

Humanities



Dr. Lionel Trilling Jefferson Lecturer

Dr. Lionel Trilling will deliver the first *Jefferson Lecture in the Humanities* before a distinguished audience at the National Academy of Sciences Auditorium, 2101 Constitution Avenue Northwest, Washington, D. C. on Wednesday, April 26 at eight o'clock.

As the first Jefferson Lecturer Dr. Trilling will address himself to aspects of our contemporary culture in their relationship to the traditions of the humanities. His talk is scheduled for broadcast by National Public Radio and will subsequently be published in book form.

Invitations to the lecture have been issued by the Endowment to leaders and representatives of the many public and educational constituencies which the Endowment seeks to serve. Regrettably, since the capacity of the auditorium is limited, admission must be by invitation only. ■

OF MOONLIGHT AND FORGERY:

The Blakelock Problem

Some day Hollywood will discover him, the American Van Gogh. If ever there was a domestic example of the classic artist starving in a garret, it was Ralph A. Blakelock, born 1847, died 1919. A son (one of eight children, of whom four are living) remembers following his father door-to-door along dealers' row in

New York City, a sheaf of rolled-up canvases under his arm, while Blakelock bargained; as often as not, they'd return to the same dealers with the same pictures just before closing, Blakelock desperate and willing to accept almost anything for his work.

He was a self-taught artist, born and raised in New York City, who headed west after graduation from what is now the City University of New York, sketching his way across the plains to the coast, returning by way of Mexico, Panama, and the West Indies. At first he painted pictures in the Hudson River style—romantically colored panoramas identifiable with the locales he had visited.

But as the years passed, the children came, and fame, fortune or even a minimal income eluded him, Blakelock started building on canvas a world of his own: dark scenes, heavy with overarching trees brooding over moonlit waters, highly romantic Indian encampments that never were. Bright colors left his palette, the hues of night dominated.

Blakelock did build up a modest following of collectors, but in the 1870's and 1880's, \$30 to \$50 was a decent price for a sizable painting by an unknown, and his fees never caught up with his expenses. Only once did light break through: in 1883, the Toledo Museum of Art bought one of his paintings for \$20,000, an unprecedented price. The money went to a collector, though; he had paid Blakelock \$500.

By the mid-80's, when it seemed that Blakelock was finally developing a solid market, his constant struggle with poverty broke his mind. He appeared in the street wearing outlandish costumes—Turkish fezzes and long gowns with flowing sashes in which he occasionally carried a pistol. Sometimes he waved the gun about, and once he attacked a close friend, a man who had given Blakelock studio space, with a knife. At the insistence of neighbors, Mrs. Blakelock had her husband committed; he was picked up the day his youngest child was born.

That was in 1899. For the next 20 years, until his death, Blakelock was almost continuously in mental institutions—and continuously painting. A year or so before the end, a would-be angel appeared in the person of one Mrs. van Rensselaer Adams, who rallied some of New York's most prominent collectors and citizens for an exhibition to benefit the artist and his family.

On the strength of that display of interest, Mrs. Blakelock released her husband into Mrs. Adams' cus-

tody; he died six months later, in her cottage in the Catskills. The exhibition was held and paintings were sold—but there is no evidence that the Blakelock family ever got any of it. The mysterious Mrs. Adams vanished.

Artists have no monopoly on tragedy, of course, and suffering is not enough to guarantee anyone a niche in even the most specialized kind of history. Yet Blakelock today is regarded as one of the three or four best representatives of American romantic art, and his pictures still command an unspectacular (in the \$1,500 to \$10,000 range) but steady sale.

Despite these patents to importance, Blakelock is not a name to conjure with among the general public—certainly not as well known as Winslow Homer or Andrew Wyeth, let alone Van Gogh. Thus it might add interest to his life and work to point out that criminals have accorded Blakelock a recognition that the legitimate art world denied him: he has probably been forged more often than any other American artist.

About 700 “Blakelocks” are extant; private collections may hold another two or three hundred yet to be reported. Lloyd Goodrich, then Associate Director of the Whitney Museum in New York, estimated in 1947 that “there are several times as many false Blakelocks as genuine ones, so that his authentic style is all but lost.” The forgers have not stopped working in the intervening quarter-decade; a few Blakelocks, apparently produced in the Denver vicinity, are only five years old. Fear of forgery, in fact, helps keep Blakelock prices down.

