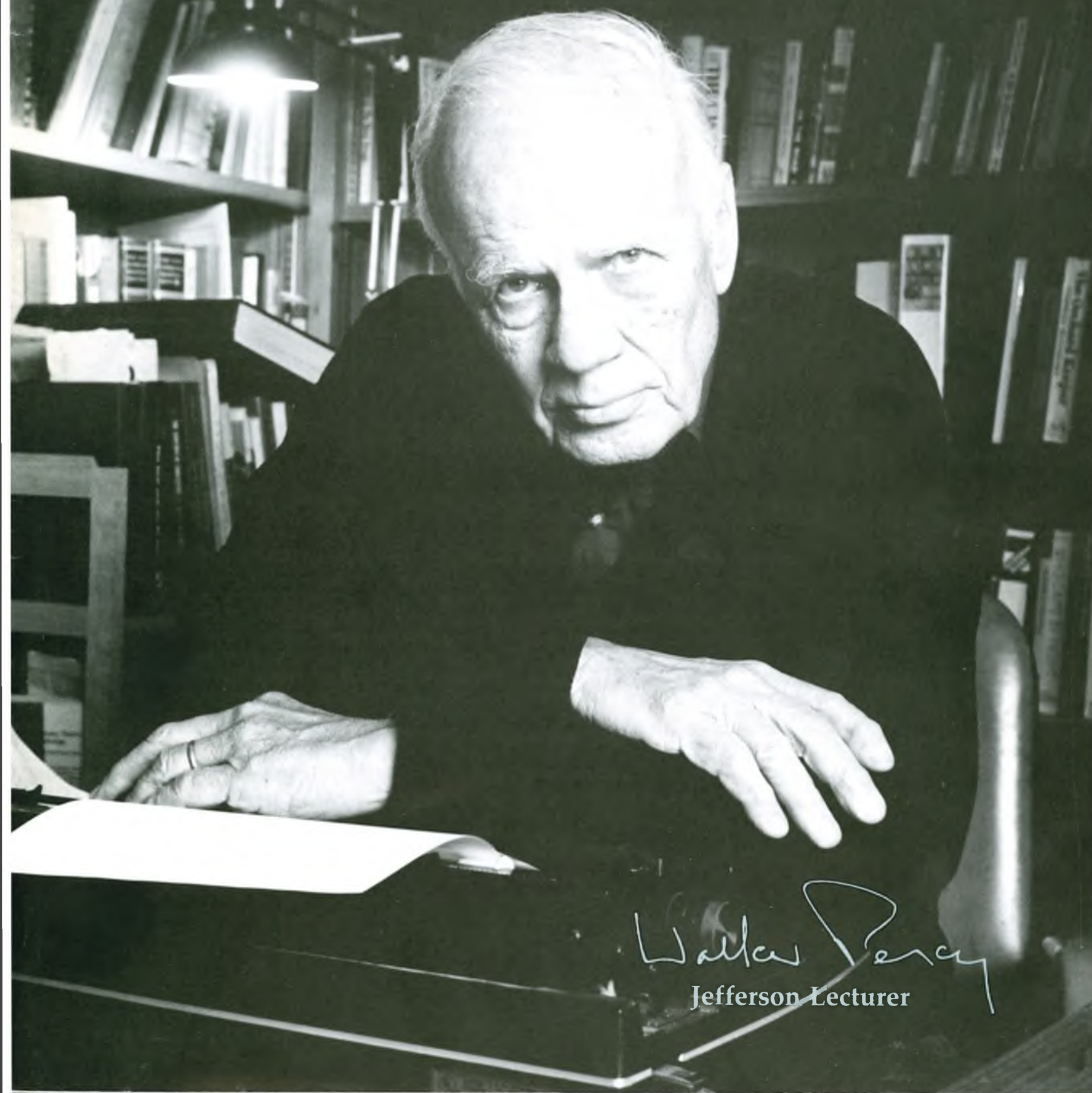


Humanities

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Walter Dill Scott
Jefferson Lecturer



Novelist Walker Percy, the 1989 Jefferson Lecturer, in his study in Covington, Louisiana. (© Photo by Curt Richter)

Humanities

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Editor's Note

Walker Percy

This issue of *Humanities* looks at the life and work of novelist Walker Percy, who has been chosen as the 1989 Jefferson Lecturer in the Humanities. He is the eighteenth recipient of the honor, which is the highest official award the federal government bestows for distinguished achievement in the humanities.

Percy has been described as both a master storyteller and a diagnostician of the human soul. For the past four decades, after giving up a career in medicine, Percy has been writing about the search for self in a vein that is at once comic, acerbic, and tragic. "An extraordinary paradox became clear—" Percy writes—"that the more science had progressed and even as it had benefited man, the less it said about what it is like to be a man living in the world."

His first published novel, *The Moviegoer*, appeared in 1961 and won the National Book Award the next year. Since then there have been *The Last Gentleman* (1966), *Love in the Ruins* (1971), *Lancelot* (1977), *The Second Coming* (1980), and *The Thanatos Syndrome* (1987), along with two nonfiction works, *The Message in the Bottle* (1975), and *Lost in the Cosmos* (1983).

"His works," says NEH Chairman Lynne V. Cheney, "are important not only for their outstanding literary merit but also for their ethical and philosophical dimensions. Percy's writings challenge us to hold fast to love and tradition in a world where moral choices are increasingly complex."

Percy was born in Birmingham, Alabama, in 1916, and with his two younger brothers grew up in the home of his Uncle Will in Greenville, Mississippi. Percy attended the University of North Carolina and Columbia University's College of Physicians and Surgeons in New York; it was while interning there at Bellevue Hospital that he contracted tuberculosis. A long recuperation began, during which Percy began studying existentialism and developed the overriding interest that took him from medicine into writing. He and his wife Bunt have lived in Covington, Louisiana, since the 1940s. Their two daughters, now grown, live nearby.

He is a member of the American Academy of Arts and Sciences and the National Institute of Arts and Letters.

Percy was chosen for the annual honor by the National Council on the Humanities, the presidentially appointed advisory body of the Endowment. Previous lecturers have been Lionel Trilling, Erik H. Erikson, Robert Penn Warren, Paul A. Freund, John Hope Franklin, Saul Bellow, C. Vann Woodward, Edward Shils, Barbara Tuchman, Gerald Holton, Emily T. Vermeule, Jaroslav Pelikan, Sidney Hook, Cleanth Brooks, Leszek Kolakowski, Forrest McDonald, and Robert Nisbet.

—Mary Lou Beatty

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WALKER PERCY

BY CLEANTH BROOKS

FROM ALMOST THE beginning, Walker Percy has elicited questions and called attention to all sorts of exciting problems, some of them highly contemporary problems, and problems not easily solved—indeed, perhaps, insoluble.

He has often been interviewed. Some of the questions put to him have had to do with matters of personal affairs—with Percy's own life, his family background, his modes of writing, and so forth. But nearly all of the questions get quickly into more general matters: the South, old and new, questions having to do with race, with religion, and especially with the relation of science to secularism, and the state of our present culture. Topics like alienation and loneliness, and the breakdown of the older institutions, such as marriage, the family, and the cohesive social community, have come in for a good deal of questioning. One can think of a number of people in the United States who share his concerns with the problems of our culture and who recognize their seriousness, people whose notions of what needs to be done bear some resemblance at least to Percy's own. But they rarely command Percy's audience, in size or in the special quality of his mind.

Percy is a highly interesting man. He pursued a scientific course of study in college and capped it with an M.D. from the medical school of

Columbia University. He is a Roman Catholic convert. He is an artist, a literary artist, and more particularly a novelist. It is rare to find a person so widely informed about scientific and artistic matters, and so well equipped to deal with the prestigious matters of the hard sciences, as well as psychiatry and semiotics.

To describe Percy in such terms as these, however, is to risk distorting the man and thus gravely falsifying the kind of human being that he is. In spite of his solid learning and his deep convictions about mankind and man's position in the universe, Walker Percy is no sharp-featured dogmatist who peers out on our world with a grim and austere gaze.

On the contrary, he impresses one as the most amiable of men, courteous, pleasant, and civilized. He puts the visitor at ease at once. So it was on my first meeting with him in the early 1960s, soon after the publication of his first novel.

I remember well that first visit to his pleasant house just outside the little town of Covington, Louisiana, across Lake Pontchartrain from the city of New Orleans. He and his wife—who always went by her nickname Bunt, just as my wife, a New Orleans girl, always clung to hers—had found what seemed an ideal retreat, though it also could serve as an excellent observation post on the great world outside.

Their house looked out on a sleepy little bayou. Their lawn lay within a grove of trees. The air was warm but fresh. It seemed a place capable of calling forth good talk and good stories. The Percys abounded in both.

In view of some of the things I mean to say about Percy in what follows, I want to ask my reader to put aside certain falsifying notions that abound in American thought: namely, that a religious man who is happy doesn't take his religion seriously; that to hold transcendental beliefs implies that one has evaded the great intellectual issues of our day; and that to be able to see stable relationships among serious events means that one lacks an adventurous mind. Percy is in his own terms a very serious man; yet, nevertheless, he is witty, easy, and gracious.

Percy is especially concerned with the state of American culture, which he finds in very bad state indeed, not that he is hopeless about America or Western culture, but he is completely aware of the difficulty of restoring it to good health. He is intensely interested in what is happening to our culture under the pressure of ideas of great power, though ideas, he would say, much misunderstood and misapplied. One might argue that his real problem as a novelist is to keep the novel, under his constant emphasis on the idea, from leveling out into a tract.

The most captivating aspect of Percy's work is the sheer enjoyment of reading his account of the life around him. But such reading is not at all a matter of sorting through a bag of sugar plums. What we are shown is verifiable but we must get much more than a comforting sense of how very true all of this is. The observations derive from a point of view—what might even be called a plan of attack. They may appear to be casual and desultory but they are

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IN CELEBRATION



Photo by Susan Cherry

not merely random. They have been carefully aimed.

Consider, for example, an episode from Percy's first novel, *The Movie-goer*. The "impression has been growing upon [Binx Bolling] that everyone is dead." Soon after this intimation has come upon him, Binx meets his friend, Nell Lovell, who has just finished reading a celebrated novel which takes a somewhat "gloomy and pessimistic view of things."

She is angry because she believes that the novel gives a radically wrong view of life. She, herself, doesn't "feel a bit gloomy." Indeed, she tells Binx how happy she is and how pleased she is with her values, yet the episode ends with "We part laughing and dead."

Take another instance: Binx's account of his Uncle Jules, who is "as pleasant a fellow as I know anywhere." Uncle Jules "has made a great deal of money, he has a great many friends, he was Rex of Mardi Gras, he gives freely of himself and

his money. He is an exemplary Catholic, but it is hard to know why he takes the trouble. For the world he lives in, the City of Man, is so pleasant that the City of God must hold little in store for him."

In these episodes, Percy develops his criticisms of a society that has always made much of life, liberty, and the pursuit of happiness, and especially of a society that as it has matured has come to conceive of these goals in purely secularistic terms. Binx, in spite of his social connections, his friends, his healthy body, and his good job, is bored, anxious, and desirous of an escape. For him, the world of the moving picture has become more real ("significant") than the world outside it.

Percy's novels have an attractive quality, though one so obvious that its importance is easily overlooked. It is the quality of his writing: a lively, sharply perceptive prose that mirrors the scenes that he presents with sufficient faithfulness to validate

their accuracy as a revelation of the American scene but that also give authority to Percy's criticism of the way in which we are living out our lives. Percy can be very funny, aware of the little giveaways that witness our boredom, or our pretentiousness, or our solicitude for the American dream as it is set forth by our politicians and our advertising agencies and by the unconscious turns of our own daily language. The reader knows what Percy is talking about, even when forced to view it from an angle that exposes its hollowness.

Percy's language is the kind of instrument that any good satirist must have at hand. Lacking it, criticism of the society and its behavior dwindles into a dreary sociological tract or else into an exhortation, even into a hell-fire sermon. Comedy, parody, witty allusions—these are the satirist's proper modes.

Yet the satirist must do more than carry us along as he gives our world a proper dressing-down: The empti-

ness, the fatuity, the deadening and crippling malignancy must be shown as such. A clever literary artist can render any situation slightly ridiculous, for all our situations, however highly regarded, have in them elements that provoke laughter.

If the satirist does have serious concerns and if the culture is truly infected, his style must do more than to keep the reader happy as he coasts along. The particular descriptions, characterizations, and observations must bear upon the problem and show that its banality or silliness or viciousness is potentially lethal.

A satirical job of this sort is much harder to do. It will not be enough to tick off an oversight or peccadillo; such might be sufficient to elicit a smile. On the other hand, sharp condemnations move away from satire to direct moralizing. The satirist, even a Jonathan Swift, must be careful not to preach.

A number of readers have sometimes demurred at the way in which Percy's novels usually end. His conclusions do not seem to conclude. Will the marriage of Binx Bolling and Kate be a happy one? The signs are good, but Kate's recovery from her illness is still tentative and the author has been very frank about the problems that still confront Binx. Percy seems to have his own ideas about what constitutes a truly happy ending. It has to be earned—achieved. It is rarely if ever simply given. Percy's concern is to get the problem dramatized and his hero tested by his ability to cope with it.

Percy prefers to let his stories end quietly: a gesture, a minor incident, a brief word that indicates that something of importance has happened, but that the problem of the culture has not thereby been solved and the seeker himself has not reached necessarily a final destination. Thus *The Moviegoer* ends, not with all of Binx's confusions neatly sorted out and his way perfectly clear. The reader must be content with Binx's final conversation with Kate, now his wife. That conversation includes a request, a reassurance, a pledge that he will be always helping her, and ends with a tenderly spoken command. The language is simple, even commonplace, but it fully implies what Binx has to say to her: Face reality; I am trying to face it myself; and I will try to help you to do so.

So a muted, even workaday conclusion of the novel does not show Binx, the searcher, as having succeeded: it signifies that he is on the right path. The reader will have to be content with that.

Percy's second novel, *The Last Gentleman*, becomes, among other things, a commentary on the folk ways of a secularized culture. Will Barrett, who has returned to his native South after several years in New York City, thinks he has fallen in love with Kitty Vaught. Kitty is as confused as Will himself. She and her siblings represent all the problems and possibilities of choosing to live a good (that is, decent, proper, successful) life in the American century: Percy uses them well to set up Will's problems as he tries to discover what is wrong with himself and what, if anything, is right about his advanced technological world.

What happens at the end of *The Last Gentleman*? Does Will Barrett go back to Alabama and marry Kitty Vaught or does he not? As most novels go, such would have to happen. While Will's attempt to describe the happiness of a "normal" married life with a position in his father-in-law's automobile business suggests the romance may not yield much happiness after all, the hints remain hints, and it is not until many years later, in *The Second Coming*, that we find out Will did not, in fact, marry Kitty. In this novel, Will is fiftyish and the widower of a wealthy northern woman. He still does not know what to do with himself and is on the road to new and strange encounters.

I confess that when I first read *The Last Gentleman*, I was thrown back hard upon myself by what didn't happen. I felt the story had made an important point and that the Will who had been a bemused and confused observer of the human scene in his earlier days in New York had become a rather different man because of what he had seen and experienced. In short, my interest in the novel went far beyond the mere satisfaction of the outcome of the plot.

When Will Barrett returns to his native South, things have changed. "The South he came home to was different from the South he had left. It was happy, victorious, Christian, rich, patriotic and Republican.

