

PLATE XXIII



ROY PASCAL

Luther Ramsey

ROY PASCAL

1904-1980

ROY PASCAL was born on 28 February 1904, to C. S. Pascal and Mary Edmonds, who carried on a grocery business in Birmingham. It was to this city, centre of the industrial heartland of modern Britain, that he was to return for the last four decades of his life; it was also Birmingham's ethos of hard work, hard-headedness, and diligence that coloured his own serious-minded, conscientious outlook and impelled him to produce a steady and impressive output of academic scholarship spanning half a century and embracing several disciplines. The whole corpus of his work can be claimed as evidence that Roy Pascal was perhaps the most distinguished Germanist this country has produced, with a justifiably international reputation.

As both a Foundation and a King Edward scholar Pascal's schooling took place at King Edward's School, Birmingham, which was of somewhat less repute then than now. Certainly, in the period after the First World War few schools prepared pupils for Modern Language studies and Pascal was in the first Modern Languages Sixth at King Edward's School. He acquired his German in a rough and ready way from one Miltiades Acatos, who was Greek and had studied in Germany. Literary texts were treated only as linguistic exercises; indeed, the study of literature hardly existed at the school, least of all in English.

In 1921 Pascal unsuccessfully took the Entrance Scholarship examination at Sidney Sussex College but a year later did gain a Scholarship at Pembroke College, Cambridge, which was awarded on the results of the Higher Certificate Examination. On his arrival at Cambridge in 1923 Pascal found the German teaching there overwhelmingly dull and lacking in stimulus; the Professor, Karl Breul, gave an unsystematic course on Goethe's *Faust* from notes 'brown with age' and an equally enthusiastic but uncritical course on the Ballad, and Pascal always regretted having been under a professor who gave him so little. Elsie Butler, too, though a delightful companion and an adventurous and imaginative investigator, did not inspire Pascal as a lecturer. It was left to E. K. (Francis) Bennett, who was devoted to his students and made immense efforts to cater for their needs, to guide and support Pascal's undergraduate studies. His lectures,

though eschewing method and theory—that would have been nectar to the young Pascal—nevertheless communicated his own sensitive feeling for literature and awakened an appreciation for good writing in his students. Above all, he encouraged them to follow their own tastes, and Pascal learned from him to go directly to the literary texts and make his own critical way through them. Of course, Pascal later learned a great deal about scientific method, but to the end clung to the habit of direct confrontation with the text that Bennett had instilled in him. From being a supervisor Francis Bennett became a close companion; he took Pascal to theatres, concerts, and operas, and introduced him to his friends; and they shared holidays together in England, France, and Germany. Later Pascal was to acknowledge his ‘immense debt to his kind, generous personality’.

Apart from Bennett, however, and sporadic courses on Schiller’s aesthetic writings and on Romanticism by Edward Bullough that for the first time brought him into contact with a teacher of a subtle, penetrating mind, Pascal found little stimulus inside German studies. The best part of his education at Cambridge came from his connections with people in other disciplines—English, History, Philosophy, and the Sciences—and the college and university societies he attended like the English Club or the Heretics (of which he became President). Here he acquired that natural breadth of interest that enabled him in later work to ignore disciplinary frontiers with easy disdain. In fact, the impetus to make his career in German did not arise from narrow literary or linguistic considerations. In those days it was uncommon for a student of German to visit Germany, and Pascal’s first trip was to a Summer School at Berlin in 1924 (financed by a personal loan—never repaid—from Pascal’s Director of Studies at Pembroke, H. G. Comber). Here Pascal first met modern Germany (for his literary studies at Cambridge closed with Hauptmann, the early Rilke, and George). To his astonishment he listened to a course on contemporary history in which Great Britain was fiercely attacked, and to lectures on art that employed *völkisch* criteria that he later recognized to be close to those of the National Socialists. He found the staid world of his upbringing challenged in many ways, met *Wandervögel* and the youth movement, a world in which ideas and culture seized hold of people. From that time on he decided to devote himself to German as his main study. The memory of the shock that this unknown world gave him provided him later with one of his main avowed purposes as a professor of

German: to relate academic studies as far as possible to the contemporary world of Germany.

