurrection of the past through one of the

[1] In *Marcel Proust: A Life* William Carter alludes to the French playwright's spreading the word about the *Recherche*: "Early in 1914 [Henry] James had lunch with Walkley and Henry Bernstein, who spoke to him about a new writer named Marcel Proust" (2000, 560).

[2] Lucio D'Ambra published his article in Italy "Marcel Proust: *Du côté de chez Swann"* in *La Rassegna Contemporanea* on 10 December 1913.

[3] Other studies on the reception of Marcel Proust in Great Britain (and at times the United States) include: "Proust et la critique anglo-saxonne" by R. Gibson. *Études proustiennes IV. Cahiers Marcel Proust 11* (1983) and "La réception de Proust au Royaume-Uni" by Marion Schmid. *Cahiers de l'AIEF* 57 (2005). In the United States there had appeared earlier a few academic studies: the Ph.D. dissertation of Gérard Raymond Tougas: "Marcel Proust: Aspects of Anglo-American Criticism" (Stanford University, 1953) and his summary "Marcel Proust devant la critique anglo-saxonne. Quelques Aspects." *Revue de Littérature Comparée* (II-III/1956), as well as the dissertation by John Newton Alley: "English and American Criticism of Marcel Proust" (University of North Carolina at Chapel Hill, 1959). This study ends with an extensive alphabetized bibliography.

sensory organs, that is the taste of "sponge cake dipped in tea." Furthermore the critic points out the influence of the French philosopher Henri Bergson. Just the same, it was not certain at that time that Proust's novel would have any lasting effect on contemporary literature.

Gamble attributes the next two unsigned articles of *The Times Literary Supplement* (which did not appear until years later after the end of the war) to Arthur Bingham Walkley. Here she coincides with the attribution by the esteemed Kolb-Proust Archive of the University of Illinois. The first was a review of Proust's *Pastiches et mélanges* on 31 July 1919,[4] while the second, called "A Sequel to Swann," appeared on 14 August of the same year. According to Gamble, the printing of Proust's second volume *À l'ombre des jeunes filles en fleurs* had been completed on 30 November 1918, but it did not go on sale until 23 June 1919. The reprinting of *Du côté de chez Swann* by the NRF became available at a similar time. I must agree that the author of these reviews was Walkley because in his book published soon after *Pastiches and Prejudice* (1921) he expressed his great admiration for the first two volumes of the *Recherche*. He also admitted in the review that Proust was one of his "prejudices" and he used this word in the same way as in the book. Moreover Proust's first two volumes gave him more "exquisite pleasure" than any other modern text.

Walkley's review of Proust's second volume was in fact very favorable. He recalls his enjoyment of the first one after its appearance in 1913. He notes Proust's modernity, intelligence, richness, "minute and wonderful character" portrayal, careful descriptions, clarity and precision. He even goes so far as to speak of the "aesthetic gluttony" of reading Proust.[5] Although his primary focus was on the second volume, his comments and quotes from the first one are truly insightful.[6]

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[4] Even in his first review of one of Proust's texts, the author describes clearly the nature of the Proustian pastiches and draws attention to one of Marcel's earlier texts: "Journées de lecture". This treatment of *Pastiches et mélanges* may not be as complete as that of Richard Aldington in "The Approach to M. Marcel Proust" (*The English Review*, June 1920), which R. Gibson considered the first article of quality published in Britain, but the author already demonstrates a sensitivity to Proust's works.

[5] Another possible clue to help confirm who was the author of this review may be perceived in the fact that in his signed text "A New Psychometry" Walkley speaks of the joy of reading Proust as indulging again in "a tit-bit to that feast" (2018, 46), which suggests a type of gluttony.