"The happiness and serenity of the South disconcerted him. He had



Courtesy of Walker Percy

The family album: Percy with his brother Roy (left) and friend Shelby Foote in Uncle Will's garden, ca. 1940.



Walker Percy with his grandsons David and Jack.

felt good in the North because everyone else felt so bad."

Walker Percy knows as much about how the people of the Deep South act and speak as anyone that I can think of. He knows what is limited, narrow-minded, and even grievously wrong in the social fabric of the Old South. But the New South is not necessarily a better South. If it has made its improve-



Percy in Santa Fe, New Mexico, ca. 1945.

ment and has redressed certain wrongs, it has lost also some of the old virtues the region once possessed and is now in grave danger of accepting uncritically the values offered by "Americanism."

Percy is concerned not merely to observe the qualities of his native region but of the country generally and, even further, the character of Western civilization. Percy's basic virtues then are grounded in commitments much deeper than those that define, for example, the conventional newspaper editorial on the state of the country. Percy's basic material, however, is southern, drawn from the society that he personally knows best and in which he prefers to live. A society closely affiliated by all sorts of relationships and social ties is not only a society in which a great many unusual things happen, it is a society that still likes to talk, notices the little personal details through which men and women express themselves and which even-

tually generate sharp, often witty, nearly always personal talk. The twentieth-century southern artists have greatly profited from this fact. Walker Percy knows precisely how to use such talk.

There is no letup in his wonderfully good talk from the first of his novels right on through the rest of them: *Love in the Ruins*, *Lancelot*, *The Second Coming*, and with its release in 1987, *The Thanatos Syndrome*. From this last volume, for example, here is a commentary on one of the most important instruments in our American culture: "TV has screwed up millions of people with their little rounded-off stories. Because that is not the way life is. Life is fits and starts, mostly fits."

Or Dr. More on his profession: "There is a slight unpleasantness about doing a psychiatric consultation in a small general hospital. Here a psychiatrist is ranked somewhere between a clergyman and an undertaker. One is tolerated. One sees the

patient only if the patient has nothing else to do."

Or another comment from Dr. More, on the pursuit of happiness: "It is not for me to say whether one should try to be happy—though it has always struck me as an odd pursuit, like trying to be blue-eyed—or whether one should try to beat all the other jay-birds on the block. But it is my observation that neither pursuit succeeds very well. I only know that people who set their hearts on happiness either usually end up seeing me or somebody like me, or having heart attacks, or climbing into a bottle."

Is this observation on the pursuit of happiness very un-American (even subversive) or thoroughly American? In any case, it is typical of Percy's Dr. Thomas More and I should think typical of Walker Percy himself. It is the kind of thing that gives his novels their special character and makes them a sheer enjoyment to read. □

QUESTIONS

they never asked me

BY WALKER PERCY

Question: Will you consent to an interview?

Answer: No.

Q: Why not?

A: Interviewers always ask the same questions, such as: What time of day do you write? Do you type or write longhand? What do you think of the New South? What do you think of southern writers?

Q: You're not interested in the South?

A: I'm sick and tired of talking about the South and hearing about the South.

Q: Do you regard yourself as a southern writer?

A: That is a strange question, even a little mad. Sometimes I think that the South brings out the latent madness in people. It even makes me feel nutty to hear such a question.

Q: What's mad about such a question?

A: Would you ask John Cheever if he regarded himself as a northern writer?

Q: What do you think of southern writers?

A: I'm fed up with the subject of southern writing. Northern writing, too, for that matter. I'm also fed up with questions about the state of the novel, alienation, the place of the artist in American society, race relations, the Old South.

Q: What about the New South?

A: Of all the things I'm fed up with, I think I'm fed up most with hearing

about the New South. . . . If there is anything more boring than the questions asked about the South, it is the answers southerners give. If I hear one more northerner ask about good ol' boys and one more southerner give an answer, I'm moving to Manaus, Brazil, to join the South Carolinians who emigrated after Appomattox and whose descendants now speak no English and have such names as Senhor Carlos Calhoun. There are no good ol' boys in Manaus.

Q: In the past you have expressed admiration for such living writers as Bellow, Updike, Didion, Mailer, Cheever, Foote, Barthelme, Gass, Heller. Do you still subscribe to such a list?

A: No.

Q: Why not?

A: I can't stand lists of writers. Compiling such a list means leaving somebody out. When serious writers make a list, they're afraid of leaving somebody out. When critics and poor writers do it, they usually mean to leave somebody out. It seems a poor practice in either case.

Q: Do you have any favorite dead writers?

A: None that I care to talk about. Please don't ask me about Dostoevski and Kierkegaard.

Q: How about yourself? Would you comment on your own writing?

A: No.

Q: Why not?

A: I can't stand to think about it.

Q: Could you say something about the vocation of writing in general?

A: No.

Q: Nothing?

A: All I can think to say about it is that it is a very obscure activity in

which there is usually a considerable element of malice. Like frogging.

Q: Frogging?

A: Yes. Frogging is raising a charley horse on somebody's arm by a skillful blow with a knuckle in exactly the right spot.

Q: What are your hobbies?

A: I don't have any.

Q: What magazines do you read?

A: None.

Q: How would you describe the place of the writer and artist in American life?

A: Strange.

Q: Really, how would you describe the place of the writer and artist in American life?

A: I'm not sure what that means.

Q: Well, in this small Louisiana town, for example.

A: I'm still not sure what you mean. I go to the barbershop to get a haircut and the barber says: "How you doing, Doc?" I say: "Okay." Go to the post office to get the mail and the clerk says: "What's up, Doc?" Or I go to a restaurant on Lake Pontchartrain and the waitress says: "What you want, honey?" I say: "Some cold beer and crawfish." She brings me an ice-cold beer and a platter of boiled crawfish that are very good, especially if you suck the heads. Is that what you mean?

Q: What about living in the South, with its strong sense of place, of tradition, of rootedness, of tragedy—the only part of America that has ever tasted defeat?

A: I've read about that. Actually, I like to stay in motels in places like Lincoln, Nebraska, or San Luis Obispo.

Q: But what about these unique characteristics of the South? Don't

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they tend to make the South a more hospitable place for writers?

A: Well, I've heard about that, the storytelling tradition, sense of identity, tragic dimension, community, history and so forth. But I was never quite sure what it meant. In fact, I'm not sure that the opposite is not the case. People don't read much in the South and don't take writers very seriously, which is probably as it should be. I've managed to live here for thirty years and am less well-known locally than the Budweiser distributor. The only famous person from this town is Isaiah Robertson, a great linebacker for the Rams, and that is probably as it should be, too. There are advantages to living an obscure life and being thought an idler. If one lived in a place like France where writers are honored, one might well end up like Sartre, a kind of literary-political pope, a savant, an academician, the very sort of person Sartre made fun of in *Nausea*. On the other hand, if one is thought an idler and a bum, one is free to do what one pleases. One day a fellow townsman asked me: "What do you do, Doc?" "Well, I write books." "I know that, Doc, but what do you really do?" "Nothing." He nodded. He was pleased and I was pleased.

Q: How did you happen to become a writer? Didn't you start out as a doctor?

A: Yes, but I had no special talent for it. Others in my class were smarter. Two women, three Irish Catholics, four Jews, and ten WASPs were better at it than I. What happened was that I discovered I had a little knack for writing. Or perhaps it is desire, a kind of underhanded desire.

Q: What do you mean by knack?

A: It is hard to say.

Q: Try.

A: I suspect it is something all writers have in greater or lesser degree. Maybe it's inherited, maybe it's the result of a rotten childhood—I don't know. But unless you have it, you'll never be a writer.

Q: Can you describe the knack?

A: No, except in negative terms. It is not what people think it is. Most

people think it is the perfecting of the ordinary human skills of writing down words and sentences—for example, in a letter. A book is thought to be an expanded and improved letter, the way a pro ballplayer is thought to do things with a ball most men can do, only better. Not so. Or if you have an unusual experience, all you have to do is "write it up," the more unusual and extraordinary the experience the better, like My Most Extraordinary Experience in *Reader's Digest*. Not so. Psychologists know even less about writing than laymen. Show me a psychologist with a theory of creativity and I'll show you a bad writer.

Q: Can't you say what the knack is?

A: No, except to say that it is a peculiar activity, as little understood as chicken fighting or entrail reading, and that the use of words, sentences, paragraphs, plots, characters and so forth are the accidents, not the substance, of it.

Q: What is it if not the putting together of words and sentences?

A: I can't answer that except to say two things. One is that it is a little trick one gets onto, a very minor trick. One does it and discovers to one's surprise that most people can't do it. I used to know a fellow in high school who, due to an anomaly of his eustachian tubes, could blow smoke out of both ears. He enjoyed doing it and it was diverting to watch. Writing is something like that. Another fellow I knew in college, a fraternity brother and a trumpet player, could swell out his neck like a puff adder—the way the old horn player Clyde McCoy used to do when he played *Sugar Blues*.

The other thing about the knack is that it has theological, demonic, and sexual components. One is aware on the one hand of a heightened capacity for both malice and joy and, occasionally and with luck, for being able to see things afresh and even to make things the way the Old Testament said that God made things and took a look at them and saw that they were good.

The best novels, and the best part of a novel, is a *creatio ex nihilo*. Unlike God, the novelist does not start with

nothing and make something of it.

He starts with himself as nothing and makes something of the nothing with things at hand. If the novelist has a secret it is not that he has a special something but that he has a special nothing. Camus said that all philosophy comes from the possibility of suicide. This is probably not true, one of those oversimplifications to which the French regularly fall prey. Suicide, the real possibility of self-nihilation, has more to do with writing poems and novels. A novelist these days has to be an ex-suicide. A good novel—and, I imagine, a good poem—is possible only after one has taken a good look at this "modern" world, shrugged and turned his back. Then, once one realizes that all is lost, the jig is up, that after all nothing is dumber than a grown man sitting down and making up a story to entertain somebody or working in a "tradition" or "school" to maintain his reputation as a practitioner of the *nouveau roman* or whatever—once one sees that this is a dumb way to live, that all is vanity sure enough, there are two possibilities: either commit suicide or not commit suicide. If one opts for the former, that is that; it is a *letzte lösung* and there is nothing more to write or say about it. But if one opts for the latter, one is in a sense dispensed and living on borrowed time. One is not dead! One is alive! One is free! I won't say that one is like God on the first day, with the chaos before him and a free hand. Rather one feels, what the hell, here I am washed up, it is true, but also cast up, cast up on the beach, alive and in one piece. I can move my toe up and then down and do anything else I choose. The possibilities are infinite.

Q: If writing is a knack, does the knack have anything to do with being southern?

A: Sure. The knack has certain magic components that once came in handy for southern writers. This is probably no longer the case.

Q: Why is that?

A: Well, as Einstein once said, ordinary life in an ordinary place on an ordinary day in the modern world is a dreary business. I mean *dreary*.



Walker Percy and Sweet Thing on the banks of the Bogue Falaya River.

People will do anything to escape this dreariness: booze up, hit the road, gaze at fatal car wrecks, shoot up heroin, spend money on gurus, watch pornographic movies, kill themselves, even watch TV. Einstein said that was the reason he went into mathematical physics. One of the few things that diverted me from the dreariness of growing up in a country-club subdivision in Birmingham was sending off for things. For example, sending off for free samples, such as Instant Postum. You'd fill in a coupon clipped from a magazine and send it off to a magic faraway

place (Battle Creek?) and sure enough, one morning the mailman would hand you a box. Inside would be a small jar. You'd make a cup and in the peculiar fragrance of Postum you could imagine an equally fragrant and magical place where clever Yankee experts ground up stuff in great brass mortars.

That was called "sending off for something."

It was even better with Sears and Roebuck: looking at the picture in the catalog, savoring it, fondling it, sailing to Byzantium with it, then—even better than poetry—actually

getting it, sending off to Chicago for it, saving up your allowance and mailing a postal money order for twenty-three dollars and forty-seven cents and getting back a gold-filled Elgin railroader's pocket watch with an elk engraved on the back. With a strap and a fob.

Writing is also going into the magic business. It is a double transaction in magic. You have this little workaday thing you do that most people can't do. But in the South there were also certain magic and exotic ingredients, that is, magic and exotic to northerners and Europeans,

which made the knack even more mysterious. As exotic to a New Yorker as an Elgin pocket watch to an Alabama boy. I've often suspected that Faulkner was very much onto this trick and overdid it a bit.

You write something, send it off to a publisher in New York and back it comes as a—book! Print! Cover! Binding! Scribble-scratch is turned into measured paragraphs, squared-off blocks of pretty print. And even more astounding: In the same mail that brought the Elgin pocket watch come *reviews*, the printed thoughts of faraway people who have read the book!

The less the two parties know about each other, the farther apart they are, the stronger the magic. It must be very enervating to be a writer in New York, where you know all about editing and publishing and reviewing, to discover that editors and publishers and reviewers are as bad off as anyone else, maybe worse. Being a writer in the South has its special miseries, which include isolation, madness, tics, amnesia, alcoholism, lust, and loss of ordinary powers of speech. One may go for days without saying a word.

It was this distance and magic that once made for the peculiarities of southern writing. Now the distance and magic are gone, or going, and southern writers are no better off than anyone else, perhaps worse, because now that the tricks don't work and you can't write strange like Faulkner, what do you do? Write like Bellow? But before—and even now, to a degree—the magic worked. You were on your own and making up little packages to send to faraway folk. As marooned as Crusoe, one was apt to be eccentric. That's why Poe, Faulkner, O'Connor, and Barthelme are more different from one another than Bellow, Updike, and Cheever are.

The southern writer at his best was of value because he was somewhat extraterrestrial. (At his worst he was overwhelmed by Faulkner: there is nothing more feckless than imitating an eccentric.) He was dif-

ferent enough from the main body of writers to give the reader a triangulation point for getting a fix on things.

Q: What do you think of reviews?

A: Very little. Reading reviews of your own book is a peculiar experience. It is a dubious enterprise, a no-win game. If the review is flattering, one tends to feel vain and uneasy. If it is bad, one tends to feel exposed, found out.

A rave review makes me feel even more uneasy. It's like being given an A plus by the teacher or a prize by the principal. All you want to do is grab your report card and run—before you're found out.

Q: Found out for what?

A: Found out for being what you are (and what in this day and age I think a serious writer has to be): an ex-suitcase, a cipher, naught, zero—which is as it should be because being a naught is the very condition of making anything. This is a secret. People don't know this. Even distinguished critics are under the misapprehension that you are something, a substance, that you represent this or that tradition, a skill, a growing store of wisdom. Whereas in fact what you are doing is stripping yourself naked and putting yourself in the eye of the hurricane and leaving the rest to chance, luck or providence.

I take a dim view of tradition. Look at the great tradition of the antebellum South that we set so much store by. Name one good writer who came from it. Poe? Well, he turned his back on it.

Q: Do you regard yourself as a Catholic novelist?

A: Since I am a Catholic and a novelist, it would seem to follow that I am a Catholic novelist. The expression is a little odd, however, and I can do without it. Just as it would be odd to think of Updike as a Presbyterian (if that is what he is) novelist.

Q: What kind of Catholic are you?

A: Bad.

Q: No. I mean are you liberal or conservative?

A: I no longer know what those words mean.

Q: Are you a dogmatic Catholic or an open-minded Catholic?

A: I don't know what that means, either. Do you mean do I believe the dogma that the Catholic Church proposes for belief?