After graduating in 1927 with First Class Honours in French and German Pascal was awarded the Tiarcks scholarship and went to Germany to embark on his research on Novalis. Supervision was negligible, apart from one perfunctory talk with Breul, and Pascal wrestled alone for some time with the problem of finding the links between the philosophers Fichte and Schelling and the writers Novalis and Friedrich Schlegel. After a year or two he abandoned the theme. On the whole, Pascal made very few acquaintances and got little profit from his academic courses in Berlin (Winter Semester) and Munich (Summer Semester), perhaps, he thought later, because he was both too shy and too headstrong. The stimulation of this year came, as was to be expected, from life and culture outside the university sphere. Pascal was fascinated by the scintillating musical productions in Berlin, by the great early German silent films and the new Russian films of Eisenstein and Pudowkin, by the magnificence of Reinhardt in the theatre, and above all the dimly understood innovations of Piscator and Brecht, well worth the sacrifice of living poorly—often on meals of black bread and sausage. It was also in Berlin that he met Feiga (Fania) Polianovska, a lady of Russian origin whom he married in 1931 and who bore him two daughters. Fania was to remain with Roy as a warm, intelligent, and intellectual companion to the end.

Roy Pascal's teaching career began on his return from Germany in the autumn of 1928 when he became supervisor of Modern Language Studies at Pembroke, to be elected a Junior Research Fellow the following year. At first he was required to teach French literature as well as German, but numbers of students were now increasing so rapidly that he could soon concentrate on German. In spite of being called a 'research' Fellow, he was required to teach about sixteen hours a week supervision with about four students in each class who wrote an essay every fortnight. Despite his protestations he failed to get any notable improvement for several years; his income (Fellowship £250 plus per capita fees) was soon near £1,000 a year, but he could do his own work only in vacations and had difficulty keeping up with the reading necessary for his classes. He had many excellent pupils—some of them becoming themselves Germanists of note—and able men like C. P. Magill, Trevor Jones, F. J. Stopp could be relied on to write disconcertingly long essays. The first university lectures Pascal gave, on his own admission with very inadequate preparation,

were on Reformation and Baroque literature. He had become a devotee of Baroque architecture during his stay in Munich and must have been one of the first English scholars to lecture on Baroque, a term hardly known in England then. The Reformation period attracted him even more, and his lectures on Luther matured into his first book, *The Social Basis of the German Reformation: Luther and his Times*, published in 1933. Like most of the dozen books and numerous articles he wrote, this volume, focusing as it does on the ferment of class struggle and the Peasant Wars, is symptomatic of that earlier resolution to study German literature in the broader context of history, society, and culture. In the library of Birmingham University it is to be found in the History section, as are many publications by Pascal, while yet others appear on the shelves of English, Comparative Literature and Literary Theory. Further lectures, on *Aufklärung* and *Sturm und Drang*, generated the selection of critical voices and interpretations, *Shakespeare in Germany 1746-1815* (1937), that 'arose out of certain practical needs of teaching' and through which Pascal sought to show 'that the attitude to Shakespeare in this period is not merely a matter of aesthetic appreciation, but is, even more, a part of a changing moral and social outlook'.

Moral and social attitudes always preoccupied Pascal, and politics was their practical manifestation. Returning frequently to Berlin during vacations, Pascal became ever more aware of the political tensions there. It was the period of the great economic crisis and party and ideological strife was becoming acute; literature became a battlefield and a literature of the left (Brecht, Toller, Döblin, Heinrich Mann, Arnold Zweig) made a great impact. Pascal had joined the Labour Party on returning to Cambridge, and meeting Hugh Dalton, then Under-Secretary of State in the Labour government, he tried to persuade him to advocate a more generous policy on Reparations towards Germany, since Snowden's intransigence at the Hague Conference (1929) was destroying the moderate parties in Germany. It was difficult for Englishmen at the time to imagine the radicalization going on in Germany and even though Pascal saw the growing demonstrations of Nazis he did not understand the danger fully. He got into bad odour with his very conservative College for speaking in favour of Stresemann and the admittance of Germany into the League of Nations. More damaging to his career prospects was his increasing sympathy with the Communist Party and the extreme Left as the political crisis sharpened, though whether he actually became a member of the Party is a

