



## The Founders

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# The Founders

*Time*, 16 September 1966, 20; at some point changes were made in the first and last sentences, as shown in the screenshot below, perhaps because it was in 1958, not 1966, that Melvin J. Lasky succeeded Irving Kristol.

**The Founders**

Sir: We find it surprising that you described *Encounter* [Sept. 2] without mentioning either of the co-founders, Irving Kristol and Stephen Spender. Mr. Spender has played a unique part in the literary life of our time. *Horizon* and *Encounter*, both of which he edited (the first with Cyril Connolly, the second with Irving Kristol and, after him, Melvin Lasky), have published much of the most interesting criticism and original writing in the last 30 years. The achievements and international standing of *Encounter* are scarcely conceivable without the influence of Stephen Spender's personal and literary authority.

MARY MCCARTHY  
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STUART HAMPSHIRE  
ELIZABETH HARDWICK  
ROBERT LOWELL  
DWIGHT MACDONALD

► *TIME* has frequently noted Mr. Spender's and Mr. Kristol's achievements in the past. Spender resigned from *Encounter* last year to become consultant in poetry to the Library of Congress. Kristol left in 1958, is currently an editor of *The Public Interest* (*TIME*, March 4).

TO THE EDITOR, *TIME*

Sir: We find it surprising that you described *Encounter* [Sept. 2]<sup>1</sup> without mentioning either of the co-founders, one of whom has been an editor from its beginnings until this year. Stephen Spender has played a unique part in the literary life of our time. *Horizon* and *Encounter*, both of which he edited (the first with Cyril Connolly, the second with Irving Kristol and, after him, Melvin Lasky), have published much of the most interesting criticism and original writing in the last 30 years. We are sure that Mr Kristol and Mr Lasky would be the first to agree with us that the achievements and international

<sup>1</sup> 'The Constant Flirt', *Time*, 2 September 1966, 46–7.

THE FOUNDERS

standing of *Encounter* are scarcely conceivable without the influence of Stephen Spender's personal and literary authority.

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**Posted in Isaiah Berlin Online 10 January 2023**  
**Revised 8 February 2023**