Q: Yes.

A: Yes.

Q: How is such a belief possible in this day and age?

A: What else is there?

Q: What do you mean, what else is there? There is humanism, atheism, agnosticism, Marxism, behaviorism, materialism, Buddhism, Muhammadanism, Sufism, astrology, occultism, theosophy.

A: That's what I mean.

Q: To say nothing of Judaism and Protestantism.

A: Well, I would include them along with the Catholic Church in the whole peculiar Jewish-Christian thing.

Q: I don't understand. Would you exclude, for example, scientific humanism as a rational and honorable alternative?

A: Yes.

Q: Why?

A: It's not good enough.

Q: Why not?

A: This life is much too much trouble, far too strange, to arrive at the end of it and then to be asked what you make of it and have to answer "Scientific humanism." That won't do. A poor show. Life is a mystery, love is a delight. Therefore I take it as axiomatic that one should settle for nothing less than the infinite mystery and the infinite delight, i.e., God. In fact I demand it. I refuse to settle for anything less. I don't see why anyone should settle for less than Jacob, who actually grabbed ahold of God and wouldn't let go until God identified himself and blessed him.

Q: Grabbed ahold?

A: A Louisiana expression. □

The Literature of the Southern Renaissance

THE UNPEACEABLE KINGDOM

BY JAMES H. JUSTUS

HAS THE SOUTHERN Renaissance ended? And if so, when?

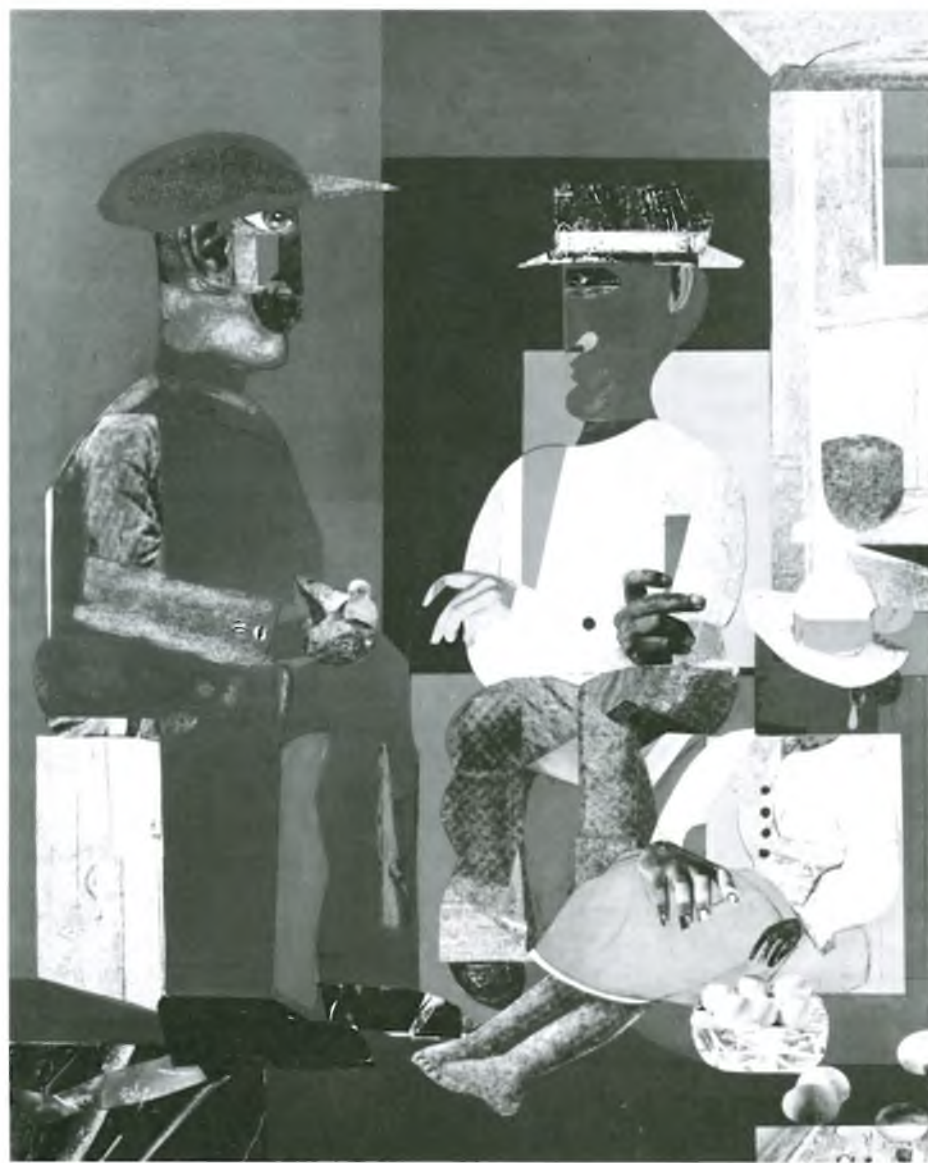
The term refers to the remarkable flowering of literary talent that began around 1920 and includes such diverse figures as John Crowe Ransom and the Fugitive poets of Tennessee, Thomas Wolfe of North Carolina, Katherine Anne Porter of Texas, and William Faulkner and Eudora Welty of Mississippi.

That the South has generated, statistically, more writers since World War II than in the era between the wars is a nagging fact for those who think the Renaissance has ended. Granted, some of those "younger" writers who came to prominence during the 1950s seemed different from their elders in their emphases and in their regional self-consciousness. But if Tennessee Williams, Truman Capote, Carson McCullers, and William Styron seemed different, what of the gap between the first generation of Renaissance writers and those southern authors who have come into their literary maturity since the 1960s—Reynolds Price, Walker Percy, Flannery O'Connor, Madison Jones, George Garrett, and dozens of other talents known mostly to readers of the little magazines and literary quarterlies?

In colloquia, symposia, and professional meetings since the 1960s, southern writers and critics have continued to debate these questions.

The traits that made the work of the early Renaissance writers so distinctive can also be found in such books as *The Moviegoer*, *The Surface of Earth*, and *A Cry of Absence*: the sensitive ear discriminating among the idioms and cadences of spoken En-

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Eastern Barn by Romare Bearden (1968)

glish; the perception that the family in its caring network suffocates as well as nourishes; the tensions between the eccentric assertiveness of the individual and the protective conventions of the group; the stubborn preference for the concrete and the tangible over the abstract and the ideological. The worlds of Price, Percy, and Jones are just as fallen as those in Allen Tate, Robert Penn Warren, and William Faulkner; and for all their intellectual search for redemption, Percy sends his protago-

nists on their mission in a here-and-now that we can all recognize—a landscape disfigured by Disney World as well as KAO Campgrounds.

The Southern Renaissance did not end suddenly in 1954 with the Supreme Court decision of *Brown v. Board of Education*, even though the familiar structures of society visibly and noisily changed. Neither did the movement end with the passing of William Faulkner in 1962, even though the sudden absence of the South's greatest writer made his

achievement conspicuously historical. The political agonies that followed the region's revolution in racial arrangements became topics to be analyzed in op-ed pages long before they became subjects to be explored in art, but if life during the integration battles was larger than art—melodramatically so—the art of Faulkner had always seemed a little larger than life. Taken together, the death of segregation and the death of Faulkner were signal events, occasions for regret and loss that a newer generation of writers was alert enough to transform into opportunities.

Certain assumptions about personal and social conduct are as evident in the works of contemporary southern writers as in those of their predecessors. The official end of segregation in the South did not unleash a spate of guilt-ridden white-bashing books in the 1950s: The change in the social reality had a much subtler effect. If a down-home *noblesse oblige*, based on the assumption of a hierarchical social system, continued as a code among those writers in the 1950s and 1960s, it also lost some of its casual complacency, its unthinking condescension.

What the Nashville poets had in mind when they issued their cheeky little magazine in 1922—"The Fugitive flees from nothing faster than from the high-caste Brahmins of the Old South"—was the repudiation of the sentimental romanticism of the Thomas Nelson Page school of fiction and the languid piety of lady poets throughout the South. They wanted an art that was hard-edged, skeptical, aggressively aesthetic—in other words, a modernist art that gave craft and individual vision a higher priority than regional piety. But the early work of Ransom, Tate, Warren, and Donald Davidson shows little evidence that they were fleeing from the traditional attitudes of racial and class consciousness that had hardened into social dogma in the three decades after the Civil War. Those attitudes, most forcefully exemplified by Page, are the quiet underpinnings of southern literature,

allowing authors within their books to extend and withhold approval just as they could as men and women outside them.

The Fugitives gave little credence to the machinery of a segregated society, such as the codification of Jim Crow laws and the coercive role of the church and the school in maintaining a system based on race and class. Their works, however, show no hard-edged skepticism about the major article of faith that justified the traditional southern system—that blacks in the South were better off than those in the North because of courtesy, good manners, and charity inherent in a homogeneous society.

Except for William Faulkner—who is customarily the exception for most generalizations—the earliest Renaissance writers assumed but rarely sought to address the role of blacks and their cultural impress on white society, a presence that contributed to the stability, if not the prosperity, of their region. When blacks were the focus of white writers, as they occasionally were, they tended to be fashioned after familiar stereotypes: the tragic mulatto, the bad nigger, the faithful domestic. In the hands of DuBose Heyward (*Porgy*) and Julia Peterkin (*Scarlet Sister Mary*), they became touching exotics.

A few years ago, in the discussion period following a series of scholarly presentations on *All the King's Men*, a member of the audience complained that blacks were underrepresented in the 1947 Warren novel about a southern demagogue. Underrepresentation, she argued, was misrepresentation. If the ill-disguised story of Huey Long was to have any credibility, she contended, it had to acknowledge the role of blacks in the heady mix that made possible one man's reign and the delicate balance of rewards and punishments that accompanied it. The late Hugh Holman pointed out—correctly, of course—that no single novel, even one with the most realistic of surfaces, was obliged to incorporate *everything* comprising social reality. But the very absence of blacks as characters in *All the King's*

Men and indeed the lack of race relations as a factor in the dynamics of the novel are themselves significant statements. Warren accurately perceived the paltry impact of blacks on American politics in the 1930s (the time of the primary action) and the scarcely changed situation in the years following World War II (the time of publication of the novel). We know from many sources that Louisiana blacks had a significant influence in the ongoing Long regime; but Warren's Willie Stark is not Huey Long, and fiction is not history.

Those caveats aside, however, authors can no more generate their fictions than readers can consume them in some autonomous vacuum. Specific time and place, like a literary genetic code, lace every piece of art that issues from them. The cultural matrix that for Warren fully engages the matter of race and society is most effectively suggested in his fictions set back in time as in *Band of Angels* and *Brother to Dragons*. Indeed, the only significant black character in *All the King's Men* is a domestic slave betrayed by her mistress in the story within the story, a Civil War narrative that the protagonist Jack Burden is trying to shape into a doctoral dissertation in history.

The matter of racial relations hardly appears in the social, political, and economic agenda set forth so vigorously in 1930 by the twelve southerners in *I'll Take My Stand* (only Warren's essay confronts the issue); but the topic hovers on the peripheries of nearly every other topic. One of the cultural givens haunting the literary careers of Warren's generation is the unresolved matter of a system of black-white relationships widely perceived as morally flawed. Much of the tension, even the anguish, of such books as Tate's *The Fathers* and Faulkner's *Light in August* has an ultimate source in the private struggle of the writer between adherence to a code sanctioned by the regional community (one that included the genteel responsibility of a superior class for blacks, women, and deserving poorer whites) and adoption of a policy dictated by reason and con-



Whitney Museum of American Art

The Mansion by Paul Rohland

science and sanctioned by national custom and law.

The earliest complaints within the South about Faulkner stem from the dirty-linen syndrome: Respectable southerners do not betray their region by exaggerating its flaws. Social stability was the single most potent illusion fostered by white southerners prior to the mid-1950s, when the desegregation battles challenged the conventional wisdom. The literature of the region in the years before the Supreme Court decision reflects the official piety as well as the troubling doubts that occasionally disturbed the surface.

But for all the adjustments to a changed social picture, southern writers continued to write as southerners. The Old South, the New South, the New-New South were never static regions, as Louis Rubin has most often reminded us, and their writers continue today to tackle the old problem of self-definition in

whatever changed environment they find themselves.

Fifteen years ago Rubin and Cleanth Brooks were among the few critics who insisted on seeing the texture of southern life in the fiction of Walker Percy. While other voices now echo that view, most readers, regarding Percy as "not really" a southern writer, choose to read his works as treatises expounding Christian existentialism, phenomenology, and semiotic theory in fictional modes. But Percy's novels—even those set in the future—are snapshots of how we live now. They record the nuances of how class- and race-conscious men and women continue to accommodate traditional patterns of moral and social conduct to their actual relationships. The recurrent theme in southern literature is, in Rubin's words, "the task of reconciling individual and private virtue with an inescapable need for fulfillment within a community of men

and women." That in full measure is Percy's theme.

The enigma of faith, not the tangled problem of race, is the focus for that theme, but if Percy is the novelist as diagnostician, as one critic several years ago called him, the malaise that he examines is social and political as well as spiritual and psychological. His targets are pornographers, reincarnationists, religious ecumenicists, Carl Sagan, and the sappy good-will merchants of the contemporary South. His "Feliciana" is a melting pot Dixie style, with "too many malls, banks, hospitals, chiropractors, politicians, lawyers, realtors and condos with names like Château Charmant." If Manhattan in *The Last Gentleman* is glumly realized by a spiritless Central Park and a YMCA television room, Percy's Delta is also East of Eden, exuding an ambiguous fecundity that Will Barrett associates with violence and death. Percy allows his sick hero in *Lancelot*



Family by Charles H. Alston (1955)

to engage in a down-the-drain diatribe against Washington, D.C., but, closer to home, New Orleans has "an effluvium all its own"—a "lively fetor."

Even as early as *The Moviegoer* (1961), his protagonist confronts the changed and changing social climate of a desegregated South, but the old traditional struggle between private and public needs is what is dramatized. Binx Bolling's Aunt Emily incarnates the kind of Confederate stoicism occasionally attributed to southern planters just before and after the Civil War: If apocalypse, even the domestic variety, is inevitable, the appropriate mode of behavior is an insistence upon good manners and honorable conduct. Percy gives to this admirable but flawed character the same philosophical posture of his uncle, William Alex-

ander Percy. In *Lanterns on the Levee* (1941), an eloquent memoir of a southern stoic, the elder Percy describes the rise of the redneck politician as the death of public honor. Aunt Emily, perceiving the relentless continuation of that democratic phenomenon, calls it "the going under of the evening land." Percy's central characters are mostly freed from the aristocratic fortitude that he associates with stoicism. Binx reflects the traditional bias of his upbringing when he observes an urban black man emerging from a church on Ash Wednesday. That a black should seek out a liturgy that provides the imposition of ashes has a social meaning ("coming up in the world"), but Percy also allows Binx to interpret the scene as a "dim dazzling trick of grace" in which selfish social aims are transposed into "God's own im-

portunate bonus." The nameless black is a kind of surrogate for Binx, who must acknowledge that an alertness to grace is a gift of humility and openness that is not only possible but also likely for the self-serving.