[6] His quotation from "Combray" about the mother's reading to the child protagonist is particularly revealing. Jean Findlay cited in a lecture nearly this same quotation and asserted that this passage demonstrated a first link

I even suspect that Scott Moncrieff was inspired by this text to start reading the *Recherche*. Upon returning to Britain after the war (wounded in one leg), he did not have access there to other texts about Proust's first two volumes. The fact that he spoke of Walkley as one of the earliest Proustians in Britain suggests that he learned about the *Recherche* from this critic, whose enthusiasm for the new French novel thus proved to be decisive. After reading the *Recherche* Moncrieff soon made the decision to translate Proust's work about a month before the announcement of the Prix Goncourt.[7]

Walkley would write more frequently for *The Times* than for *The Times Literary Supplement*. I was able to read most of those published before the end of 1922 in his book *More Prejudice* (1923). Also two later articles were included in Leighton Hodson's book *Marcel Proust: The Critical Heritage* (1989, 280-282, 304-305). Walkley was not only a principal admirer of Proust in Great Britain, but also a very careful and sensitive reader of the *Recherche*.[8]

Here I would like to emphasize the completeness of the Proustian reviews in *The Times Literary Supplement*. This journal, which intended to cover world literature and not just that of England, included the entire set for both Proust's original volumes and for those of the English translation of the *Recherche*. *The New Statesman*, *The Nation & The Athenaeum* and other

between Proust and Moncrieff because both mothers read aloud to their sons while they were in bed (Boston Athenaeum, 15 May 2015).

[7] According to Scott Moncrieff's relative and biographer Jean Findlay in *Chasing Lost Time*, Moncrieff first suggested the possibility of creating a translation of the *Recherche* in a letter dated 22 October 1919. Although he pointed out to the prospective publisher Constable & Co. that the *Recherche* was being widely read in France and England, its representative had never heard of it (2014, 169). Between the reprinting of *Du côté de chez Swann* in June and the decision by Moncrieff to translate it by late October there also appeared in France a few articles on Proust but none were as favorable as the sole review in Britain by Walkley. See a summary of the French assessments near the end of *À l'ombre des jeunes filles en fleurs. Deuxième partie* (1987, 419-420) or a few examples of these in *Marcel Proust: The Critical Heritage* (1989). Unfortunately in the latter work Leighton Hodson did not include Walkley's glowing and insightful review of the second volume.

[8] Among the articles by Walkley reprinted in *More Prejudice* "A New Psychometry" (2018, 42-46, which was entitled "Many Books in One" in *The Times*, 29 Nov 1922), was appropriately chosen for *An English Tribute.* It is the one most exclusively about Proust's novel and probably the best. "Proust the Man" (47-51; 24 Jan 1923) is a review of the French homage and is more about the man than the novel. "More Proust" (36-41; "More Proust, Aristocrats…" 17 May 1922), like "Snobbery (31-35; "Snobbery. The Faubourg in Balzac and Proust…" 1 June 1921), illustrates Proust's and Walkley's interest in the upper classes, but in it one can detect the critic's strong distaste for the character of M. de Charlus. Despite this negative judgment Walkley seems to have continued writing about Proust until nearly the end of his life in 1926. Because of his demise he was unable to comment on *Le temps retrouvé*. Apparently he was the author of more than a dozen articles related to Proust, plus his attributed reviews.

publications in Britain and some in the United States, such as *The Saturday Review of Literature* and *The New York Times Book Review*, examined certain the volumes of the English translation, but they had reviewed few, if any, of the original tomes.[9]

Moreover, I should note that *The Times Literary Supplement* provided information to its readers concerning the two aforementioned homages. Immediately after that of the *Nouvelle Revue Française*, appeared "Tribute to Marcel Proust" (4 Jan 1923), where we find a list of nineteen British admirers of the French author, all of whom expressed their sympathy for his death, as well as their great esteem for him and his work. On the same page was published "Proust and the Modern Consciousness", which would later serve as J. Middleton Murry's contribution to *Marcel Proust: An English Tribute*.