“The gullibility of the art-buying public is simply beyond belief,” comments Norman Geske, director of the University Art Galleries at the University of Nebraska. “I’ve seen forgeries so awful they were laughable, as if they’d been painted by a moron with axle-grease.”

Tracking down the Blakelocks

But some of the forgeries are quite good, and some of the authentic Blakelocks quite bad—an unfortunate convergence of fact that constitutes what art historians and dealers call “The Blakelock Problem.” With grants from the University of Nebraska’s Research Council and the National Endowment for the Humanities Geske and colleagues are trying to solve it.

The effort, he believes, is the most intensive project in current art historical research aimed at distinguishing an artist’s own work from that of his copiers. If they solve the Blakelock Problem, the procedures followed by the researchers—ranging from the gathering of biographical data and careful inspection by eye to highly sophisticated scientific techniques—may help future scholars clear up similar questions about other artists. Geske says, for example, that forgers already have contributed to the flourishing market in the works of Willem de Kooning, an American artist who is still happily and effectively painting.

Geske, a specialist in American art, became personally involved in the Blakelock Problem in 1966,

when he received a call from F. duPont Cornelius, an art conservator then in Colorado Springs. Cornelius had been approached by a local painter and art teacher, Walter Blakelock Wilson, great-grandson of the artist. Wilson had found 19 previously unknown paintings and drawings “tucked away in a bureau drawer” in his grandmother’s house in Auburn, N.Y. He felt they should be on public display somewhere and professionally cared for; Cornelius wondered if Nebraska would be interested.

After visiting with Wilson and inspecting the items to satisfy himself as to their authenticity, Geske obtained permission from one of the University Galleries’ patrons to negotiate the purchase. Quantitatively, at least, the acquisition gave Nebraska a substantial holding in Blakelock; Geske felt the University should capitalize on this lead by developing an expertise in the man and his work. That meant, for openers, deciding which paintings bearing his name were his and which were not.

The first step, Geske decided, was to add detail to what was known about the artist’s life. Biographical information serves a more important purpose than simply satisfying the public curiosity; establishing the whereabouts of an artist at a certain time, identifying his friends and clientele at various periods, inquiring into his working methods, materials, and preference of subjects can sometimes strengthen (or demolish) a painting’s claim to authenticity.

Geske and his assistant, Jon Nelson, began by traveling to New York, where they interviewed relatives of the artist and persons who had known him, such as Dr. Walter Schmitz who was on the staff at Middletown State Hospital when Blakelock was a patient there. They also compared biographical notes with Goodrich of the Whitney, who had done all of the earlier research on Blakelock.

The Search Widens

Next, Geske and Nelson set about studying as many certifiable Blakelocks as possible. They went with Cornelius to Santa Barbara, where the University of California was exhibiting about 100 genuine and some questionable paintings in a show appropriately titled *The Enigma of Ralph A. Blakelock*. When the gallery closed each evening, the three researchers and Ben Johnson, conservator of the Los Angeles County Museum, took down the Blakelocks one by one, unframed them, and examined each minutely to record such details as brushstroke (“As individual as handwriting,” says Geske; “the hand that controls a brush full of paint develops a pattern, a rhythm, an activity which is not easily imitated, if at all”), composition and use of color (some forgeries are too garish to be Blakelocks), and even signature (usually an “R.A. Blakelock” enclosed in an arrowhead pointing *into* the picture).

“At the outset, you really don’t know what you’re looking for,” says Geske. “But the more pictures you look at, the more things start adding up.”

To add more things up, Geske queried every mu-

(Continued on page 4)



The Seniocest Fellow

The last issue of *Humanities* announced the establishment by NEH of "Youthgrants"—project awards to budding humanists in the under-30 age-range. The new category, a supplement to the Endowment's longstanding Younger Humanist and Senior Fellowships, rounds out a program of grants to help humanists at every stage in their careers.

The Endowment thought so, at least, until Professor Margarete Bieber applied for a Senior Fellowship in 1971 to complete a book on Graeco-Roman sculpture. The text was well advanced, the project deemed important, and Dr. Bieber's credentials awesome. In the opinion of one specialist, her book "is a monumental work representing the fruits of a long lifetime of study by one of the most distinguished living scholars in the history of classical art. It will make available material and insights which no other scholar is able to furnish."