matter of dispute. For this reason Pascal's Research Fellowship was not renewed in 1934 (though he managed to obtain a University Lectureship in German), and he was elected into a full Fellowship only after death had removed certain of the senior Fellows of the College (an Honorary Fellowship of Pembroke followed four decades later, in 1976). Pascal's political views, though the outcome of many factors, were at this time much influenced by the situation in Germany, and in their turn influenced his German studies. They led him to a field of investigation much neglected by Germanists—to the early Marx, whose philosophical manuscripts were now first being published and becoming more widely known. The influence of these writings was profound in many fields at this time—among philosophers, theologians, and sociologists—and Pascal found them illuminating both for the history of German thought and the methodology of cultural studies. In 1938 he published, with the help of two former pupils, a translation of parts of *Die deutsche Ideologie*.

In these years, and particularly in the National Socialist period, the position of a Germanist was exposed, responsible, and in any case difficult. The least politically minded was affected. All the Cambridge Germanists—and nearly all in Great Britain—were appalled at the militarism and radicalism of Hitler, and horrified by what happened after his accession to power. Democratic and Jewish colleagues were dismissed and forced into exile, and many outraged Germanists like Pascal involved themselves in public protests and organizations to aid the imprisoned or exiled. Their relations with official German bodies, university authorities, the German Embassy in London, the officially sponsored Anglo-German Association, were awkward, to say the least, though opinions differed as to how far they should associate themselves openly with public and hostile criticism. At the Conference of University Teachers of German held in Cambridge in 1936, the first he attended, Pascal proposed that Conference should send a protest to the German government over the victimization of Jewish academics, but the Conference thought it unwise to take a collective step of this kind. Yet many members who spoke against his proposal assured him privately of their sympathy for it, among them Collinson and Barker Fairley. It was certainly difficult both publicly to criticize Hitlerism and to maintain contacts with Germany; Pascal's own links with Germany were severed, and were replaced by association with refugee scholars of all types. As early as 1934 Pascal made his position plain with a book *The Nazi Dictatorship*, roundly condemning the new regime in Germany as

a manifestation of monopoly capitalism and expressing the not uncommon view that Hitler was preparing for war. After 1934 Pascal visited Germany hardly at all, preferring to work in Switzerland.

Pascal's fervently held political views and left-wing stance were rooted in the first instance in a genuine disgust with the class and cultural snobbery he found so frustrating and painful in England. Yet this emotional proclivity was confirmed by systematic and assiduous study of the structures and historical developments that produced the injustices of a class society in the twentieth century. Marxism appealed to both Pascal's feeling and his intellect. In the ferment of the 'Pink' thirties, when Cambridge was alive with political energy and idealism, international situations—whether the Spanish Civil War, Hitler in Germany, or the Utopian hope of the Soviet Union—provided ample opportunities for action from self-immolation to treason. In this fertile ground Pascal's political awareness, intellectual capabilities, and social concern combined in the denunciation of Nazi Germany. During the war years he deliberately abstained from 'pure' literary studies, giving priority to the need to combat the menace of National Socialism as an intellectual, lending what weight he could to this struggle with his pen. An integral and sustained part of this purpose was the explication of the modern political and historical development of Germany to an English readership. *Karl Marx: his Apprenticeship to Politics* appeared as a Labour Monthly shilling publication in 1942; its closing sentences serve as well to describe Pascal's own reluctance to retreat into the shelter of academe and cut himself off from the great events shaping the world:

As contributor and editor Marx was brought to observe the real condition of men, the actual functions of the state; his attention was directed away from abstractions to realities; he left the philosopher's coterie and entered social life. This meant a great theoretical as well as practical progress. His intellectual method was to link these practical problems to the general framework of his ideas, to measure his philosophy against them; and so, at one and the same time, to fashion a policy and refashion his philosophy.