What Percy's era of southern writers represents is a considerable forward movement—from avoidance on the one hand and exacerbated analyses on the other—to one in which "the black problem" is subordinated into the larger moral texture, as one more example of the human problem. In *The Last Gentleman* Percy suggests equal opportunity for both gesture-glutted liberals and bigot-led racists in the "fake Negro" detail: A white man pretends to be black in order to do research in more intimate glimpses of how blacks really live. In *The Thanatos Syndrome* he creates a young black woman whose lifelong ambition—to be a television anchorperson—may be jeopardized by her addiction to speaking the truth. With both her Emersonian faith in self-reliance and her "unmannerly" bouts of anger, this character challenges not merely the premises of domestic protocol in southern race relations but those of corporate America in general.

As more than one southern intellectual has observed, the end of segregation was a liberation for the whites as well as the blacks. That sentiment seems especially relevant for the writers whose most important work began to appear in the 1950s. It remains to be seen whether that liberation has markedly increased the range of black portraiture by white southern writers or has generated themes that have significantly altered the aesthetic and moral models that we find most conspicuously in Faulkner. No southern writer of this half-century has been able to ignore the anxiety of that influence. "You can't beat the Old Man at his own game," a contemporary writer recently confided.

That game from 1929 to 1961 was nothing less than the aesthetic appropriation of the anxiety of tradition in novel after compulsive novel

and a score of short stories, a direct grappling with such issues as injustice based on race, gratuitous violence against blacks, the use of blacks as scapegoats for the economic and political sins of the white ruling class, the reduction of blacks from full human agents to psychological surrogates, literary symbols, cultural icons. Among those who followed Faulkner, none could or would play that game of total and direct engagement.

Flannery O'Connor's blacks are often agents of spiritual realism, plain-spoken truth-sayers who contribute marginally to the theological drama of complacent Christians brought low. Some of Peter Taylor's stories are little parables of moral exhaustion among whites, whose deficiencies are highlighted by blacks, with their vitality ("A Friend and Protector"), their identification with community ("What You Hear from 'Em?"), and their rage-limned truth-telling ("Cookie"). And the role of blacks in Percy, as well, punctuate

the halting spiritual progress of his obsessive God-seekers. A sly black character may just as readily connote Percy's half-playful concept of a sly God as it does his appreciation of a wily accommodation to the old planters' stoic code.

At a recent symposium, one writer, who is still working on his first novel, remarked, "Better that our burden is literary than racial." What he had in mind was, again, the looming figure of Faulkner. But of course the burdens of a single precursor and the social system that produced him are related. Faulkner's achievement stands as a kind of rebuke to some of his successors, who feel obliged somehow to do piecework in the very hall where the Old Man hung his tapestry. But the tapestry itself is not perfect, as some of these successors readily point out. The social upheaval that ended one way of life and seriously damaged a way of thinking came about only in the last six years of Faulkner's career. If the Old Man was too past-haunted

to be liberated by desegregation, not so his younger successors. Having met this disruption as a present opportunity, they absorbed it and its implications, and now continue on their common journey to reconcile self and society, private desire and public obligation. It is what southern writers finally have always done best. Many—and Walker Percy is the most distinguished among them—have raised piecework to a high level. And if the epic dimensions of Yoknapatawpha were possible only in the ambivalences and ambiguities of a biracial society at its functioning height, there are sufficient strains and rages left over in southern society to catalyze a hundred large works. Redneck, patrician, and black may ultimately lie down together, but no contemporary southern writer that I know envisions the coming of that peaceable kingdom anytime soon and, further, would refuse to recognize it if it did. Being at ease in Zion, as Percy would acknowledge, is the death of art. □



Arts of the South by Thomas Hart Benton

Courtesy of New Britain Museum of American Art

The Relational Kierkegaard

BY HRACH GREGORIAN

DANISH religious philosopher Søren Kierkegaard (1813–1855), a critic of systematic rational philosophy, particularly Hegelianism, regarded philosophical inquiry not as the creation of objective or abstract systems but as the expression of individual experience. As such, he is considered a forerunner of the existentialists and other twentieth-century figures.

Many of Kierkegaard's works were published under a pseudonym. These pseudonymous works offer the most thorough discussion of Kierkegaard's famous theory of stages of human existence. A separate kind of consciousness obtains at each of the three stages: aesthetic, ethical, and religious.

The first stage, which deals with different expressions of desire, is the aesthetic. Here, according to Kierkegaard, different desires can lead to pain, boredom, and, ultimately, perdition. The second, or ethical, stage constitutes the sphere of duty, of universal rules. But the essentially contractual nature of the ethical stage still presupposes that the self is concerned primarily with itself, even though it expresses that concern in language that is often religious. In the third, or religious, stage, the individual strives for self-denial by means of resignation and finds that even this noble effort brings suffering and guilt. Only by receiving the grace of God as given in the paradoxical religion of Christianity can a genuine unity of self-fulfillment and self-denial be attained.

Given Kierkegaard's emphasis on the individual self, the existentialist interpreters view him as affirming anguished personal isolation as a

I think Kierkegaard was simply wrong or carried his opposition to Hegel's system—objectivity—too far. . . . He talks about subjectivity, inwardness, and so forth, yet never makes any provisions, as far as I can tell, for understanding or an explanation of intersubjectivity—caring for another person, or how to know other people.

—Walker Percy
from *The Journal of Religion*
(July 1974)

mark of authentic selfhood. Not all commentators have seen the problem in this light, however.

In *Kierkegaard's Dialectic of Inwardness: A Structural Analysis of the Theory of Stages* (Princeton University Press, 1985), Stephen Dunning, a professor of religious studies at the University of Pennsylvania, offers a different interpretation. Supported by an NEH Fellowship for Independent Study and Research, Dunning found that, although Kierkegaard's rhetoric is indeed highly individualistic, the fictive pictures he draws are often of individuals in relation to others. As Dunning puts it, the self is distinct from—but significant only in relation to—the "other."

For example, in the aesthetic stage, which is characterized by self-involvement of an immature, egoistic nature, Kierkegaard describes individuals as exploiting or manipulating one another. This, says Dunning, is essentially an interpersonal rather than solitary phenomenon. In the

ethical stage, where the individual is still in large measure self-regarding, Kierkegaard emphasizes mutual obligation, a distinctly reciprocal phenomenon, according to Dunning. Finally, in the religious stage, Kierkegaard claims a unity of the divine and the human without relinquishing the opposition between them. This paradoxical "unity," for Kierkegaard, is the stuff of religious faith. It is, says Dunning, a "reconciliation of self and divine in a paradox of inward and external otherness."

The self/other theme, which Dunning develops, counters much of the prevailing interpretation of Kierkegaard as a proponent of solitary selfhood. That solitude, Dunning writes, "is always a moment in a development that embraces interpersonal relations that can be contradictory (the aesthetic stage), reciprocal (the ethical stage), or paradoxically both incommunicable and reciprocal (the religious stage)." Rather than solitary suffering, there is, he writes, "a bond of sympathy among Christians. . . . It is this community of selves, united in the love of God, that crowns both the religious stage and the entire development of the theory of stages."

Dunning addresses misgivings about Kierkegaardian radical subjectivism by pointing out the relational aspects of Kierkegaard's concept of self. He provides a method for reinterpreting the theory of stages by identifying in the structure of Kierkegaard's writings a dialectic of relational selfhood, and thus questions the notion of Kierkegaard's individual as acutely, if poignantly, alone. □

Stephen Dunning received \$22,000 in 1982 from the Fellowships for University Teachers Program of the Division of Fellowships and Seminars to complete the project "A New Interpretation of Kierkegaard's Theory of the Stages of Spiritual Development."

Hrach Gregorian is director of grant programs at the U.S. Institute of Peace in Washington, D.C.

CHARLES PEIRCE:

BY DIANA PABST



Charles S. Peirce in 1907.

Courtesy of Peirce Edition Project

AT AN INTERNATIONAL conference in Europe in the early 1870s, the young Harvard-educated scientist Charles Peirce (pronounced "purse") astounded geodetic experts with his discovery of a flaw in standard pendulum experiments and soon won broader respect for other scientific achievements. In 1877, the noted British mathematician and philosopher W.K. Clifford remarked, "Charles Peirce is the greatest living

lated, forgotten by his contemporaries, and dependent on the generous support of his loyal friend William James.

Today, a growing number of scholars regard Peirce as America's most original and versatile thinker. The surge of interest in Peirce is fueled in part by the growing popularity of semiotics—analyzing the nature of signs and symbols in everyday language to "decode" culture and its communications. Researchers in

an American Original

... the self becomes itself only through a transaction of signs with other selves—and does so, moreover, without succumbing to the mindless mechanism of the behaviorists.

—Walker Percy
from "A Semiotic Primer of the Self"
Lost in the Cosmos

logician, the second man since Aristotle who has added to the subject something material" (the other, for Clifford, being George Boole, a pioneer in modern logic).

Widely regarded as brilliant, Charles Sanders Peirce (1839–1914) spun a legacy of ideas that left his mark on a dozen disciplines. Most notably, he was the father of American pragmatism. If Peirce had done nothing more than originate the method of pragmatism, his place in the history of American philosophy would be secure. But his importance extends as well to his work in logic, the philosophy of science, mathematics, and semiotics, which is equally original and philosophically significant. He was a prolific writer whose work appeared in publications ranging from dictionaries and encyclopedias to popular journals like *The Nation* and *Popular Science Monthly*.

By the end of his life, however, Peirce already suffered the obscurity that would shadow his intellectual legacy for decades. At his death, in Milford, Pennsylvania, he was iso-

fields as diverse as law, art, political science, drama, marketing, and animal communication have made semiotics a hotbed of academic interest.

Indiana University-Purdue University at Indianapolis (IUPUI), where the NEH-supported Peirce Edition Project was established in 1976, has become the primary center for Peirce studies. According to Christian J. W. Kloesel, director of the project, scholars from around the world have visited the university to consult the extensive Peirce collection.

Although Peirce's published writings total more than 10,000 pages, and several collections have appeared since his death, the bulk of his work remains unpublished. "There is no comprehensive edition that exhibits the amazing depth and breadth of his thought and work," Kloesel says. So far researchers have tracked down more than 90,000 unpublished manuscript pages, on file at Harvard and other repositories.

Many of these manuscripts will be included in the *Writings of Charles S. Peirce: A Chronological Edition* (Indiana University Press), now being produced in Indianapolis. Three volumes of the projected thirty have been published—*Volume I, 1857–1866*

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(1982), *Volume II*, 1867–1871 (1984), *Volume III*, 1872–1878 (1986)—and three more should be in print by the middle of 1991. Kloesel estimates that another fifteen years will be needed to complete the edition.

The new critical edition, Kloesel says, is a major improvement over the eight-volume *Collected Papers* published more than fifty years ago. In that edition, some of Peirce's most creative years are poorly represented, and many of the selections are inaccurately dated and incomplete. Most important, they are textually unreliable. Says Kloesel, "One can't be sure, reading these volumes, that this is actually what Peirce wrote."

Each volume of the new edition includes a historical introduction, and *Volume I* sketches the rigorous intellectual tutoring Peirce received under his famous mathematician-father. The boy showed a fascination for puzzles, mathematical games, and code languages. By the age of twelve, he was devouring his brother's logic textbook and working seriously at chemistry, in which he later earned his degree at Harvard.

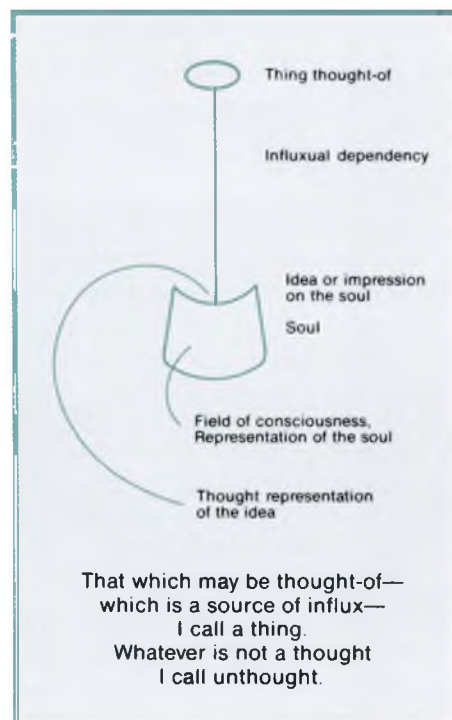
His early encounter with logic and fundamental questions of scientific inquiry shaped the course of his life's thought. Despite his scientific and mathematical achievements, Peirce always referred to himself as a logician. As one scholar notes, Peirce's initial concern as a logician was with the forms of language, which led him eventually to view logic as lying within a philosophical framework he named "semeiotic" (his preferred spelling). Starting from the claim that all thought is in signs, he developed a triadic sign theory, consisting of sign, referent, and interpreter, that he explored in nearly all his later work.

Peirce originated pragmatism as a method for determining the meaning of ideas or intellectual conceptions, and he insisted that this meaning resides in its conceivable effects. To conceive of what a thing is, then, is to conceive of what effects it could have. Pragmatically, for example, motion is as motion does or might do. Peirce formulated his pragmatic rule as follows:

In order to ascertain the meaning of an intellectual conception one should consider what practical consequences might conceivably result by necessity from the truth of that conception; and the sum of

those consequences will constitute the entire meaning of the conception.

The complexity and scope of Peirce's ideas makes his thought difficult to grasp even for those who come eagerly to the task. His writing is sometimes obscure and technical, and he often uses diagrams, symbols, and mathematical equations. He even coined neologisms to make conceptual distinctions when exist-



Peirce sometimes coined words to express his thought precisely or used diagrams, such as this one from an 1859 essay on "the Limits of Religious thought written to prove that we can reason upon the nature of God."

ing words failed. For example, years after Peirce had originated the term "pragmatism" to signify a method for logically determining the meaning of concepts, William James began using the term as a label for his own theory, in which the truth of an idea is construed as its usefulness in addressing human problems. Consequently, Peirce, somewhat indignant, coined the term "pragmatism" to distinguish his logically grounded method from James's psychologically grounded one.

"Peirce never developed during his lifetime a large readership," Kloesel notes. "He wasn't a popular writer like William James, who always wrote in a beautiful, pleasing style." This may help explain why James, and not Peirce, is more commonly associated with pragmatism.

Peirce's personality may have also helped seal his fate. Although he en-

joyed the patronage of some of America's most influential men of science, he had a careless regard for manners that made him something of an *enfant terrible* in the halls of academia. Still, Peirce lectured for a while at Harvard and Johns Hopkins but was never able to secure the academic career that presumably would have provided greater institutional support for his work. Instead, he earned his livelihood for thirty years at the U.S. Coast and Geodetic Survey, before retiring to the country, where he continued his philosophical pursuits at the expense of financial prudence and died, impoverished, of cancer.

He left no single published work that provides a coherent introduction to his ideas. Indeed he published only a single monograph in his lifetime, a scientific treatise based on astronomical observations made while he worked at the Harvard Observatory. Yet his total extant writings, both published and unpublished, are an extraordinarily rich, if sometimes rough, gold mine. A significant part of the corpus will be represented in the new critical edition, which, Kloesel says, will enable scholars "to read in a single chronological order the most important portion of Peirce's philosophical and logical writings, as well as those scientific and mathematical papers that shed light on the development of his thought."