There was only one problem: Dr. Bieber was 91 years old. Because there were 10 applications for each of the 50 Senior Fellowships available, the reviewing panels favored the younger (senior) applicants on the ground that they had years of production ahead of them.

Faced with the claims of administrative prudence on one side and those of threatened scholarship on the other, NEH awarded Dr. Bieber a once-only Special Fellowship.

The award had nothing to do with sentiment. Despite her age, Dr. Bieber's scholarship is current, fresh, and unimpaired, written—as in a recent *American Journal of Archaeology* review of some new volumes—in a tone of quiet authority that seems utterly final.

One author believes that a piece of sculpture, a head portraying a handsome youth, is that of Hadrian. But in the period at which the head was sculpted, replies Dr. Bieber, "Hadrian was much too old for such a youthful and rather empty presentation." Another author interprets a diagonal elevation behind a human leg on a fragment of tomb-decoration as "the end of a mantle; the reviewer prefers a dog jumping up to his master." A German archaeologist, trying to date a head of Themistocles, compares it to other Greek heads—but this is improper "because it is not the portrait of a Greek, but of a barbarian, as the Greeks called all non-Greeks." Themistocles, Dr. Bieber argues, "must have looked like his mother Abrotonon, who was a Thracian"—and cites Plutarch as documentation for this point. Sometimes she buttresses a less *au courant* author's argument: "He . . .

does not know the excellent bronze Artemis recently acquired by Buffalo, which could corroborate his correct dating of the Bünemann Artemis around 200 B.C."

Professor Bieber's book, *Copies: A Contribution to the History of Greek and Roman Art* is aimed at classifying "a great mass of material" comprising original Greek sculptures as well as good and bad imitations of them by Greek and Roman artists. Deciding which is which and assigning dates not only requires an intimate knowledge of the development of artistic style, but meticulous attention to such details as coiffure and a memory for out-of-the-way facts—such as the year Themistocles removed the tax on aliens, thus encouraging the immigration of non-Athenian sculptors.

Copies, scheduled to go to press this summer, should be a fitting capstone to an academic career that began in Germany around the turn of the century—and has yet to end. ■

Reading as Fun

While the "Great Debate" over the best method of teaching reading rages on without foreseeable resolution, the National Reading is Fun-damental Program (RIF) has gone full speed ahead on the assumption that children *will* read—indeed, will push themselves to learn to read—once they discover that the experience can be fun. To develop that motivation, RIF—sponsored by the Smithsonian and financed by foundations, corporations, groups and individuals—selects and distributes reading materials for pleasure rather than instructional content. It also invites youngsters to keep the books they like best, feeling that—especially with children of low-income, disadvantaged families—the experience of owning books confers a pleasure of its own.

After a highly successful experiment at sparking intellectual interest among Black children in Washington, D.C., RIF decided to expand its efforts to other minorities. Before mounting a new campaign for Spanish-speaking children, it got NEH help to finance a survey to determine the availability and effectiveness of present reading materials for this audience.

The study, conducted in Albuquerque, Phoenix, San Diego, San Antonio, Crystal City (Tex.), Miami, New York, and Los Angeles, turned up some surprises.

For one thing, despite parents' complaints to the contrary, field-interviewers for Development Associates, Inc. found a reasonable variety of books for Spanish-speaking youngsters. The libraries, they con-

cluded, should step up efforts to inform the Spanish-speaking community of the materials available.

Even so, relatively few of the books would intrigue an American youngster from a Spanish-speaking background. Most Spanish-language books are written and published in Mexico, Spain, and Argentina and draw upon locales and attitudes alien to a child whose life—no matter how Hispanic in flavor—is nevertheless set in the United States. Often the vocabulary is too difficult for children who receive no Spanish instruction in school (of the cities studied, only Crystal City had a bi-lingual program).

Further, the study discovered, it's a mistake to view the "Spanish-speaking" as a homogeneous bloc. It includes Cuban- and Puerto Rican- as well as Mexican-Americans; each group has its distinctive institutions, history, even vocabulary. While parents want their children to learn about their Hispanic heritage, they point out that a book on Mexican heroes holds little appeal for Puerto Rican youngsters.