A year later there followed another Labour Monthly pamphlet, *Karl Marx: Political Foundations*; in 1945 an article on 'The Junkers' appeared in *The Contemporary Review*, sounding a warning about the danger of this 'tough, violent, ruthless' caste, and another in 1946, 'A Prussian Officer in France, 1940', which attacked Ernst Jünger as a member of the 'conservative opposition' which was nevertheless a buttress of Hitler's power and little

to be trusted. A further study of the phenomenon of aggressive German nationalism and its roots, 'The Frankfurt Parliament, 1848, and the *Drang nach Osten*', was published in the *Journal of Modern History*; it displays Pascal's accustomed authoritative mastery of historical detail, underpinned by an insatiable reading of memoirs and autobiographies. Again in this year, 1946, Pascal ventured wholly into the realm of the historian with *The Growth of Modern Germany*, another work of mediation between the German and the English mind. In it he seeks to outline, not diplomatic or political history, but the 'main mass of social movement', and convincingly elaborates objective historical reasons for the rise of Nazism. Two years later he returned to the theme of *The German Revolution of 1848* in the Birth of Socialism series by Fore Publications.

It will be seen that Pascal was much preoccupied at this time with important aspects of Germany that were of more pressing importance than literary studies for an understanding of that country in the dangerously amorphous immediate post-war period. By now, of course, Pascal was well established as Professor of German at Birmingham University and was fast building a national reputation with his forthright yet discriminating writings. But he found time for more run-of-the-mill things: he became President of the Association of University Teachers in 1944-5, and it was no doubt this office as well as his preoccupation with contemporary Germany that led him to being invited to join an AUT delegation which visited the British Zone in January 1947 at the request of the Control Office for Germany and Austria. Before the delegation was finally appointed there appears to have been some resistance at the Foreign Office against Pascal's participation, on the grounds of his left-wing views. In the event Pascal was largely responsible for the final report in which his pragmatic imprint can be detected; many practical suggestions were made for a comprehensive range of measures to be immediately implemented, with the aim of revitalizing and democratizing the German universities, by injecting younger blood to break the dominance of cliques of senior professors and by bringing them into closer touch with public opinion in the outside world.

Pascal's move to Birmingham had come partly as a result of his growing disillusionment with the academic world of Cambridge which he saw as too narrow and exclusive. In addition, the numbers of students grew considerably during the thirties and he felt that the pressures of teaching and other practical duties (including extraneous college chores) were little by little

exhausting his energies and making it difficult for him to do a sustained piece of scholarly work. He began to think of leaving Cambridge and the occasion arose on the retirement of Professor F. E. Sandbach in Birmingham. Pascal applied for, and was appointed to, the vacant Chair, moving house with his family on the very day that Hitler opened the attack on Poland. His salary, which in the last years at Cambridge came to about £1,400 (from Fellowship, Lectureship, and supervision, with some addition when he acted as assistant tutor), fell abruptly to £1,000, and he maintained later that he had never since reached the heights of affluence he enjoyed in the privileged Cambridge of the 1930s.

But there was probably a deeper dissatisfaction prompting Pascal to leave Cambridge. The German School there was not a Department or School proper, in no sense a combined force. Its members, though friendly, never met to discuss a programme or syllabus, or to hear a paper. R. A. Williams, who came from Belfast in 1932 to succeed Breul as Professor, was, like his predecessor, a completely ineffective head, according to Pascal. German studies were governed directly by the Board of Modern and Medieval Languages, the members of which, apart from the professors, were elected by the vote of lecturers, and the numbers from each language-school were restricted. Pascal was somewhat galled by never becoming a member of this Board and he thought it a regrettable handicap that the possibilities of new departures in German were severely restricted by this structure of government. It was a great relief to him, on coming to Birmingham, to find that a Department could shape its own syllabus with relative autonomy and respond swiftly to new demands and new ways of thinking, though this was to have disastrous repercussions a score of years later. At this time too the decisive intellectual stimuli for Pascal's own thinking came from outside German and Modern Language circles—from philosophers, historians, English criticism, scientists. Traditional 'language and literature' studies seemed inadequate to the challenge of Hitlerism and he felt the need for a broader base to support the struggle against the Nazi cultural ideology. He saw this struggle as the first obligation of a Germanist and he entered on it on the philosophical-political basis of the early writings of Marx, which in his view provided the best formulation of the historical, ideological, and cultural principles to resist Nazism. During the war the more pragmatic, non-academic ambience of industrial Birmingham enabled him to occupy himself, as far as publications went, mainly with such matters; it was only as the pressure of these problems relaxed after 1945 that he

felt free to devote himself again to more purely literary history and criticism, though in this later work too the impetus of the thirties is evident. Throughout this period Pascal was to some extent an oddity in German studies, and for many colleagues there always clung to him, quite erroneously, the aura of a scholar with a political axe to grind that made his literary criticism faintly suspect. His academic history is nevertheless of interest in reflecting (as did that of William Rose at London University) quite directly the tensions in German studies in this agitated period.