In "Memories of Proust" (18 Jan 1923) we find a summary of the French homage and the British reaction to it. The author[10] cites, in particular, the three English testimonials that were included: one by a critic J. Middleton Murry, one by a novelist: Stephen Hudson, and one by a friend of Proust: Douglas Ainslie.

On 29 November 1923 in "A Tribute to Proust" the English homage itself was discussed. Here the author observes that within two years after the general discovery of Proust's novel, his fame had greatly increased within the country. Thus one could find in England an intensive, if not extensive, cult of the French writer. Once again Mr. Walkley was singled out as being the "foremost Proustian" among British intellectuals.[11]

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[9] Of course in France the original tomes were reviewed in multiple French publications, but rarely in such a systematic way. The famous French critic Paul Souday created a book *Marcel Proust* (1927) featuring his reviews, but this appeared before he had written his assessment of *Le temps retrouvé*, which can only be read in *Temps* (17 Oct 1927), thus his series is incomplete. In my area of expertise, Proust and the Hispanic world, only *La Nación* of Buenos Aires published any reviews of Proust's original tomes. In the regular column of Francis de Miomandre "Los libros más bellos del mes" this French correspondent reviewed *Le côté de Guermantes II. Sodome et Gomorrhe I* (7 Aug 1921) and *La prisonnière* (11 May 1924), as well as *Les plaisirs et les jours* (24 Nov 1924) and two books about Proust (29 March 1925 and 7 June 1925).

[10] According to the bibliography of Pierre-Quint found in *Comment travaillait Proust*, Scott Moncrieff was probably the author of this article.

[11] "An assessment of *Marcel Proust: An English Tribute*" was published in *The New York Times Book Review* (27 Jan 1924). The author believes J. Middleton Murry's text "most closely approaches standards of genuine criticism". Also he ends by saying: "A. B. Walkley finds the peculiar mark of Proust's work to be in an 'extraordinarily minute psychometry.'"

Subsequent to the already cited reviews for the first two volumes, one for the third *Le côté de Guermantes I* entitled "Proust Carries On" appeared on 16 December 1920. In this case the Kolb-Proust Archive attributes this article to A. B. Walkley. In addition to the summary of the principal events, the reviewer emphasizes certain aspects of Proust's art: his insight into all of his characters and his suggestion of the motives behind each speech and gesture. The author concludes: "For the rest the admirers of M. Proust will find this volume quite as enjoyable as the others, though of course without the new pleasure of the first discovering."

Although the heading of "The Development of M. Proust" (9 June 1921) claims to deal with *Sodome et Gomorrhe*, we find here instead a review of *Le côté de Guermantes II*. The author remains enthusiastic and asserts that "the glory of Proust is yet undimmed" and that he seemed to be "the most remarkable novelist of the last decade, a position which only the novels of Mr. James Joyce make a little insecure." Again, according to the Kolb-Proust Archive the reviewer was A. B. Walkley. If this is in fact the case, it is easier to understand why he did not discuss *Sodome et Gomorrhe I* because in his article for *The Times* of a few days earlier he clearly repudiated the character of M. de Charlus, accusing him of being "one of the most repulsive brutes ever conceived by a novelist" (17 May 1922).

According to Enid G. Marantz, Scott Moncrieff was responsible for "Foie Gras" (3 Aug 1922),[12] whose primary focus is *Sodome et Gomorrhe II*. However, the author discusses beforehand the most controversial part of the *Recherche*: *Sodome et Gomorrhe I*, which the preceding reviewer chose not to consider, even though this section was published in the same tome as *Le côté de Guermantes II*. I will quote the reviewer's comments, which are quite mystifying particularly if they were written by Scott Moncrieff:

> After the sordid digression appended to "Le côté de Guermantes II", in which M. de Charlus was abruptly unmasked and shown in what everyone but the unsuspecting narrator had instinctively guessed to be his true colours, the story returns to that