In addition, the Peirce Edition Project is a major resource in helping IUPUI deepen its commitment to interdisciplinary learning and research in the liberal arts, says William M. Plater, IUPUI executive vice chancellor and dean of the faculty. "Because our institution is only twenty years old, we have the opportunity to build by design a graduate liberal arts program that will complete our undergraduate offerings," he explains. "The Peirce project is an established and distinguished research activity that will allow us to attract faculty with expertise in mathematics, philosophy, literature, and other disciplines related to Peirce's work." □

In 1987, Dr. Christian J. W. Kloesel was awarded \$130,000 in outright funds and \$30,000 in gifts and matching funds from the Texts category of the Division of Research Programs to complete an edition of the writings of Charles S. Peirce.

BIOLOGY & Human Affairs

BY LEON R. KASS, M.D.

THE PROMISE AND the peril of our time are inextricably linked with the promise and the peril of modern science. On the one hand, the spread of knowledge has overcome superstition and reduced fear born of ignorance, and the application of science through technology has made life less poor, nasty, brutish, and short. As one of my colleagues puts it: Before the twentieth century, human life was simply impossible.

Yet, on the other hand, new technologies have often brought with them complex and vexing moral and social difficulties, and the scientific discoveries themselves sometimes raise disquieting challenges to traditional notions of morality or of man's place in the world. Moreover, thanks to science's contributions to modern warfare, before the end of the twentieth century human life may become literally and permanently impossible. The age-old question of the relation between the tree of knowledge and the tree of life now acquires a special urgency.

The relation between the pursuit of knowledge and the conduct of

If the first great intellectual discovery of my life was the beauty of the scientific method, surely the second was the discovery of the singular predicament of man in the very world which has been transformed by this science.

—Walker Percy
from an interview in *Bookweek*

life—between science and ethics, each broadly conceived—has in recent years been greatly complicated by developments in the sciences of life: biology, psychology, and medicine. Indeed, it is by now commonplace that the life sciences present new and imposing challenges, both to our practice and to our thought.

New biomedical technologies (e.g., of contraception, abortion, and laboratory fertilization and embryo transfer; of genetic screening, DNA recombination, and genetic engineering; of transplanting organs and prolonging life by artificial means; of modifying behavior through drugs and brain surgery) provide vastly

greater powers to alter directly and deliberately the bodies and minds of human beings, as well as many of the naturally given boundaries of human life. To be sure, many of these powers will be drafted for the battle against disease, somatic and psychic. But their possible and likely uses extend beyond the traditional medical goals of healing; they promise—or threaten—to encompass new meanings of health and wholeness, new modes of learning and acting, feeling and perceiving—ultimately, perhaps, new human beings and ways of being human.

The advent of these new powers is not an accident; they have been pursued since the beginnings of modern science, when its great founders, Francis Bacon and René Descartes, projected the vision of the mastery of nature. Indeed, such power over nature, including human nature, has been a goal, perhaps the *primary* goal, of modern natural science for three centuries, though the vision has materialized largely only in our century. By all accounts, what we have seen thus far is only the beginning of the biological revolution. . . .

The practical problems—moral, legal, social, economic, and political—deriving from the new biomedical technologies have attracted widespread attention and concern. Over the past decade there has been much public discussion about such

Leon R. Kass is professor in the College and the Committee on Social Thought, University of Chicago, and a member of the National Council on the Humanities. This essay is from Toward a More Natural Science, by Leon R. Kass. © 1985 by The Free Press, a division of Macmillan, Inc. Reprinted by permission.



THE PHYSICIAN AS GOD



THE PHYSICIAN AS ANGEL

matters as the legality and morality of abortion, the definition of clinical death, the legitimacy of research on fetuses, the morality of "test-tube babies" and surrogate motherhood, the propriety of sperm banks, the right to refuse treatment, the rationale for psychosurgery, justice in the distribution of medical resources, the dangers and benefits of gene splicing, and the use and abuse of psychoactive drugs. Important practical challenges to individual freedom and dignity arise at every turn, most often as inescapable accompaniments of our ability to do good.

On the one hand, freedom is challenged by the growing powers that permit some men to alter and control the behavior of others, as well as by the coming power to influence the genetic makeup of future generations. On the other hand, even the voluntary use of powers to prolong life, to initiate it in the laboratory, or to make it more colorful or less troublesome through chemistry carries dangers of degradation, depersonalization, and general enfeeblement of soul. Not only individuals, but many of our social and political institutions may be affected: families, schools, law enforcement agencies, the military and,

especially, the profession of medicine, which already faces new dilemmas of practice and new challenges to the meaning of physicianship.

None of these problems is easily resolved. Neither will they go away. On the contrary, we must expect them to persist and increase with the growth of biomedical technologies.

But the biological revolution poses an even greater challenge, though one much less obvious and largely neglected. This challenge comes not so much from the technologies as from the scientific findings themselves. The spectacular advances in genetics and molecular biology, in evolutionary biology and ethology, and in neurophysiology and psychopharmacology, seem to force upon man a transformation—or at least a serious reconsideration—of his self-understanding and his view of his place in the whole. . . .

Here is a challenge to our thinking that has potentially vast practical consequences, very possibly more profound and far-reaching than those of any given group of technologies. The technologies do indeed

present troublesome ethical and political dilemmas; but the underlying scientific notions and discoveries call into question the very foundations of our ethics and the principles of our political way of life.

Modern liberal opinion is sensitive to problems of restriction of freedom and abuse of power. Indeed, many hold that a man can be injured only by violating his will, but this view is much too narrow. It fails to recognize the great dangers we shall face in the uses of biomedical technology that stem from an excess of freedom, from the uninhibited exercise of will. In my view, our greatest problem—and one that will continue to grow in importance—will be voluntary self-degradation, or willing dehumanization—dehumanization not directly chosen, to be sure, but dehumanization nonetheless—as the unintended yet often inescapable consequence of relentlessly and *successfully* pursuing our humanitarian goals.

Certain desired and perfected medical technologies have already had some dehumanizing consequences. Improved methods of resuscitation have made possible heroic efforts to "save" the severely ill and injured. Yet these efforts are sometimes only partly successful: They may succeed in salvaging indi-



THE PHYSICIAN AS MAN



THE PHYSICIAN AS DEVIL

viduals, but these individuals may have severe brain damage and be capable of only a less-than-human, vegetating existence. Such patients, found with increasing frequency in the intensive care units of university hospitals, have been denied a death with dignity. Families are forced to suffer seeing their loved ones so reduced and are made to bear the burden of a protracted "death watch."

Even the *ordinary* methods of treating disease and prolonging life have changed the context in which men die. Fewer and fewer people die in the familiar surroundings of home or in the company of family and friends. At that time of life when there is perhaps the greatest need for human warmth and comfort, the dying patient is kept company by cardiac pacemakers and defibrillators, respirators, aspirators, oxygenators, catheters, and his intravenous drip. Ties to the community of men are replaced by attachments to an assemblage of machines.

This loneliness, however, is not confined to the dying patient in the hospital bed. Consider the increasing number of old people still alive thanks to medical progress. As a group, the elderly are the most

alienated members of our society: Not yet ready for the world of the dead, not deemed fit for the world of the living, they are shunted aside. More and more of them spend the extra years medicine has given them in "homes for senior citizens," in hospitals for chronic diseases, and in nursing homes—waiting for the end. We have learned how to increase their years, but we have not learned how to help them enjoy their days. Yet we continue to bravely and relentlessly push back the frontiers against death. . . .

Consider next the coming power over reproduction and genotype. We endorse the project that will enable us to control numbers and to treat individuals who have genetic diseases. . . . But the price to be paid for the optimum baby is the transfer of procreation from the home to the laboratory and its coincident transformation into manufacture. Increasing control over the product can only be purchased by the increasing depersonalization of the process. The complete deper-

The series of four engravings known as "The Medical Professions" was published by Hendrik Goltzius at Haarlem in 1587. The allegorical figure of the physician—as god, angel, man, and devil—is in the center foreground of each print, with his instrument case strapped to his waist. Tools and books lie on the platform at his feet.

In the first engraving, the physician is regarded by the gravely ill patient as Christ-like, capable of effecting miraculous cures. In the second, the crisis is past and the patient sees the doctor as an angel. The third, when the patient is recovering, shows the doctor as a mere man—but an invaluable man. The last scene shows the doctor, who has come to collect his fee, as a devil. The last caption cautions doctors to choose patients carefully and to collect fees during treatment.

sonalization of procreation . . . shall be in itself seriously dehumanizing, no matter how optimum the product. It should not be forgotten that human procreation not only issues new human beings, but is also in itself a human activity. Would the laboratory production of human beings still be *human* procreation? Or would not the practice of making babies in laboratories—even perfect babies—mean a degradation of parenthood?

The dehumanizing consequences of programmed reproduction extend beyond the mere acts and processes of giving life. Transfer of procreation to the laboratory will no doubt weaken what is for many people the best

remaining justification and support for the existence of marriage and the family. Sex is now comfortably at home outside of marriage; child-rearing is progressively being given over to the state, the schools, the mass media, the child-care centers. Some have argued that the family, long the nursery of humanity, has outlived its usefulness. To be sure, laboratory and governmental alternatives might be designed for procreation and child-rearing. But at what cost?

This is not the place to conduct a full evaluation of the biological family. Nevertheless, some of its important virtues are, nowadays, too often overlooked. The family is rapidly becoming the only institution in an increasingly impersonal world where each person is loved not for what he does or makes, but simply because he is. The family is also the institution where most of us, both as children and as parents, acquire a sense of continuity with the past and a sense of commitment to the future.

Without the family, we would have little incentive to take an interest in anything after our deaths. These observations suggest that the elimination of the family would weaken ties to past and future, and would throw us, even more than we are now, on the mercy of an impersonal, lonely present.

Neurobiology and psychobiology probe directly into the distinctively human. The technological fruit of these sciences is likely to be more tempting than Eve's apple and more momentous in its result. One need only consider current drug use to see what people are willing to risk or sacrifice for novel experiences, heightened perceptions, or just "kicks." The possibility of drug-induced instant and effortless gratification will be welcomed—and one must not forget the possibilities of voluntary self-stimulation of the

brain to reduce anxiety, to heighten pleasure, or to create visual and auditory sensations unavailable through the peripheral sense organs. Once these techniques are perfected and safe, is there much doubt that they will be desired, demanded, and used?

What ends will these techniques serve? Most likely, only the most elemental, those tied to bodily pleasures. What will happen to thought, to love, to friendship, to art, to judgment, to public-spiritedness in a society with a perfected technology of pleasure? What kinds of creatures will we become if we obtain our pleasure by drug or electrical stimulation without the usual kind of human efforts and frustrations? What kind of society will we have?

We need only consult Aldous Huxley's prophetic novel *Brave New World* for a likely answer to these questions. There we encounter a society dedicated to homogeneity and stability, administered by means of instant gratifications, and peopled by creatures of human shape but of stunted humanity. They consume, fornicate, take "soma," and operate the machinery that makes it all possible. They do not read, write, think, love, or govern themselves. Creativity and curiosity, reason and passion, exist only in a rudimentary and mutilated form. In short, they are not men at all.

True, our techniques, like theirs, may enable us to treat schizophrenia, to alleviate anxiety, and to curb aggressiveness. And we, like they, may be able to save mankind from itself, but it will probably be at the cost of our humanness. In the end, the price of relieving man's estate might well be the abolition of man.

There are, of course, other routes to the abolition of man, and there are other and better-known causes of dehumanization. Disease, starvation, mental retardation, slavery, and brutality—to name a few—have long prevented many, if not most, people from living a fully human life. We should work to reduce and, where possible, eliminate these evils. But their existence should not prevent us

from appreciating the fact that the use of the technology of man, uninformed by wisdom concerning proper human ends, and untempered by an appropriate humility and awe, can unwittingly render us all irreversibly less than human.

What is to be done? First, we sorely need to recover some humility in the face of our awesome powers. The arguments I have presented should make apparent the folly of arrogance, of the presumption that we are wise enough to remake ourselves. Because we lack wisdom, caution is our urgent need. . . .

Practically, this means that we should shift the burden of proof to the proponents of a new biomedical technology—at least those that directly challenge fundamental aspects of human life. Concepts of risk and cost need to be broadened to include some of the social and ethical consequences discussed earlier. The probable or possible harmful effects of the widespread use of a new technique should be anticipated, and introduced as costs to be weighed in deciding about the *first* use. The regulatory institutions should be encouraged to exercise restraint, and to formulate the grounds for saying no. We must all get used to the idea that biomedical technology makes possible many things we should never do.

But caution is not enough, nor are clever institutional arrangements. Institutions can be little better than the people who make them work. However worthy our intentions, we are deficient in understanding. In the long run, our hope can only lie in education: in a public educated about the meanings and limits of science and enlightened in its use of technology; in scientists better educated to understand the relationships between science and technology on the one hand and ethics and politics on the other; in human beings who are as wise in the latter as they are clever in the former. □

BRIDGING the TWO CULTURES

BY JAMES S. TURNER

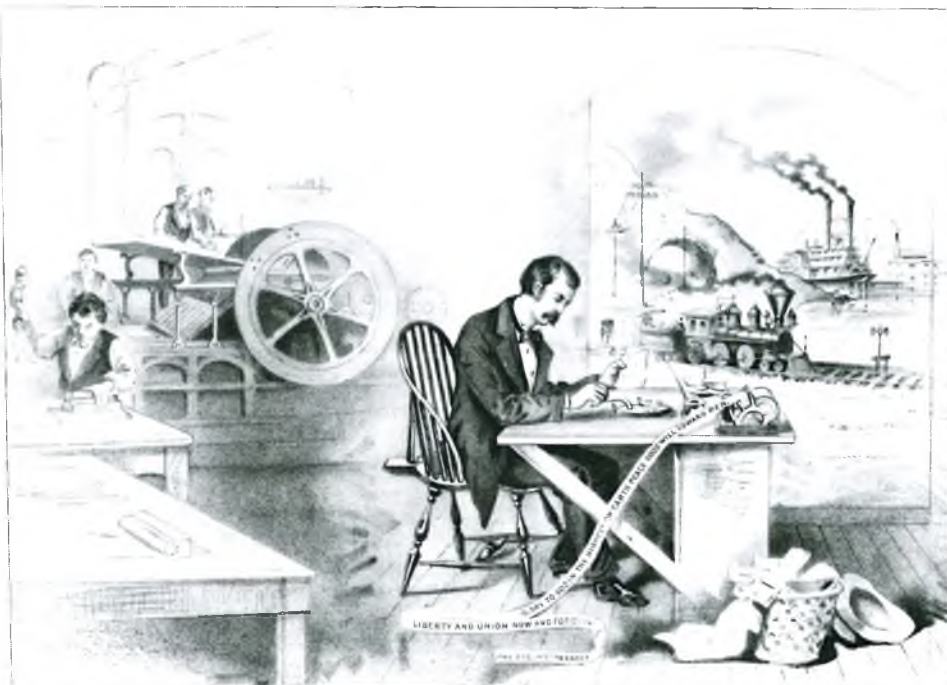
AT CORNELL UNIVERSITY, a history student decides that the history of science is a key to understanding the modern world. An astronomy student finds that she is more interested in the history of astronomy than in technical research. A biology student wants to be a biologist but is concerned about the social and ethical issues that biotechnology raises.

What connects these students? They are taking Cornell's new interdisciplinary concentration—the history and philosophy of science and technology—which serves as a meeting ground for the “two cultures” of science and the humanities.