At the time that Pascal arrived in Birmingham in 1939 he found a small department of two or three colleagues and only a handful of Honours students. Sandbach, a quiet, sober, tolerant man, had established a slow tempo which persisted throughout the war years, despite Pascal's quick and impetuous nature. The universities were then all in the doldrums, with the country occupied with other matters and both staff and students disappearing into national service. Pascal suffered from a stomach ulcer and, though he volunteered, he was turned down by the Navy; thereupon he joined the ARP Wardens and carried out fire-watching duties at the Edmund Street site of the University in the centre of Birmingham. During these years, when academic life was just ticking over, Pascal played an active part in the University as well as working closely with outside bodies like the Workers Educational Association. He reflected on the different life-styles of red-brick Birmingham and venerable Cambridge and came to the conclusion that the structure of the former offered more. College intimacies were lacking, but relationships with members of other Arts departments were intellectually more productive. One missed the wide choice of personalities at Cambridge but was brought into daily proximity with a greater variety of persons; and though there was always the danger that members of one department might become isolated from others, Pascal felt that, given the will, the Faculty organization at a modern university gave a better basis for intellectual academic life than the Cambridge college system.

The end of the war saw a resurgence of German studies and before 1950, to cope with the rapid increase in students of German, Pascal had appointed three new lecturers—R. Hinton Thomas, W. B. Lockwood, and S. S. Praver—all of whom were subsequently to occupy Chairs elsewhere. The transformation was not only numerical: with the defeat of Nazi Germany and the influx of young enthusiastic colleagues, Pascal began again to publish articles and books on literary subjects, prolifically and,

characteristically, with no heed to the limitations of period or specialization. *The German Sturm und Drang* (1953) seeks to encompass the 'wide scope', the 'totality of range', and the 'multiple achievement' of this complex and chaotic stage in the formation of German literature. Pascal here set himself the task of assessing the fundamental principles and significance of the *Sturm und Drang* in the broadest sense, within a European framework and in the context of its century. This was to be a work of explanation and elucidation, and the chapter headings indicate its wide sweep: the *Sturm und Drang* and the State, and the Social Classes, Religion, The Creative Personality, Thought and Reality, The Idea of History, the Revolution in Poetics, Achievement. Sadly, he never wrote the promised complementary volume on the poetic qualities of the often startling imaginative works of the movement.

Three years later, in 1956, came his full-length study, *The German Novel*, which displayed magisterially his solidity of taste and self-assurance of judgement. Here he set out to discuss 'the novels I hold to be of the highest worth, with the object of finding out, as far as I might, what it is that makes them good novels'. What it is that makes this good criticism and an authoritatively standard work on the genre is his fearlessly capable grasp of thorny and controversial ideas and terminology, his bold consideration of none but the best in the literary canon, his skill at conducting aesthetic argument at a high level, and his avoidance of the banalities of histories of literature. Pascal's next major work, *Design and Truth in Autobiography* (1960), arose out of the urgent personal need to grapple with the enigma of this genre so neglected in literary criticism. His own constant surprise at the fixed image others had of him and the realization that his own view of himself as an unpredictable, protean being was not accurate either, led him to muse on both the subjective and objective aspects of autobiography. This became an 'insistent moral pressure', seeking to understand the problematic concept of the tenuous continuity of the individual personality, the desire to prove to oneself that the new grows organically out of the old, as if 'freedom could mean something to me only if it was destiny, as if a choice was satisfactory only if it imposed itself as my nature'. This study reveals a great deal about Pascal himself while at the same time the ideas he voices are an ironic comment on the very task I am engaged on in this memoir—to put down on paper a certain, necessarily defined, image of a man. Pascal's book, bridging as it does the major cultures of our continent, is a thoughtful and penetrating study of the most intimate conundrum facing a man—the reason

for existence—especially as the cult of the individual personality has permeated the European imagination since the Renaissance. This search is best encompassed in Pascal's own words:

I mean a need for meaning. I do not believe that an individual life has a religious or transcendental meaning, and I cannot even comfort myself with the metaphysical despair, the Angst, of the existentialists. Nor is it enough to prove to myself that I am fulfilling a social purpose in a useful job. The meaning had to be personal, subjective. I did not pitch my hopes extravagantly high, and felt one could be content if one could feel one's self to be consistent, to have developed naturally and organically, to have remained 'true to itself', and if within this framework one could order certain intense experiences whose significance defied analysis but which were peculiarly one's own.