[12] See "L'action de Proust sur ses traducteurs et adaptateur anglais: Scott-Moncrieff, Stephen Hudson, Harold Pinter" (*Bulletin Marcel Proust*, 1980). In Pierre-Quint's bibliography we find the same attribution to Scott Moncrieff (1928, 90).

evening party at the Princesse… de Guermantes's…

Given Scott Moncrieff's homosexuality, it is strange that he discounts this ground-breaking text about two gays as a "sordid digression," unless he did not wish to acknowledge his own interest in it. Also, even though, from his heightened perception of such matters, he may have discovered earlier the "true colours" of M. de Charlus, he was incorrect to assume that all other readers had already "guessed" this fact. I imagine that many others, such as Walkley, were shocked by the revelations concerning M. de Charlus. I was also surprised by some of the negative comments about the fourth volume itself.[13] For example, when the presumed author describes the *soirée* as being "frankly dull" one wonders why he continued to translate it. Fortunately, he believed to be of greater value the subsequent part in Balbec, particularly "Les intermittences du coeur."

Although in "Proust's Prisoner" (28 Feb 1924) the reviewer for the fifth volume claims that in Proust's case "there is no falling off in power," the later book reviews in the *TLS* would become more negative toward the *Recherche*, as well as briefer, perhaps because of Proust's so-called descent into the abyss. Just the same, the reviewer acknowledges the French author's "extraordinary skill" in his analysis of jealousy and of Albertine's tendency to lie. In the next review, which is simply called "*Albertine disparue*" (25 Feb 1926), the author is, however, quite laudatory, as he says of the sixth volume: "Artistically it is far above its predecessor, without its maddening *longueurs* and trivialities." He even asserts, concerning the opening passages, that these are "as beautiful as anything Proust wrote."[14]

In "Proust's Last Work" (19 Jan 1928) the critic wrote the briefest treatment of any of Proust's original volumes, despite the fact that *Le temps retrouvé* was the culmination of the *Recherche*. In this review we also find information about another of Proust's books *Chroniques* and concerning *Hommage à Marcel Proust* in book form. According to the reviewer, Proust's

[13] The ambivalence of Scott Moncrieff's treatment of both parts of *Sodome et Gomorrhe* may be related to the attitude of Walkley toward this volume. Clearly the latter avoided talking about it in his review of the previous one and may have convinced Moncrieff to cover it in some way, albeit negatively. It is also conceivable that Walkley himself composed this anonymous review.

[14] I suspect that most Proustian scholars today would disagree with this assessment.

theories in the final volume are difficult to follow. Also he claims that "these pages are often blurred by comparison with the best which have gone before." An exception would appear to be the scene in which the protagonist's acquaintances were visibly affected by time. Although the reviewer believes in general that Proust's multivolume novel is "unique in literature," he concludes that only over time one will come to know its true value. Let me point out that *The Times Literary Supplement* also reviewed another of Proust's minor works in "Early Proust: *Les plaisirs et les jours*" (25 Sept 1924). Beforehand one could also read comments on Proust's prologue to Paul Morand's book *Tendres Stocks* (3 March 1921).[15]

Following the publication in 1922 of *Swann's Way*, each of the volumes of the English translation *Remembrance of Things Past* were duly reviewed in *The Times Literary Supplement*. In "M. Marcel Proust Translated" (21 Sept), there is an assessment of C. K. Scott Moncrieff's version of the initial volume. The reviewer begins by saying: "It is right and proper that M. Proust, one of the most talked of writers of our time, should have had a first-class designer for his English dress." The reviewer seems to believe that this was the case because he praises for the most part Moncrieff's translation: "We have not discovered a passage in which the meaning of the English differs seriously from the original, nor one which fails to bring forth the niceties of its expression." Also the reviewer contends that this version "is better than workmanlike. Very close to the original… yet written in fastidious English." Two differences between the French text and the translation, however, were noted. First Moncrieff broke up some of Proust's long paragraphs for the sake of dialogue and, more gravely, he bowdlerized some passages. That is to say, he modified, following his own sense of propriety or beauty, certain expressions.