The Myth of Two Cultures

According to L. Pearce Williams, professor of the history of science at Cornell and the director of the three-year-old concentration, a paradox lies at the heart of undergraduate education in the arts and sciences. Science and technology have histories and cultural contexts and are shaped by political, economic, and social factors, even by the personal values and religious beliefs of inventors and theoreticians, he says. Yet science and engineering students are not often formally acquainted with these histories, concentrating instead on mathematical, scientific, and tech-

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"The Progress of the Century. The Lightning Steam Press. The Electric Telegraph. The Locomotive. The Steamboat." A Currier and Ives print extolls the bright new age of industrial technology in America's centennial year.

nical courses to the exclusion of the human ingredients of their fields.

In turn, humanities students, daunted by arguments based on mathematical reasoning, shun the hard sciences, leaving humanists and scientists with no common language and often with misperceptions about each other.

As Williams sees it, two root causes underlie this apparent gap between science and the humanities in undergraduate education. First, the teaching of science is essentially misleading, he contends. It is taught as a closed system involving training

in problem solving and in techniques showing that scientific results are reproducible. Science and engineering students enjoy the certainty and apparent objectivity of their subject matter, which they see as removed from human values, emotions, politics, and economics.

Yet these factors regularly inform scientific developments and engineering decisions. For example, an engineering decision not to launch the space shuttle Challenger made on the eve of its scheduled takeoff was overruled by management when NASA asked for a review of the deci-

sion. Students will learn about this human element not in a physics course such as electromagnetic theory, Williams says, but in a course in the history or philosophy of science.

"The greatest error we make in the education of scientists," says Williams, "is that we fail to teach them subjects in which the imagination is stimulated. Science is not merely a matter of getting ever more sophisti-

history and philosophy of science. In 1986, the concentration was initiated to encourage interested students to examine, in some depth, the nature and place of science and technology in the modern world. It approaches science and technology through the methodologies of the humanities: narrative history, study of the rhetoric of scientific texts, and philosophy. Students taking the concentration must meet a broad requirement, which consists of four electives in the historical, philosophical, and social dimensions of science and technology.

Hierarchically structured, the concentration begins with a freshman-year general introduction to the history of Western civilization, which highlights major scientific and technological developments. The second level consists of general electives in the history and in the philosophy of science and technology, which provide an overview of these fields with constant reference to social, political, and economic influences. The third level consists of seminars in which students research and document specific problems they have studied in earlier courses.

A sample distribution might include "Science in Western Civilization" or "History of Biology," "Philosophy of Science," "Building Technology in Western Civilization" or "Social History of Western Technology," and an advanced seminar.

NEH Support

To broaden the concentration, in 1987 three new NEH-supported professorships were created in the philosophy of modern physics, the history of technology, and the communication of scientific thought.

Jon Jarrett, assistant professor of philosophy in the College of Arts and Sciences, has taught two new courses: "Metaphysics and Epistemology," which examines the nature of scientific laws, and "Problems in the Philosophy of Science," which examines the foundations of quantum mechanics. The latter is designed for philosophy students with minimal background in mathematics

The joys of science and the joys of life as a human are not necessarily convergent.

—Walker Percy
from "A Semiotic Primer of the Self"
Lost in the Cosmos



"The electric light in houses—laying the tubes for wires in the streets of New York." Harper's Weekly, June 24, 1882

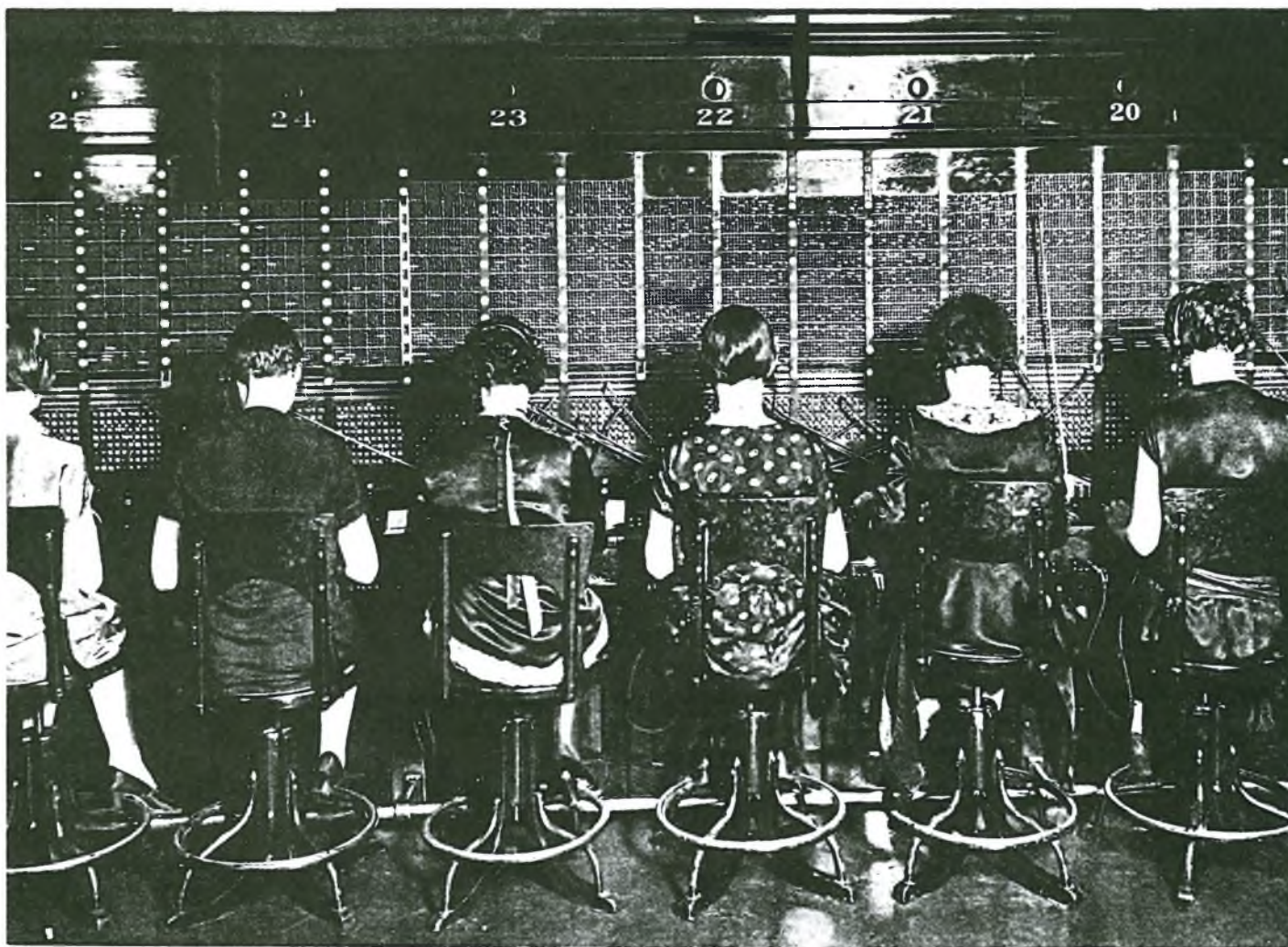
cated computers. Human beings make science out of humanistic materials. It seems to me that the imagination and the ability to make analogies stand at the foundation of scientific creativity."

The other cause of the supposed science-humanities gap, according to Williams, is the misconception among humanities students that they cannot understand the sciences. However, many scientific concepts, as well as the history and philosophy of science and technology, are accessible without mathematical reasoning, he points out. Moreover, he says, humanities students, trained to weigh different interpretations of events in history or literature, may have insights into the history of science that science students do not readily apprehend.

Williams believes that Cornell's new concentration can help dispel the myth of "two cultures" by exposing their specious academic isolation from one another and by training historians and philosophers of science and technology to complement the technical thrust of the many scientists and engineers already at the service of society.

Origins and Structure

Since the end of World War II, Cornell has been offering courses in the



National Archives

Telephone operators, photographed by Louis R. Bostwick, April 7, 1927.

and physics and for physics students well versed in formal theory but interested in philosophical debates over the structure of matter. Next academic year, he will teach "Philosophy of Physics."

Ronald R. Kline, assistant professor of the history of technology in the College of Engineering, has taught "History of Electrotechnology," which covers the technical, business, and social history of telecommunications, nuclear power, radio and television, microelectronics, and computers. "Ironically, engineering students take the course out of interest in the historical and philosophical aspects of science, while humanities students see the course as a way to approach some technical aspects of science," Kline says. In exploring the historical role of government, the patent system, corporations, and politics in technology, many engineering students are surprised that most engineering decisions are made for nontechnical reasons, he points out. The course indirectly raises engineering stu-

dents' awareness of history as a discipline, he says, and directly makes them more aware of the role of science and technology in society.

Next academic year, in addition to a course on engineering ethics, Kline will teach "History of Technology and Engineering," a survey that will compare Chinese and European technology before the Renaissance and focus on American technology after 1800, including topics such as the origins of the factory system and the spread of automobile culture.

Bruce Lewenstein, assistant professor of science communication in the College of Agriculture and Life Sciences, has taught "Science Writing for the Mass Media" to address issues in communicating the impact of scientific developments to humanists, social scientists, and public officials responsible for technological decisions and science policy. Designed for students interested in becoming physicians, environmental lawyers, or science journalists, the course examines techniques and conventions that have developed in

science writing and is predicated on the recognition that effective science writing requires an understanding of the methods, philosophy, and history of science. Lewenstein also teaches a freshman writing seminar on "Writing for the Biological Sciences" and will teach "Perspectives on Science Writing" next academic year.

"Modern science is the supreme achievement of the human mind and the unique creation of Western civilization," says Williams. Yet Williams makes no facile equation of "highest" with "best." That debate, he says, turns on how well scientists and humanists understand the world and their ability to communicate knowledgeably with one another. Cornell's concentration aims vigorously at a positive outcome. □

Cornell University received \$44,253 in outright funds and \$500,000 in gifts and matching funds in 1981 for this project through the Promoting Excellence in a Field Program of the Division of Education Programs.

Alabama's Heartland

BY FRANCES OSBORN ROBB



Courtesy of Rowland Scherman

Highway Sign by Rowland Scherman (1986)



Courtesy of Kathryn T. Windham

Gravemarker by Kathryn T. Windham (1971)



Courtesy of Alabama State Museum of Natural History

Geological Survey Camp (1886)



Courtesy of Alabama Department of Archives and History

Bibb Graves Bridge, Wetumpka by Lewis Arnold (1931)

IN 1886, on a sandy flat in Autauga County, where the Appalachians yield to the coastal plain, three members of the Alabama Geological Survey parked their Studebaker wagon and staged a photograph. The men—driver Jefferson Davis Jackson, director Eugene A. Smith, and chemist and photographer R. Shattuck Hodges—were not the first to explore and photograph the Alabama landscape, but they were among the most assiduous. Traveling slowly, in every season and weather, by ferry and wagon, they came to know their extraordinarily diverse state as few before or since.

Mountains, bayous, caves, canebrake and plantation countries, peanut farms and cattle ranches, forests and prairie, flat coves and deep ravines—Alabama is a microcosm of the South. The eighty photographs in the unprecedented Alabama Landscape Photography Exhibition, organized jointly by the Alabama Humanities Foundation and the Huntsville Museum of Art, celebrate Alabama's diversity through the

eyes, hearts, and minds of fifty-seven photographers, natives and incomers, from 1886 to the present.

On a purely aesthetic level, the photographs repay close attention. In *Geological Survey Camp* (1886), for example, the wagon tongue echoes the line of the tent and explorers.

Because every landscape photograph is a unique imprint of reality—a specific time and place, chosen and captured by a specific artist—each is an intriguing place for the visual arts to meet the humanities. Alabama's places attract writers as well as artists; their sensibilities are often in accord. Many works in the exhibition were made by photographers who are also writers, including Kathryn Windham, whose ghost stories are southern classics. Her *Gravemarker* (1971) from a rural Black Belt cemetery shows an astonishing sculptural form topped by the death mask of the woman who lies beneath. In its mottling of lichen, it melds into its light-dappled, leafy setting, recalling the words of Alabama poet David Scott Ward: "Nature makes all things mesh." Even the granite marker is "painted with soft moss/that melts into stone."

The proud new Coosa River bridge in Lewis Arnold's 1931 photograph, *Bibb Graves Bridge, Wetumpka*,

resonates against that in Viola Goode Liddell's memoir, *A Place of Springs*. In 1933, apprehensively moving to a small town, Liddell crosses the Alabama River on its new bridge. Remembering the ferry and skiff of her childhood, Liddell sees the bridge as a symbol of technology harnessing nature to "shake and remake this quiet, drowsy land"; crossing the river "so easily, so quickly, seemed an omen, and a good one. Things did change, and for the better."

Other images may recall the fiction of Walker Percy. Telescope sharply focused, *The Last Gentleman's* hero, Will Barrett, is as consummate an observer as any photographer. Many of the novel's picaresque episodes take place in roadscapes, not the banal interstates but the richly characterful national highways. The road signs Barrett sees, luring the traveler to wondrous places, have the big shield, tin arrow, and mileage markers like that commemorated in Rowland Scherman's *Highway 11 Sign* (1986).

The exhibition is part of the NEH-supported state program "In View of Home: Twentieth-Century Views of the Alabama Landscape," which includes a reading and discussion series in southern literature at several Alabama locations (see "In View of Home," p. 30). □

Frances Osborn Robb is guest curator of the Alabama Landscape Photography Exhibition, organized at the Huntsville Museum of Art.

ONE HALLMARK of the southern literary tradition has been the varied ways that writers have drawn upon southerners' almost instinctive relationship to their surroundings. Working within a land-oriented cultural ethos, southern writers have evoked a familiar, often haunting sense of place that gives the South a distinctive regional identity. Writers as well as artists have variously envisioned the land as a nostalgic emblem of the past, a source of goodness or a reflection of the divine, a product of decay, an exemplar of the bizarre, and a symbol of the human condition. Their portrayals range from the mythic and romantic to the factual and realistic.

"What is distinctive about the South," says Robert C. Stewart, executive director of the Alabama Humanities Foundation, "and about southerners' response to it, is that it remained primarily agricultural well into the twentieth century, long after the rest of the nation had become urbanized. This has kept much of the South poor economically, though not poor in spirit. Memories of defeat in the Civil War and of poverty during the Reconstruction and Depression eras have sometimes figured predominantly in the southern consciousness. Consequently, southerners have had mixed feelings about the land rather than purely idealized reactions, with pastoral myths often giving way to hard reality."

To help Alabamians examine their traditional relation to the land, Stewart directed the development of "In View of Home: Twentieth-Century Visions of the Alabama Landscape," a public program that combines a traveling photography exhibition (see "Alabama's Heartland," p. 28) with a seven-week series of reading and discussion programs, continuing through May at eight public libraries across the state. Funded by an NEH exemplary grant, the program introduces participants to some of the major works of twen-

Joseph H. Brown is a freelance writer currently living in Hammond, Louisiana.

IN VIEW OF HOME

Landscape in Southern Literature

BY JOSEPH H. BROWN

Alabama Landscape Photography Exhibition Schedule

Through June 11, 1989
The Huntsville Museum of Art

June 25–August 6, 1989
Montgomery Museum of Fine Arts

August 20–October 1, 1989
Anniston Museum of Natural History

October 18–November 26, 1989
The Fine Arts Museum
of the South in Mobile

tieth-century southern literature and to a renewed sense of their roots in the land and its continuing vitality.