Both parents and children definitely want fluency in English as well as Spanish, but most English-language books feature Anglo-Saxon themes, backgrounds, and characters. RIF believes that if Hispanic-American children—many of whom come to school with no experience at speaking or understanding English—are to develop a facility with their adopted tongue, books must be written especially for them rather than adapted from material designed for their Anglo peers.

As matters stand, reading is an arduous chore for most children from Spanish-speaking homes, and they do worse in school than any other minority. By their teens, many have the sad distinction of being "functionally illiterate in two languages." Now that its survey has outlined what needs to be done, RIF hopes to enlist writers, artists, publishers, the Federal government and school systems in an effort to produce and distribute books that will make reading the fun it should be. ■

(BLAKELOCK, Continued from page 2)

seum in the United States, asking each if it had (or knew of) any Blakelocks, and followed up on positive responses by inviting these owners to ship their paintings to Nebraska at the project's expense. "That's where most of our money has gone," Geske reports. "My God, when I think of the cost of insuring and shipping 200 paintings to Lincoln!"

Word of the project got around. Dealers and private collectors wrote, announcing more Blakelocks and asking Geske to examine them and pronounce on their authenticity.

Geske has yet to do this for a single painting. He now has inventory sheets indicating the location and ownership of about 400 supposed Blakelocks, has seen all of them, and has learned of another 300 in

New York and New Jersey alone through correspondence. Some owners have implored him to pass a verdict on their paintings, "but I keep sending the same letter over and over again, trying to explain that before we publish a catalog of what we believe to be authentic works, we want as broad a spectrum of data as possible on which to base our opinions. People don't understand that."

What people also don't understand is that Blakelock himself had bad days, that he turned out a lot of what Geske calls "pot-boilers," quick moonlight or woodland scenes that he'd dash off when his large family had nothing to eat, and would peddle for as little as five dollars. In some cases, the arrowhead-signature points away from the center of the painting;



The Chase (detail)

is this the work of a careless forger, or a slip by Blakelock? His most popular themes—those that the forgers almost invariably chose for imitation—were romantic, imaginary landscapes featuring moonlight on the water, or Indian teepees and horses. He did paint a few portraits and still-lives, however; Geske's preliminary audit is necessary to explore the total range of the artist's work. An almost obvious hoax, departing totally from Blakelock's known choice of subject matter and treatment, might prove to be an authentic experiment by the artist with unfamiliar material.

Materials of Desperation

There are other aspects to the Blakelock Problem. He frequently used pigments based in bitumen, a material that not only turns black eventually, but which never really hardens and tends to slide to the bottom of the canvas, collecting in creases of indecipherable goo like rolls of fat. Some forgeries are painted over other pictures; but so—because of the artist's poverty, his use of virtually *any* surface that came to hand—might some Blakelocks be. Especially during the 30 years of his confinement, while his family was living on loans and charity, Blakelock painted on cigar-box lids, laundry cardboard, the panels of doors, a piece of wood that might have once been a breadboard, and the torn-off tails from his own shirts.

In sum, there remains an unpredictable corner in the mainly predictable work of this producer of moonlights and wigwams. Though Geske believes that the single most reliable judge of an artist's authentic style is an educated eye and "the intuition that comes from having looked at a lot of a man's pictures," he is supplementing biographical information and human judgment with technical means. These include:

- Black-and-white photos shot with a "raking light" almost *parallel* to the plane of the painting, so that the light bounces off the surface and brings out textural peculiarities in the handling of the paint;
- Ultraviolet photos, which bring out retouching or any other alteration in the original paint film;
- Infrared photos that bring out contrasts in dark paintings, thus clarifying elements in the composition;
- X-rays, which penetrate to the ground beneath the pigment and reveal the undercoat (Blakelock frequently prepared his canvas with a wash of something like plaster, then polished it with pumice) or another painting;
- Chemical analysis of pigments to determine their age.

In addition, Geske has received help indirectly from three other, more scientific-minded investigators. Dr. Edward B. Sayre, Senior Chemist of the Brookhaven Laboratories, and Dr. Maurice J. Cotter, professor of physics at Queens College of the State University of New York, are collaborating on applying to pigments a technique called "neutron autoradiography". The two believe they have something new in picture analysis, "but I can't explain what it is," says Geske. "I have a hell of a time understanding it myself."