J. Middleton Murry published his own review of *Swann's Way* in *The Nation & The Athenaeum*, where he calls Moncrieff's work "amazing" and declares, "Had it not been done, it

[15] This review was also attributed by the Kolb-Proust Archive to A. B. Walkley, who wrote an introduction for the English translation of Morand's text. Another book and review dealt only in part with Proust: "A Bergsonian Critic: *From Pascal to Proust* by G. Turquet-Milnes" (*TLS*, 15 April 1926). Notably, the reviewer maintains, "On the whole, the most convincing essay in the book is the one on Marcel Proust, for M. Turquet-Milnes seems to establish a real resemblance between Proust's infinite analysis… and Bergson's favorite thesis of the 'relative permanence of the past in the present'…".

would have seemed impossible. But it has been done, and now the average English reader has a smooth road open before him into one of the most important books of our time" (21 Oct 1922). I must admit that some of these signed comments were more perceptive than those by the unnamed reviewers for the *TLS*.[16]

The review for *Within a Budding Grove* (16 Oct 1924) was more favorable still as the critic of the *Supplement* calls Scott Moncrieff "an almost perfect translator" and alleges that "the colour and form of the original are faithfully reproduced." He concedes that Moncrieff's version reads "like a translation…while he puts his matter into distinguished English, he prefers to convey the spirit of particular turns of phrase of its original." Nonetheless, the reviewer does not consider this approach incorrect and even purports "that is the secret of the best translation."

The *TLS* reviewer for *The Guermantes Way* (10 Sept 1925) concludes that "Mr. Scott Moncrieff renders this excellently, if in a purple one shade lighter" than the original[17] and that "one can only say that it is the original 'transferred' rather than translated to another tongue." Edwin Muir wrote about Proust's third volume in *The Nation & The Athenaeum* (3 Oct 1925) and argues that it, like the preceding ones, is "steadily excellent." Of Scott Moncrieff, he remarks: "He has all of the more obvious virtues of the translator: plasticity and adaptableness of mind…" Such qualities "give his work its peculiar excellence" as well as "an unusual penetration and intimacy of intuition…."[18]

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[16] A review of *Swann's Way* in *The Times* (22 Sept 1922), which has been attributed to A. B. Walkley by the bibliography of Pierre-Quint and the Kolb-Proust Archive, however, is quite perceptive. Here we read that "M. Scott-Moncrieff's translation is a welcome change" from the usual variety of such work and that "his literary sense is a guide that keeps him from straying".

[17] Scott Moncrieff's "purple prose" would later be cited as a justification for revising his translation. Thus, beginning in 1981 Terence Kilmartin would create the first of several revisions of Moncrieff's text. In contrast the Spanish translation by Pedro Salinas would never by revised in the same way.

[18] Although Rose Lee of *The New York Times Book Review* (5 July 1925) wrote exclusively about the third volume itself rather than its translation in "Proust the 'Most Complex Problem of the Decade'", this article is quite unique in the fact that it was translated to Spanish and published in *El Universal Ilustrado* of Mexico as "Marcel Proust el literato más grande de Francia juzgado por el espíritu sajón" (8 Oct 1925). As this was one of the first articles for Mexico, it is interesting to note that Proust's general title is translated as *Recordando las cosas pasadas* from Moncrieff's title *Remembrance of Things Past*, instead of the usual *En busca del tiempo perdido*, which was derived from the French title.