In selecting readings, Stewart worked with Kieran Quinlan, an assistant professor of English at the University of Alabama at Birmingham. Southern literature, Quinlan says, is a particularly effective tool for grappling with a sense of regional identity: "Southern literature came into its own after the First World War, when southern writers stopped blaming the northeast for the South's problems and instead turned a critical eye on themselves."

What these writers found in the South, however, makes today's southerner uncomfortable. "There is a tendency to deny what Faulkner or

Agee found to be quintessentially southern," Quinlan says. "The progressive South is uncomfortable with its rural heritage. Our program is an attempt to look squarely at its complicated past."

Participants are learning that southern writers do not present a uniform view of "home." Among the works being read is William Faulkner's *The Bear* (1942), which depicts a mythic landscape and treats the theme of humanity's withdrawal from civilization. Jean Toomer's *Cane* (1923) portrays the spiritual landscape and the folk rhythms of rural black life in Georgia. And the Agrarians, represented by John Crowe Ransom's essay "Reconstructed but Unregenerate" (1930) and Andrew Lytle's short story "Jericho, Jericho, Jericho" (1984), present the rural South as the philosophic preserve of the Jeffersonian values that first formed this nation.

With Walker Percy's *The Last Gentleman* (1966) and Mary Ward Brown's *Tongues of Flame* (1986), southern literature reaches the point at which it ceases to be distinctively southern and becomes broadly American, says Quinlan.

As chronicled in the works of these and other contemporary southern writers, the South is moving inexorably into the urban, industrial mainstream. With fewer people living close to the land, the experiences that in many ways made southerners "southern" are becoming alien. "This program enables participants to think about some crucial cultural issues now that the great majority of Alabamians are living in urban areas," says Stewart. "As we move farther from the land of our parents and grandparents, we need to reflect on their special relationship with the land, whether we still have it today, and what will become of it as we move into the 1990s."

"In View of Home" is part of Alabama Reunion, a year-long, state-wide celebration. □

In 1988, through the Division of State Programs, the Alabama Humanities Foundation was awarded \$71,000 to complete "In View of Home: 20th Century Visions of the Alabama Landscape."

CALENDAR

May ♦ June



Courtesy of Maine Maritime Museum

"The Maritime History of Maine," opens in June at The Maine Maritime Museum in Bath.

"Education and Society in Late Imperial China," a conference covering the period 1664–1911, is being held at La Casa de Maria in Santa Barbara, California, June 8–14.



Freer Gallery of Art
Smithsonian Institution

Chief Justice William Rehnquist speaks at a Dartmouth College conference May 12–13 marking publication of the final two volumes of the Papers of Daniel Webster.



National Portrait Gallery, Smithsonian Institution

Celebrating
the French Bicentennial:



- "Revolution in Print" a collection of printing presses, songsheets, pamphlets, broadsides, and books, originated at the New York Public Library; exhibitions of facsimiles traveling in late May to public libraries in Albuquerque, Kansas City, Milwaukee, and Baltimore.
- Scholars from around the world evaluate the state of scholarship on the French Revolution May 3–6 at Georgetown University in Washington, D.C.

"Art, Culture, and Patronage in the Midwest in the Late 19th Century," opens in May at the Milwaukee Art Museum.



Courtesy of Milwaukee Art Museum

Continuing exhibition:
"Chattahoochee Legacy," at the Columbus Museum in Columbus, Georgia.

A Cautionary Tale: THE THANATOS SYNDROME

BY PHIL McCOMBS

Author's Note: *The Thanatos Syndrome* is nothing less than a frontal assault on many easily imagined, or already current, ideas of social engineering and improvement. It has been called Dr. Percy's "most explicitly Catholic" novel, and the author himself acknowledges it is his most political novel to date. I interviewed him at home in Louisiana.

In The Thanatos Syndrome, was the scene with the Nazi doctors real, with actual names?

Yes, those are all historical characters, including Dr. Jung. I'm not saying he was a collaborator, but he wrote about Nazi Germany in terms of the archetypes and was not exactly condemnatory of it.

Didn't you visit Germany in the 1930s?

Yes, after my freshman year at UNC-Chapel Hill. My uncle, Will Percy, thought it would be great to go to Europe for a year, since he was a big Francophile. I went to Germany instead. . . .

So some observations in the book come from direct experience, including the feeling of evil within oneself that Father Smith felt, or not?

Well, yes, some observations, but nothing so dramatic as Father Smith's. I was only eighteen years old. But, as I think I mentioned in the book, no one thought much about the Nazis. Hitler had just come in during the early thirties; he had been elected, after all, and there was no great thought of the menace of the Nazis. . . .

Like the early twentieth-century psychologist Freud, he believed that there is no end to the mischief and hatred which men harbor deep in themselves and unknown to themselves and no end to their capacity to deceive themselves and that though they loved life, they probably loved death more and in the end *thanatos* would likely win over eros.

**—Walker Percy
from "A Space Odyssey (II)"
*Lost in the Cosmos***

Thanatos is probably your most political novel.

Yes . . . to date, that is.

Well then, back to this question of how far do you go. Your idea is that you've got to have a caring heart. But doesn't there come a moment when you've got to pick up a gun and kill the bad guys—the Nazis? Where's the line?

I guess so, as I told some interviewer when she asked if this was a cautionary novel. I said yes, but novel writing is a rather humble vocation, that is, making up stories to give people pleasure. That's the main business a novelist is doing—he's making up a story to divert the reader. And if he can do that he's succeeded, but even a novelist has a right to issue a warning. It's a noble tradition, going back to Dostoevski. . . . I guess the great saying of Dostoevski he put in the mouth of Ivan Karamazov. Ivan was arguing with his younger brother Alyosha, who was a young monk. Alyosha was trying to convert Ivan. Alyosha says, "You don't believe in God" and Ivan says, "If God didn't exist, all things are permitted." So there's no reason not to use technology to improve society, even if it means killing people. Anything is permitted in order to achieve these goals. The shocker here is that the enemy is the present state.

I don't know whether I should be telling you this or not. (laughs) A

Phil McCombs © 1988. McCombs is a writer for The Washington Post and coauthor of The Typhoon Shipment. This interview is excerpted from The Southern Review.

novelist ought to keep his mouth shut. It's supposed to be picked up in the book, but anyway the subversive message is the danger to the present state of the scientific community and the medical community in this country. The comparison is not with the Nazi doctors, but with the Weimar doctors, who were just before the Nazis. The doctors I name here were real doctors in the Weimar Republic. They were not Nazis; they would have no use for the Nazi brutality and the killing of Jews and the Holocaust, but they were saying what's wrong with these humane ideals, the abstract ideal of improving society, improving the quality. They were qualitarrians—improving the quality of life—either by trying to cure people, or if you can't cure them, you get rid of them. It's better for society. So that is the subversive message, the comparison of our scientific community with the pre-Nazi doctors. So far the doctors haven't picked up on it. . . .

It all goes to scientific humanism. Binx, with his merde detector, says that people are dead, dead, dead. And Thanatos embraces spiritual death, too—the way people are closed off to one another. . . .

Well, "thanatos" is a big term. It covers the twentieth century, and the main thing is the peculiar paradox. The twentieth century is without a doubt the strangest century that I've ever heard or read about, what little I know of history. We have the apposition, the coming together of these two extraordinary occurrences—this is the most humanitarian century in history—more people have helped other people, more money has been spent, more efforts have been made,



Percy in the Black Forest, Germany, in 1934.

all the way from tremendous missionary efforts, the foundations, the hospitals, to helping the Third World, FDR's New Deal to help the poor people. But at the same time it is the century in which men have killed more of each other than in all other centuries put together, and this before the atom bomb.

And your idea is that there's a connection between those two opposites.

Yes, when, in 1916 in the Battle of the Somme and the Battle of Verdun, two million young men from the three or four most civilized nations in the world, the French, German, and English, were killed in one summer. Here they were, people who were from the same culture, even the same kings, royal families, kin to each other, the same science, the same backgrounds, same Christendom. Something had happened.

Something new was happening in the world. So you have this, two things happening—a humane science which was improving the lot of mankind, and tremendous humane efforts from Albert Schweitzer on up, or on down, helping the poor people, at the same time you have what Freud would call the "spirit of thanatos." He said you have eros and thanatos going together. I guess the implicit warning is that Father Smith says the American medical profession is, in many ways, the most admirable in the world, yet he is attacking Thomas More. He says, "Look you guys, for the last 2,500 years you have taken the Hippocratic oath never to perform an abortion, and now nobody thinks anything of it. Two million abortions a year and you guys haven't turned a hair, with a couple of exceptions. Not one single letter of protest in the august *New England Journal of Medicine*."

That's the only time abortion is mentioned in the book. So the comparison is there to be drawn, which I don't draw—it's just not my place as a novelist. Father Smith hints at it, says there's a certain similarity between the American medical profession now and the German Weimar Republic medical profession, who did what they thought was the best thing for mankind.

What is the "spirit of thanatos"?

I guess originally the idea came from Freud, who made the polarity, eros and thanatos. I changed the context. He certainly would have disregarded any Judeo-Christian background, and he certainly had no use for the idea of the great prince Satan.

What's the message? The way to keep scientific humanism from becoming Pol Potism is to draw the line somewhere, have moral courage? Is that what appeals to you about Thomas More?

I'm not so sure how much moral courage he had. It's very difficult to do such things in a novel now. You know what Flannery O'Connor said—she said beware of writing edifying novels. She was always saying, "These ladies are coming up to me and saying why aren't your novels more uplifting?" And Flannery said something like if you get fifty women who read uplifting novels what you've got is a book club. So the novelist is very limited in what he or she can do. The most that I ventured to do here was to have Thomas More serve Mass with Father Smith on the Feast of Epiphany on top of his tower. He doesn't experience any great return to religion. Maybe there's a hint there.

So you have your somewhat ambiguous ending that you seem to like so much.

Well, I was content to have Dr. More end up where he started off, getting a patient to talk about herself, back with her old anxieties, back with her depression, back with her dislocation which is where she should be, dislocated. They're both more human and he is trying to help her.

Like I say, the novelist's vocation is a modest one. . . .

So what's the next age, the new age, going to be?

I'm not in that business. (laughs) I'm not a prophet. The most I attempt to do is to say this is the way it could be, this is what could happen. I'm not getting into any debate about pro-life or pro-choice. I'm not getting into media polemics. But in the novel I am uttering a warning. Look what happened to the Weimar doctors and to Germany. I will admit the idea came not from me; it's Dostoevski's idea. He said even a novelist can raise a warning flag and say this is what can happen. Ivan Karamazov says without God all things are permitted. But not even Dostoevski imagined what man without God is capable of. . . .

You converted to Catholicism when you returned from Santa Fe. Why did you convert?

Right. These things are both mysterious and commonplace. Of course, the technical answer is always that faith is a gift, a gratuitous gift. But there I was living in New Orleans, married, happy, had two little girls. Who was the philosopher, was it Nietzsche, who said, well, what do we do next? (laughs) What do we do now? So I decided well. . . . And my Uncle Will was a Catholic, a lapsed Catholic; he didn't go to church but he was always talking about the great Catholic tradition. I was brought up Presbyterian. So I don't know except to say that I decided to do it. I remember walking up to the rectory door—I'd never spoken to a Catholic priest in my life—walking up to the rectory door of the Jesuit church on St. Charles Avenue, and asking for a priest and saying, "I'd like to be a Catholic, what am I supposed to do?"

You did that? Just like that?

(Laughs.) And said, "What do I do next?"

How did you get to that decision?

Kierkegaard, if I had to blame it on somebody.

He wasn't Catholic.

He certainly was not. Karl Barth said that he had to rule him out of the great Protestant theologians because if he'd lived long enough he would have become Roman. (laughs). . . .

What's your next book?

I usually alternate from fiction to nonfiction, and right now I'm thinking of something in the line of semiotics, something about human communication, about language, in connection with literature, with maybe Scripture. My own theory is that even after all these years and all the linguistics, all the behavioristic psychology, nobody knows what language is. Nobody knows how it works. As I have said before, I think Charles Peirce, the American philosopher, maybe had the best clue about it, which has not been pursued or developed. So what I would like to do is something like J.D. Salinger did, that is, go into absolute seclusion, become a recluse for the next four years and work on Charles Peirce's triadic theory of language. That may come to nothing at all, I don't know. I should live so long. But anyway you asked me what I was thinking about. . . .

Your novel is comic.

Thank you. It's supposed to be. I was aware of the risk of having comedy juxtaposed with high seriousness. There's nothing funny about what Father Smith is talking about, but I hope the two work together. My justification is that Søren Kierkegaard said true comedy is deeply related to religion. He didn't quite explain why, but I think I understand what he means. The comic condition is the last stage before the religious condition or religious stage, he called it. People have the wrong idea about comedy. People think the comic is the opposite of the serious, but that's not true at all. The comic can also be part of high seriousness. □

THE Humanities GUIDE

for those who are thinking
of applying for an NEH grant

**Newly
Revised**

Publication Subvention Guidelines

The Endowment's Publication Subvention category is now operating with revised guidelines and application instructions. The new procedures will permit publishers greater flexibility in selecting manuscripts to submit for support, allow the Endowment's evaluators to focus solely on the significance of a project, and reduce the time required to prepare an application.

A press will no longer be asked to show an anticipated financial loss on the title for which a subsidy is requested. The criteria of evaluation will now be the significance of the work and its impact on the intended audience. Several other important changes are reflected in the new application materials:

- Grants are now made in the amount of \$7,000 with a limit of \$28,000 (four awards) for any single press in an application cycle.
- The completion of the application's budget page is now greatly simplified. Because a projected loss need no longer be demonstrated, the applicant must simply show how \$7,000 in grant funds will be spent in publishing the work.
- Presses are no longer required to have a book under contract when applying to the Endowment.

Applicants must be established publishers. Trade publishers of scholarly books, university presses, and scholarly publishers of other sorts, such as museums, historical societies, and publishers of monograph series, are all eligible to apply. As usual, no special preference will be given to projects that have received previous NEH support.

Perhaps the two most important parts of an application to the Publication Subvention category are the "Statement of Significance and Impact of the Project" prepared by the author of the manuscript, and the readers' reports solicited by the publisher. Consideration of significance includes the importance of the

work to scholarship in the humanities, the diversity and size of its intended audience, and its relationship to larger issues or themes in the humanities. To be competitive, an application must contain a clear and convincing statement and full analytical appraisals of the manuscript from qualified scholars in the field.

The program seeks through its new application materials to support the publication of the best scholarly books in all fields of the humanities. Applications are particularly encouraged for support of books that will be of lasting value. A book that is the subject of an application should be important to scholars and, if possible, nonspecialists. Reference works, interpretive works, editions, and regional titles are all eligible projects.

Examples of important books that have recently received Endowment support are a three-volume edition of the letters of Jack London; an atlas of American Indian history in the Great Lakes region; a study of the origins of the English novel; an illustrated work on the nineteenth-century photographer of the American West, William Henry Jackson; a guide to the medieval and Renaissance manuscripts in the Huntington Library; and a translation of the diaries of Hans Christian Andersen.

Two other changes in the Publication Subvention guidelines have been made. First, the Endowment will no longer offer support for special issues of journals. Second, proposals for the purchase of automated equipment should now be directed to the Endowment's Office of Challenge Grants (202/786-0361).

The next deadline in this category is April 1, 1990. Staff members will be happy to discuss ideas for proposals with potential applicants. For further information, please write to the Texts Program, Division of Research Programs, Room 318, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. □

PROPOSALS

DEADLINES

GRANTS

GUIDE

CURRENT NEH FELLOWS

Some of the items in this list are offers, not final awards.