Ralph A. Blakelock ←

And Hamp Gillespie, a psychologist at Stanford University and trustee for a local art gallery, believes he can trace the stages of Blakelock's ultimate mental breakdown in his paintings; conceivably a psychological analysis might buttress an opinion that a certain painting would have been unlikely at a given point in Blakelock's life. Geske feels that this approach is "pretty sticky going," but adds that he has no medical knowledge, and is keeping an open mind.

The pace of Geske's project now depends on additional funds. He and his colleagues believe they have almost 100 Blakelocks of unquestionable authenticity; each has a complete "pedigree", a documented history of ownership that can be traced back directly to Blakelock. These will provide the technical and stylistic criteria against which the other paintings can be measured.

Ultimately, Geske plans to publish a comprehensive catalog of works, and to mount a selected exhibition to demonstrate as fully and precisely as possible the range and character of Blakelock's achievement.

The Blakelock story as we have known it to this point will not tell us what his true achievement was. Nor will the whole story of his art tell us the whole story of the man. The son who remembers following Blakelock from dealer to dealer also remembers that after one particularly exhausting and demanding day of haggling, his father strode out onto the street with a dealer's money in his hand and lit his cigar with it.

There were defiance and pride in Blakelock as well as fear and desperation, genius and the lonely wisdom of a man who has confronted himself as well as the eccentricity of a gifted person who never found in society a pigeonhole that fit his talent. It may be a few years or even decades before Hollywood discovers Blakelock—and Geske doesn't want to wait that long before separating him from his forgers so that we can see him clearly—at his best, at his worst—but at least and at last, as himself. ■

A Reading List on The University and Society

PART I—THE HISTORICAL PERSPECTIVE

This reading list on "The University and Society: The Historical Perspective" was prepared by staff of the Center for Research and Development in Higher Education, University of California, Berkeley: Warren Bryan Martin, Eric Skjei, and Rhoda Kautman.

In the last decade, varying definitions of the service that the university performs for society have culminated in conflicts of such magnitude that the future relationship of the university in society is in serious jeopardy. Social and political forces are calling for institutional accountability and efficiency. Campus elements counter with the claim that autonomy is a prerequisite for effectiveness. Everybody acknowledges unparalleled tension between this institution and its sponsors.

An assumption behind the following reading list is that this current dispute might be relieved somewhat if key issues could be put into historical perspective. We may ignore our history but we will not go unaffected by it. And if we are to understand the meanings behind actions, the relevance of the feeling components in human activity, the significance of symbols and definitions, then the philosophical perspective is important. While historical perspective encourages development of a sense of the options, a philosophical perspective improves prospects for making good judgments.

This issue of *Humanities* carries the historical aspect of a reading list on the relationship of university and society; the next issue will contain annotated readings on the philosophical perspective.

The Historical Perspective

THE COMMONWEALTH OF LEARNING. Henry Steele Commager. *New York: Harper and Row, 1968. 277 pp.*

This volume bears directly on themes of current urgency, or on issues which have dominated the development of American higher education. And the writer's views on these topics are always clear, often controversial, usually relevant.

What about the American Scholar? Has he earned, as in Europe, a position of special status? The answer is "no"; he does not have it, nor does he deserve it. Ralph Waldo Emerson early criticized American scholars and colleges for their service orientation, and so does Commager. American intellectuals and institutions of higher education are not mystical and visionary; they are too often practical and not nearly visionary enough, largely because this country is oriented toward applied science, action research, useful arts.

Individual chapters cover the questions of the college vs. the university, tuition for public universities, big-time athletics, the organization of knowledge into subject-matter disciplines; an excellent essay treats

inductive and deductive methodologies as they relate to the classical divisions of the liberal arts.

The chapter entitled, "The University and the Community of Learning" is future-oriented, pointing to likely effects of quantitative and qualitative changes in American life on the university and, on the other hand, to the prospect that the university is becoming the focal point not only of American culture and education, but of American life.