I must acknowledge that not all of the reviewers from other publications were as positive about Scott Moncrieff's translation. Olivia Howard Dunbar of the American *Saturday Review of Literature* is quite critical of his version of *The Guermantes Way*:

> Mr. Moncrieff is only moderately successful. In many cases, his version of a delicately balanced, closely articulated sentence becomes a mere cumbrous string of words, the interrelation of clauses no longer unmistakably clear, the rhythm and memorable atmosphere of the original completely lost. (4 July 1925)[19]

It is worth noting that the fourth volume *Cities of the Plain* was published two years earlier in New York than in London because Moncrieff feared that the subject of homosexuality in this volume might give rise to legal battles in Britain due to its obscenity laws. Findlay describes such fears in her book about Moncrieff *Chasing Lost Time* (2014, 223). Similarly *Cities of the Plain* (whose very title is a euphemism for the cities obliterated in the book of "Genesis") was first assessed in New York (e.g. *The Saturday Review of Literature,* 25 Feb 1928).

The reviewer for *The Times Literary Supplement* of *Cities of the Plain* (21 March 1929) was quite favorable, calling Moncrieff's translation "extremely skilful, as well as accurate." "Nothing baffles him, not even the malapropisms of the hotel manager." Although the reviewer for *The New Stateman* (9 March 1929) finds some qualities in Moncrieff's translation, EEK nearly condemns Proust's treatment of homosexuality, calling it a "filthy parbreak of indecency" and an example of "gratuitous" vulgarity.[20]

We find in the *TLS* a favorable assessment of *The Captive*: "We need scarcely say that Mr. Scott Moncrieff maintains the level of his performance brilliantly. No shade seems entirely

[19] Ernest Boyd in "Proust in English" is even more negative and cites some of Moncrieff's "blunders" (1925, 55-56). I must admit that terming Françoise "an economist" for "économe" is an obvious error. In a similar manner, having tried to examine systematically and objectively long samples of Moncrieff's translation of six of Proust's volumes (as well as other versions in English and Spanish), I focused my attention upon his specific strengths and weakness as a translator. I recommend my book *Assessing the English and Spanish Translations of Proust's À la recherche du temps perdu* (2020).

[20] It also appears significant that at the end of "Proust in English" the Irish-born American critic Ernest Boyd had predicted that the translation of Proust into English would never progress beyond *The Guermantes Way* because of the controversial nature of *Sodome et Gomorrhe I* (1925, 57).

to escape his deft hand" (19 Dec 1929). Likewise in "English Proust" E. G. Twitchett notes for the *London Mercury*:

> We may trust the linguists who inform us that we cannot wish for a more faithful translation, and may accept… that where Scott Moncrieff took liberties it was only in obedience to his cherished axiom that the reader should never be allowed to forget he is reading an un-English book. (July 1930)

Concerning the sixth volume, I would insert that Scott Moncrieff had published beforehand his version "The Death of Albertine" in *El Criterion* (July 1924), which A. B. Walkley discusses in *The Times* (24 July 1924), as one can read in *Marcel Proust: The Critical Heritage* (1989, 280-282). Alluding to Scott Moncrieff's death from cancer in Italy, where he did much of his translation work, the *TLS* reviewer for *The Sweet Cheat Gone* considers the "late" Moncrieff a "supremely gifted translator" but also notes that "this volume unmistakably shows the weakening of Proust's hand under the approach of [his own] death" (29 May 1930).

To Proust's final volume the British translator and friend of Proust Stephen Hudson assigned the title *Time Regained*. In this case the remarks of the *TLS* reviewer are particularly vague but favorable: "Mr. Stephen Hudson, who quite successfully follows C. K. Scott Moncrieff, though not quite with that departed writer's peculiar magic, profoundly understands the nature of his task" (11 June 1931). [21] I will add, however, that the rival version published in the United States *The Past Recaptured* (1932) would be preferred there. Angel Flores argues in *The New York Herald-Tribune Books* (28 Aug 1932): "After his death (C.K.S.M) many skillful hands have tried to complete the difficult task, which, achieved in England by Stephen Hudson, has now been brilliantly surpassed by Dr. Frederick A. Blossom." [22]

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[21] In some U.S. publications, such as *The Saturday Review of Literature* (22 March 1930 and 15 Oct 1932) and *The New York Times Book Review* (30 March 1930 and 28 Aug 1932), the critics discussed only the said Proustian volumes but made no comments about the work of the translator who had provided the text in English. In contrast, the reviewers for the *TLS* always assessed briefly each translation.