The deep earnestness of Pascal's reflections on the significance of life has its counterpart in his serious dedication to the improvement and reform of university German studies. In the 1950s he was already thinking of changes that would allow students to be guided towards knowledge of, and contact with, the present, living people and their culture. While preserving the study of the language and literature of the past he wanted to give it this modern cutting edge, in a modest way initially: by including living authors in the literary syllabus, and by an introduction to the structures of modern Germany, its social and political institutions and thought. These ideas adumbrated in the pre-Robbins era were developed beyond the embryonic stage and put into practice in the early sixties; a programmatic description of the changes in the Birmingham course was formulated by Pascal in a celebrated article 'New Directions in Modern Language Studies', which appeared in *Modern Languages* in June 1965. The sharp thrust of pragmatism appeared in certain general considerations that were taken as guide-lines: the intellectual bent of students applying to enter Modern Language courses, the need to provide a programme with an intellectual discipline, and the perspective of social usefulness (careers). The most novel—and contentious—aspect of the restructured undergraduate course was the sociological analysis of contemporary (German) society, for which Pascal enumerated four principles:

- (1) Social studies are desirable for their own inherent importance and usefulness, and the students' interest in the foreign people gives a hopeful basis for them.
- (2) Our courses should centre on social fields immediately accessible to the students—the family, the city, and such—and build outwards from these towards the larger political organisations.

- (3) A preliminary course in sociological principles and methods is necessary so that students may understand something of the technique of social study.
- (4) The fields they are to study should as far as possible link up with data and problems they meet in other courses, literary, linguistic, and philosophical.

But Pascal's laudable desire to broaden the basis and the substance of German studies backfired; and within a few years the 'liberated', free-choice undergraduate options—together with a well-structured and successful MA course initiated in 1965—had become the domain of pseudo-sociologists, students with a glib command of a few superficial, often platitudinous principles of the social sciences. The slogan words were 'relevance' and 'participation'. Many in the late 1960s returned from their year abroad at one of the German universities seething with rebellion and determined to implement the tactics and achieve the disruption they had seen in Germany. Pascal became the target: as Head of Department he stood for authoritarianism, and was subjected to a campaign of vituperation and vilification which led to his seeking early retirement in 1969. The 'alien thinking' he protested against had been imported from Germany and purported to be Marxist in inspiration—an ironic contrast to Pascal's own lifelong endeavours to fructify literary criticism in this country with Marxist elements. But Pascal was caught unawares; he realized too late in his ordeal that reasoned discussion and rational argument stood no chance against aggression and hysteria, that the tactic of loud and raucous defamation would quite simply drown his quiet voice. A handful of ruthless individuals in the Department, with all the appurtenances of the fascistoid tendencies they so reviled, browbeat and bullied students and even staff to such an extent that Pascal felt isolated and exposed. On this sour note he resigned from his Chair, a disillusioned and disappointed man.

Colleagues in many countries were saddened at this abrupt and abrasive close to Pascal's long teaching career; that his distinguished and continuing contribution to German studies was held in the highest regard is evidenced by the *Festschrift* in honour of his sixty-fifth birthday in 1969, a collection appropriately entitled *Essays in German Language, Culture and Society*. Pascal accepted an invitation to spend the year immediately after his resignation as a Visiting Professor at McMaster University, Canada, and he returned from this to settle down in Birmingham to a decade of research and publication untrammelled by the exhausting demands of administration, teaching, and grappling with student

'protest'. In his later years a number of honours, not unexpectedly, came his way. He was awarded the Goethe Medal in 1965 and the prestigious Shakespeare Prize of the FVS Foundation, Hamburg, in 1969. A year later he was elected Fellow of the British Academy. In 1974 Birmingham University conferred on him the degree of LLD *honoris causa*, and three years later an Hon. D.Litt. was bestowed on him by Warwick University (where he had been Visiting Professor).