THE HISTORY OF WESTERN EDUCATION. William Boyd. *New York: Barnes & Noble, 1966. 475 pp. Paperback edition: Barnes & Noble 431.*

A combination of sound historical scholarship and plain narrative, this volume on the growth of the Western tradition of educational practice and theory begins with a comprehensive discussion of Greek education, its dispersal into the Roman world and the development of Christian education. By the 12th century, the first formal universities were established in France and Italy; with cathedral schools, they soon provided almost as extensive an educational system as that of ancient Rome. The latter half of the book covers the last 400 years of the history of education, particularly the Reformation and the impact of the Humanists.

THE RISE OF UNIVERSITIES. Charles Homer Haskins. *Ithaca, New York: Cornell Paperbacks, Cornell University Press, 1965. 107 pp.*

Bologna, Salerno, Padua, Paris—these are not only the names of famous medieval cities, but also the names of the earliest European universities, centers of civil law, theology, medicine, and the arts, coming into being as a result of an influx of the new knowledge which swept north from Italy and Spain during the 12th century. And Haskins not only presents these, and other universities, as living, lively institutions, but he also discusses the legacy they left us: the very name *university*, the notion of curriculum, the assumption that faculties are the backbone of university organization, and the persistence of the idea that the main business of the university is the training of scholars and the maintenance of the tradition of learning and investigation.

Interestingly, modern advocates of change may find in some aspects of this past as much sustenance as do traditionalists. The medieval use of facilities scattered around a city, for example, is not unlike current planning for extended degrees and universities without walls. Here is a case where learning about the past may not only protect us from repeating its mistakes, but make possible the recovery of its successes.

THE AMERICAN COLLEGE AND UNIVERSITY: A HISTORY. Frederick Rudolph. *New York: Alfred A. Knopf, 1962. 496 pp. Paperback edition: Random House, Vintage V-288.*

Although founded by Puritans, the first American colleges were not only intended for the training of a

literate clergy, but also were designed, after their English models, for the broader purposes of encouraging the progress of learning, dispelling ignorance and barbarism, and providing an element of unity to America's young society. Utilizing quotation and anecdote, Rudolph carefully explicates the interplay of state and religious affiliations; the shift from aristocratic to popular idealism; the secularizing and nationalizing effects of the Revolution; the intrusion of the greatest cause of reform, science, into the traditional curriculum of metaphysics, classics, and religion; and the splintering of knowledge into departments which, says the author, have led to the disappearance of the traditional universal outlook.

THE EMERGENCE OF THE AMERICAN UNIVERSITY. Laurence R. Veysey. *Chicago: University of Chicago Press, 1965. 505 pp. Paperback edition: Phoenix P-356.*

Veysey's history is a model of an academic style which engenders confidence in the author's scholarship, but may discourage all but the most courageous laymen from pursuing a pathway so strewn with quotations, footnotes, and other forms of documentation. Yet this work is the best description of the factors which, by the early 20th century, made the university in this country what it is today.

From the time of Thomas Jefferson, certain national leaders have been displeased to see the most promising students in this nation sent off to the continent for all or part of their education. This dissatisfaction gave impetus first to the establishment of colonial colleges, and then in the 19th century, the transportation of the Germany university model to American shores and the rise of the graduate and professional schools.

Veysey's masterful study includes a detailed account of the origins of those tensions which we sense now between people in society who want the university to have a practical orientation, providing training for jobs and professions, consistent with the cultural orientation favored by the majority, and those persons who see the university as a special place where qualified scholars and students work at the growing edge of knowledge and professional and personal values vary from those in the larger cultural context.

HIGHER EDUCATION IN TRANSITION. AN AMERICAN HISTORY: 1636-1956. John S. Brubacher and Willis Rudy. *New York: Harper, 1958. 494 pp.*

While Veysey's study concentrates on the pivotal period between 1865 and 1910, Brubacher and Rudy follow Rudolph in taking the long view, beginning their history with the establishment of colonial colleges and giving considerable attention to their early patterns of organization, social life, and classroom instruction before proceeding into coverage of the post-Civil War American state university and the rise in this century of professional education. Throughout, the authors emphasize that educational antecedents from Western Europe have been broadened and democratized in this country.