[22] According to my research, the American version was more complete and accurate. See my book on the English and Spanish translations of Proust (2020, 164-167). Having written many academic and some literary reviews, as well as review essays and having once served for a year as review editor of the Latin American journal *Chasqui,* I assert that many of these critical comments on Proust's volumes and translations seem highly subjective. They

Furthermore, several books on Proust and his novel were also reviewed by the *TLS*. These include the original version of Léon Pierre-Quint's book *Marcel Proust* (16 July 1925), as well as its English translation (11 Aug 1927),[23] Robert Dreyfus's *Souvenirs sur Marcel Proust* (10 Feb 1927) and Madame Clermont-Tonnere's *Robert de Montesquiou et Marcel Proust* (2 July 1925). Also a review essay "Proust Studies" covers Clive Bell's book *Proust*, Pierre-Quint's *Comment travailllait Proust* and two volumes of *Les Cahiers Marcel Proust* (24 Jan 1929).

One of the comments of the reviewer appears to have offended Clive Bell, whose text was the first full-length book on Proust to be published in English before its review by the *TLS*. Bell responded through a letter that was printed in this journal (28 Feb 1929). Although the remark merely involved the preposition "de," which may or may not be required as a prefix before the name "Musset," J. Valette also commented on this matter (7 March 1929) and the reviewer himself presented his opinion at greater length (21 March 1929). All of these statements can be found under the general heading "Proust Studies" and demonstrate the considerable interest in the *Recherche* of the readers of this British publication.[24]

Finally, there appeared just two more brief notes in the *TLS* during these years. The first was on Samuel Beckett's second book in English, *Proust* (2 April 1931), and another one on the *Correspondance Générale de Marcel Proust* (30 June 1932). Following these, the index that I have been using for the *TLS* does not list any more items on Proust until the 1950s. The time when Proust's work was considered literary news had thus ended. Nevertheless, as Marion Schmid points out in her article "La réception de Proust au Royaume-Uni," the general interest in the *Recherche* would not undergo a partial eclipse beginning in the 1930s in Great Britain,[25]

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tend to reflect the *a priori* favorable or negative disposition of the reviewer toward the text and author or translator. Rarely are such comments substantiated by specific examples to illustrate what the critic contends.

[23] "The Art of Proust: *Marcel Proust, His life and Work* by Léon Pierre-Quint" (*TLS*, 11 Aug 1927) has been attributed to J. Middleton Murry (in his papers, Edinburgh University Library). However, the author suggests his ultimate disenchantment with the *Recherche* by his final words: "Proust's world is a world without values; about such a world it is hard to write valuable books".

[24] Similarly in the *New York Times* one brief article "The Perfect Proustian" (I Oct 1925) had provoked a half dozen letters to the editor a few years before (6-20 Oct 1925), which also give testimony to the early admiration for Proust's novel in the United States.

[25] In my own area of study, an interest in the *Recherche* and publications about it similarly remained widespread in Argentina and Chile for all succeeding decades. See my first book *Marcel Proust and Spanish America: From Critical Response to Narrative Dialogue* (2002, 32-55). In Spain after the triumph of Francisco Franco in 1939 almost

as it did in France, as well as some other countries. The contributions of *The Times Literary Supplement* simply lay dormant for awhile, after some remarkable activity for two decades, which included more than thirty articles or reviews on Proust between 1913 and 1932.[26]

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nothing was published about Proust for approximately five years before an interest in the *Recherche* began to resurge there. See *The Reception of the Writings of Marcel Proust in Spain* (2012, 136-140).

[26] I have found multiple articles and reviews dealing with Proust in other British publications, such as *The New Statesman* and *The Nation & The Athenaeum*, but none of these produced as many as *The Times Literary Supplement.* The same is true for the U.S. publications that I have been able to examine.

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