During the 1970s, until his health began to fail, Pascal pursued his researches with undiminished enthusiasm and vigour, and he was still an assiduous visitor to both University Library and Common Room. In 1973 he completed and published a full-length study of the complex emergence of 'modernism' in German culture, *From Naturalism to -Expressionism: German Literature and Society 1880-1918*, generated by his lasting conviction 'that all art . . . is rooted in the artist's life-experience, and that the type of experiences available, the insights and values discoverable, are, if not decided, then profoundly influenced by the structure of society and the character of social life'. In his maturity Pascal was well aware that 'social life' is not a firm and reassuring thing outside individuals and is 'never experienced raw, but always indirectly through the mediation of habits, ideas, purposes that interpret it and give it a prearranged shape'. Discerningly, he explored the verbalizations of social life that give it form and meaning through that delicate area of 'contemporary opinion and interpretation of aspects and problems of society' rather than the social facts themselves. The symbiosis of literature and society was always for Pascal a dialectical and mutually enhancing process; and the strong undercurrent of his thinking and his perception of literature was still as powerful as ever—the themes of different chapters recall the method and assumptions of *The German Sturm und Drang*, written twenty years earlier. That Pascal could switch effortlessly from the social to the aesthetic was shown in 1977 with his last published book, *The Dual Voice*, an investigation of free indirect speech and its functioning in the nineteenth-century European novel. Like his unique earlier work on autobiography this study adds much valuable analysis to the body of theory of *le style libre* and *erlebte Rede*. Again Pascal moves with sovereign ease from one literary culture to another, and though confining himself deliberately to one century, he shows himself in his conclusions to be fully aware both of the multiplicity of narrative forms in our century as well as of more untraditional and iconoclastic aesthetic approaches. At the time of his death, on

24 August 1980, Pascal was engaged in a series of studies of the enigmatic work of Franz Kafka, one of which had already appeared in print. It is to be hoped that his colleague and friend of long standing, Professor Siegbert Prawer of Queen's College, Oxford, who was chosen by Pascal as his literary executor, will prepare these studies—which were already at an advanced stage—as a worthy posthumous monument to Pascal's breadth of enquiry and scholarship.

Owing to a prolonged and wearisome illness Pascal was unable to deliver in person, as he had been invited to, the 1977 Bithell Memorial Lecture in London. His text, *Brecht's Misgivings*, was nevertheless published by the Institute of German Studies; in it he confesses to a certain 'special relationship' with the great German playwright:

We were near-contemporaries, and though English and German circumstances and manners were not identical, they were close enough. The major social experiences, the intellectual choices, were similar, and in Brecht's responses I recognize the pattern of my own more hesitant ones. For this reason I thought that the present theme from Brecht's work, that has long occupied my mind as a literary, an ethical, and a personal problem, might be appropriate for this occasion.

The theme that prompted Pascal to perceive the articulation in the later Brecht of his own misgivings was that of the 'concept of goodness'. Brecht's 'obstinate clinging to his vision of simple goodness' conflicted with his 'dissatisfaction with the pragmatic, social ethic that he explicitly adhered to and his unease in a political society built upon it', and reflected Pascal's own doubts about the certainties of earlier beliefs and his nostalgia for an equitable society that was still no more than a Utopian dream. Pascal was realist enough to recognize that we are no nearer a just world than we were in the turbulent 1930s, but humane enough never to give up exploring ways of reaching it. This in turn was part and parcel of his warmth of feeling, a sympathy with his fellows that pervaded all he did. As a teacher and colleague he was accessible to the humblest, unstinting in praise, generous with wise advice, and full of understanding for the problems and difficulties of his fellows. He enjoyed a few pastimes—angling, carpentry, cricket, and other ball games—to which he brought the skill and gusto with which he cultivated personal relationships and pursued his researches. He will be remembered by many as a humble man who achieved eminence but was never spoiled by it.

A. V. SUBIOTTO

Note: I have drawn a considerable amount of factual material for this memoir from autobiographical sketches by Roy Pascal covering his years in Cambridge as well as the development of the German Department at the University of Birmingham.