THE DEVELOPMENT OF ACADEMIC FREEDOM IN THE UNITED STATES. Richard Hofstadter and Walter Metzger. *New York: Columbia University Press, 1955. 527 pp. Paperback edition: Columbia University Press 11 and 12.*

To what extent are faculty and students free to criticize cultural norms and to what degree are they re-

sponsible to them? Is the institution of higher education a special sort of place, allowed autonomy in order to achieve creativity and criticism, or is this institution, like others, accountable to its constituency or public even at the cost of limiting what can go on there? These questions receive explicit treatment in this work, which concentrates on the historical and theoretical development of academic freedom, and the tension between autonomy and accountability, as they relate to college and university life.

In Part I Richard Hofstadter describes the pre-Civil War conditions, when institutions of higher education were largely under denominational control and intellectual freedom or autonomy for faculty were matters hardly discussed.

Walter Metzger, in Part II, treats the modern period, and reveals that only in recent times have scholars been free to design unpopular hypotheses, investigate them, and espouse them in the classroom.

THE GENIUS OF AMERICAN EDUCATION. Lawrence A. Cremin. *Pittsburgh: University of Pittsburgh Press, 1965. 122 pp.*

Commager's reading and this one are not strictly histories of the relationships between university and society but, rather, terse and relevant commentaries on that history.

Cremin discusses the development of the concept of popular education from Plato's *Republic*—when talking about the good life meant to talk about the good society, and talking about the good society was to talk about the kind of education which would establish and sustain that society—to Thomas Jefferson, Horace Mann, and John Dewey, who believed that public education was coextensive with the education of the public. This essay is valuable in showing the historical antecedents of a more recent issue confronting educational institutions at all levels—the role of the public in making policy vis-à-vis that of professional educators.

Cremin argues for national policy-making with decentralized administration, but he also cautions that perhaps one of the errors of our time is that too much has been expected of the schools.

Questions for Discussion

1. Does the history of American higher education validate the British claim that "more means worse?" Or does the record of American college and university development support the assertion that more means variety and diversity without sacrificing quality and thoroughness?
2. Are educational institutions essentially conservative or innovative forces in society?
3. To what extent is the concept of academic freedom compatible with the concept of public control of publicly supported institutions? Which are more hospitable to academic freedom—public or private institutions?
4. Has the concept of academic freedom been realized in the American university? Is it inevitable that faculty, like other human beings, are beholden to political, social, and ethical values, or perhaps to methodologies, which are also the result of assumptions, acculturation, and private experience?

Postage and Fees Paid
National Endowment for the Humanities



National Endowment for the Humanities
Washington, D. C. 20506
Official Business

NEH Notes

Fellowships and Summer Stipends

At its most recent meeting the National Council on the Humanities, a citizens' advisory group appointed by the President, approved the award of 482 Fellowships and Summer Stipends totaling \$3.9 million for academic year 1972-73 to 48 states and the District of Columbia. Selections were made from 1,930 applications this year as contrasted with last year's 957 applications for 276 awards for a total of \$1.8 million.

NET Biography Series

Watch your Educational Television schedules for performances in this outstanding series of 90-minute dramas. Those to be presented under the sponsorship of NEH are *To Be Young, Gifted and Black* (an interpretation of Lorraine Hansberry's life); *Abraham Lincoln* (directed by D. W. Griffith, 1930); *Galileo*; *Alexander Fleming* (discoverer of penicillin); *The Hero of My Life* (Charles Dickens); *The Biggest Dancer in the World* (Isadora Duncan); *Byron*; *The Rise of Louis XIV*; and *Dante's Inferno*.

While some of these biographies have already been shown, they may be repeated later this year.

Approaching Deadlines

An additional application cycle has been established in the Endowment's new *Youthgrants* program, which supports humanities projects originated and conducted by young persons. The revised schedule provides for deadlines on May 22 (for projects to begin after September 1) and July 31 (for projects beginning after December 1).

Other approaching deadlines are as follows: *EDUCATION DEVELOPMENT GRANTS*—for action by March 1973, applications due not later than July 1, 1972; *RESEARCH GRANTS*—for action by November 1972, applications due not later than May 8, 1972; *SENIOR FELLOWSHIPS*—for action by November 1972, applications due not later than June 19, 1972.

HUMANITIES is the Newsletter of the National Endowment for the Humanities, a Federal agency established by Act of Congress in 1965 "for the encouragement and support of national progress and scholarship in the humanities."