Archaeology and Anthropology

UNIVERSITY TEACHERS

Richard Bauman, Indiana U., Bloomington, *A Production- and Performance-Centered Ethnography of Festival Drama in the State of Guanajuato, Mexico*
William O. Beeman, Brown U., Providence, RI, *Performance Theory in the Humanistic Disciplines*
Jane K. Cowan, U. College, Swansea, Wales, *An Exploration of Female Discourse and Ethnographic Process in a Northern Greek Town*
Gloria Ferrari-Pinney, Bryn Mawr College, PA, *Imagery and Function in Greek Vases*
Esther Jacobson, U. of Oregon, Eugene, *Approaches to the Reconstruction of Symbolic Systems*
Sherry B. Ortner, U. of Michigan, Ann Arbor, *Religious Reform and Social Transformation among the Sherpas of Nepal*
Frank L. Salomon, U. of Wisconsin, Madison, *The Meanings of the Huarochiri Manuscript*
Donald F. Tuzin, U. of California, San Diego, La Jolla, *Gender, Religion, and Human Values in a New Guinea Society*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Debbora Battaglia, Mount Holyoke College, South Hadley, MA, *Trobrianders at Home in Port Moresby: Narrative and the Representation of Self among Urban Trobrianders*
David C. Estes, Loyola U., New Orleans, LA, *Afro-American Women Preachers in New Orleans: Gender and Inspired Discourse*
Susan Tax Freeman, U. of Illinois, Chicago, *The Imagery of Spanish Nationality*
Richard A. O'Connor, U. of the South, Sewanee, TN, *Cities and Temples: A Cultural History of the Siamese Tai*

YOUNGER SCHOLARS

Carey L. Herz, Marlborough School, Los Angeles, CA, *King Arthur and the Development of Legend*
Andrew M. Mickelson, Beloit College, WI, *The Development of Ethics in Contemporary Anthropological Fieldwork*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Stanley H. Brandes, U. of California, Berkeley, *Humor in Cross-Cultural Perspective*
Lawrence Rosen, Princeton U., NJ, *Anthropological Approaches to Law*
Andrei Simic, U. of California, Berkeley, *Understanding Culture through Visual Media*
John F. Szwed, Yale U., New Haven, CT, *Jazz: A Comparative View of Its History and Culture*

SUMMER STIPENDS

Edward M. Bruner, U. of Illinois, Urbana, *Tourist Productions and the Reconstruction of History: Lincoln's New Salem as a Case Study*

E. Cecelia Conway, Appalachian State U., Boone, NC, *African Banjo Echoes in Appalachia: A History of Black Traditions and Influences*
Anthony H. Galt, U. of Wisconsin, Green Bay, *Early 19th-Century South Italian Secret Societies in Social Perspective*
Judith L. Goldstein, Vassar College, Poughkeepsie, NY, *Social Types and Social Knowledge: 19th-Century Descriptions of Parisians and Parisian Life*
Edward LiPuma, U. of Miami, Coral Gables, FL, *Culture and Class in Spain: Modern Aldan as a Case Study*
Bonnie S. Magness-Gardiner, Bryn Mawr College, PA, *Economy and Society in a Middle Bronze Age Village: An Analysis of Ceramics from Tell el-Hayyat, Jordan*
Stan R. Mumford, Sweet Briar College, VA, *Cultural Synthesis in Tibet*
Gwen K. Neville, Southwestern U., Georgetown, TX, *Civic Ritual in the Protestant World: Town Ceremony in Border Scotland*
George R. Saunders, Lawrence U., Appleton, WI, *Protestant Pentecostalism in Catholic Italy*
Diana diZ. Wall, South Street Seaport Museum, NY, *The Redefinition of Gender in Late 18th- and Early 19th-Century New York City*
Mary J. Weismantel, Occidental College, Los Angeles, CA, *Ideologies of Gender, Race, and Class, among the Women of Zumabagua, Ecuador*

Arts—History and Criticism

UNIVERSITY TEACHERS

Judith O. Becker, U. of Michigan, Ann Arbor, *Tantrism and the Performing Arts of Java*
James E. B. Breslin, U. of California, Berkeley, *A Biography of Mark Rothko*
Michael E. Broyles, U. of Maryland, Baltimore County, Boston and the Forging of an American Musical Aesthetic
Anna C. Chave, Harvard U., Cambridge, MA, *Rebirth and Reconstruction: Brancusi and the Avant-Garde*
Charles E. Cohen, U. of Chicago, IL, *Lorenzo Lotto: A Critical, Monographic Study of His Art in Context*
Helen Goodman, Fashion Institute of Technology, NY, *The Art of Rose O'Neill*
Rufus E. Hallmark, Jr., CUNY Res. Fdn./Queens College, Flushing, NY, *Friedrich Ruckert and the 19th-Century Lied*
David G. Hughes, Harvard U., Cambridge, MA, *Style, Notation, and Transmission in Western Liturgical Chant*
Herbert Kellman, U. of Illinois, Urbana, *A Vatican Illuminated Manuscript of Masses and Motets by Northern Renaissance Composers*
Karl Kroeger, U. of Colorado, Boulder, *The Complete Works of William Billings, Volume 4*
Suzanne E. Lewis, Stanford U., CA, *The Gothic Illustrated Apocalypse and Its 13th-Century English Archetypes*

George H. List, Indiana U., Bloomington, *Stability and Variation in Hopi Song*
Margaretta M. Lovell, U. of California, Berkeley, *Interpreting a Continent: Landscape, Cityscape, and Seascape in 19th-Century American Painting*
Keith Polk, U. of New Hampshire, Durham, *Music in 15th-Century Germany*
Benito V. Rivera, Indiana U., Bloomington, *Willaert and Zarlino: Italian Compositional Theory and Practice in the Mid-16th Century*
William N. Rothstein, U. of Michigan, Ann Arbor, *A Reexamination of Hierarchical Musical Theories*
David T. Van Zanten, Northwestern U., Evanston, IL, *The Professional Structure of 19th-Century French Architecture*
Anthony Vidler, Princeton U., NJ, *The Architecture of Romanticism: Historical Monuments, Cultural Symbolism, and Literary Genres in France, 1800-48*
Robert W. Wason, U. of Rochester, NY, *A Critical and Historical Analysis of the Music of Anton Webern*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Barbara A. Barletta, U. of Florida, Gainesville, *Regional Elements of Western Greek Architecture of the Archaic Period*
Graydon F. Beeks Jr., Pomona College, Claremont, CA, *A Study of the Music Supported by James Brydges, Earl of Carnarvon and First Duke of Chandos, at Cannons*
Linda M. Ben-Zvi, Colorado State U., Fort Collins, *Susan Glaspell: Pioneer Playwright*
Matthew H. Bernstein, Independent Scholar, *Defiant Cooperation: Walter Wanger and Independent Film Production in Hollywood*
Elizabeth C. Cromley, SUNY Res. Fdn./Buffalo Main Campus, NY, *Domestic Space in American Architecture, 1750-1950*
David A. Duncan, Tennessee Wesleyan College, Athens, *Science and Music in the Thought of Marin Mersenne, 1588-1648*
Thomas E. Ewens, Rhode Island School of Design, Providence, *Discipline in Art and Art Education*
Elizabeth G. Grossman, Rhode Island School of Design, Providence, *The Civic Architecture of Paul P. Cret*
Christine M. Guth, Independent Scholar, *Art Collecting in Early Modern Japan: Industrialist Masuda Takashi, His Friends, and His Rivals*
Henrik A. E. Krogus, National Broadcasting Company, Brooklyn, NY, *Cityways for People and Cars: A History of Urban Highways*
William B. Long, AMS Press, Inc., Brooklyn, NY, *Playhouse Manuscripts in the English Renaissance*
Jennifer C. Post, Middlebury College, VT, *Traditional Music, Family, and Community in Rural Northern New England, 1850-1950*
Ora F. Saloman, CUNY Res. Fdn./Bernard Baruch College, NY, *John Sullivan Dwight and Transcendentalist Music Criticism, 1839-49*
Franz Schulze, Lake Forest College, IL, *The Life and Work of Philip Johnson*

Catherine P. Smith, U. of Nevada, Reno, *A History of American Music in Los Angeles, 1918-45*
Wayne A. Vitale, Gamelan Sekar Jaya, Oakland, CA, *The Lelambatan Music of Bali, Indonesia*
Christopher K. Wilson, Middlebury College, VT, *The Battlefield and the Bible: Religious Typologies in the Art of Civil War America*
Artis Wodehouse, Independent Scholar, *George Gershwin and the Novelty Ragtime Style*

HBCU GRADUATE FELLOWSHIPS

Alvia J. Wardlaw, Texas Southern U., Houston, *Art History*

YOUNGER SCHOLARS

Julie A. Bibb, Columbia U., NY, *The Reception of Francisco Goya in America, 1880-1930*
Stephanie Chidester, Dixie College, St. George, UT, *Acting Utopia: Prospero's Power on Stage*
Leslie K. Gazaway, Cornell U., Ithaca, NY, *The Search for Identity in the Films of Wim Wenders*
Matthew T. Theeke, Greenhills School, Ann Arbor, MI, *The Vanishing Barns of Salem Township, Michigan: A Study of a Disappearing Way of Life*
Ian F. Verstegen, U. of Michigan, Ann Arbor, *Bernard Berenson's "Tactile Values" Theory*
Eric F. Witt, U. of Michigan, Ann Arbor, *The Role of Satie's Music in "Parade"*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Lewis Lockwood, Harvard U., Cambridge, MA, *The Beethoven String Quartets: History and Interpretation*
Stephen Murray, Columbia U., NY, *Gothic in the Ile-de-France*

SUMMER STIPENDS

Julia F. Andrews, Ohio State U., Columbus, *Government Art Policies and the Development of Regional Schools of Painting in China, 1949-79*
George R. Barth, Stanford U., CA, *The Pianist as Orator: Beethoven's Transformation of the Declamatory Style*
M. Elizabeth C. Bartlet, Duke U., Durham, NC, *Art and Revolution: The Paris Opera and Its Repertory, 1789-95*
Peter A. Bloom, Smith College, Northampton, MA, *A Critical Edition of Berlioz's Lelio ou le Retour a la Vie*
Julianne Burton, U. of California, Santa Cruz, *Changing Images and Ideologies of Gender in Latin American Film, 1940-90*
John R. Clarke, U. of Texas, Austin, *Social Change, Patronage, and Style in Late Roman Art*
William T. Dargan, Saint Augustine's College, Raleigh, NC, C. J. Johnson and the African-American Sacred Song
Patrick M. de Winter, Independent Scholar, *French Renaissance Art: A Synthetic History*
Jerrilynn D. Dodds, Columbia U., NY, *The Earliest Romanesque Architecture of the Spanish Christian Kingdoms*
Paula M. Higgins, Duke U., Durham, NC, *Music in the Loire Valley in the 1460s*
Jeffrey G. Kurtzman, Washington U., St. Louis, MO, *Italian Liturgical and Devotional Music, 1542-1725: A Catalogue*
Malena Kuss, U. of North Texas, Denton, *The Music of Alberto Ginastera (1916-83): Nationalism and Cultural Identity in 20th-Century Music*
Barbara M. Lane, Bryn Mawr College, PA, *National Romanticism in European Architecture, 1880-1914*
Patricia Leighton, U. of Delaware, Newark, *Art and Social Radicalism in France, 1900-14*
Charles R. Mack, U. of South Carolina, Columbia, *Spa Architecture in 15th-Century Italy*
Patricia M. Mainardi, CUNY Res. Fdn./Brooklyn College, NY, *The Politics of Display: Art Exhibitions and the French State, 1751-1889*

Brian R. Mann, Vassar College, Poughkeepsie, NY, *Madrigals by Michelangelo Rossi: Edition of and Commentary on a Manuscript at the University of California-Berkeley*
Patrick R. McNaughton, Indiana U., Bloomington, *Art, Entrepreneurship, and History in West Africa*
Kathy A. Perkins, California Afro-American Museum, Los Angeles, *Behind the Scenes: Non-Performing Black Women Artists in American Theater*
Sean N. Shesgreen, Northern Illinois U., DeKalb, *Purveyors of Popular Art: Depictions of London Criers from the 17th Century to the Victorian Age*
Larry A. Silver, Northwestern U., Evanston, IL, *Peter Bruegel, Capitalism, and Religion*
Gil R. Smith, Ball State U., Muncie, IN, *Rome's Accademia di San Luca and Its Influence on European Architecture, 1675-1775*
Timothy J. Standing, Pomona College, Claremont, CA, *Patronage in 17th-Century Rome: The Picture Collection of Cassiano dal Pozzo*
Josephine von Henneberg, Boston College, Chestnut Hill, MA, *Master Drawings by Giorgio Vasari and His Circle*
John M. Wasson, Washington State U., Pullman, *Records of Early English Drama: West Riding of Yorkshire*
Susan M. White, U. of Arizona, Tucson, *The Cinema of Max Ophuls: Magisterial Vision and the Figure of Woman*
Bell Yung, U. of Pittsburgh, PA, *The Role of the Seven-String Zither in the Musical Culture of China*

SUMMER SEMINARS FOR SCHOOL TEACHERS

Theodore J. Albrecht, Park College, Kansas City-Parkville, MO, *Beethoven's Ninth Symphony: A Historical Perspective*
Robert G. Calkins, Cornell U., Ithaca, NY, *The Gothic Cathedral as a Mirror of Medieval Culture*
Howard Stein, Columbia U., NY, *Masterworks of American Drama*
Toby S. Zinman, U. of the Arts, Philadelphia, PA, *The Plays of Samuel Beckett*

Classics

UNIVERSITY TEACHERS

James J. O'Donnell, U. of PA, Philadelphia, *The Confessions of Augustine*
Pietro Pucci, Cornell U., Ithaca, NY, *Greek Tragedy, Epic, and Ritual*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

James H. Dee, U. of Illinois, Chicago, *Humanitas Romana: The Origins and Development of the Classical and Modern Concepts*
Guy M. Rogers, Wellesley College, MA, *The Festival of the Mysteries of Artemis at Ephesos*

YOUNGER SCHOLARS

Ryan K. Balot, U. of North Carolina, Chapel Hill, *Guilt and Justice in Sophocles's Electra and Euripides's Electra*
Michael R. Booth, Laramie Senior High School, WY, *Soundplay and Wordplay in Vergil*
Stephan A. Fiedler, Robert E. Lee High School, San Antonio, TX, *Heroism in the Aeneid*
Trista A. Giovanniello, Miss Porter's School, Farmington, CT, *The Evolution of a Hero: The Greek Hero Theseus and his Influence in the Roman World*
Joshua A. Himwich, W.T. Woodson High School, Fairfax, VA, *Heroes and Heroines of Livy's Early History of Rome*
Andrea L. Murschel, Lawrence U., Appleton, WI, *De Latina Florentina: A Grammatical and Historical Explanation of Selected Latin Inscriptions*

from Florence, Italy
Rebecca Runnels, College of the Holy Cross, Worcester, MA, *Education and Rhetoric in Plato and Isocrates*
Mary K. Welch, Colorado College, Colorado Springs, *Livy, Machiavelli, and the Impact of Historical Writing on the State*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Eleanor W. Leach, American Academy in Rome, NY, *Roman Art in Its Social Context*
Sarah B. Pomeroy, CUNY Res. Fdn./Grad. School & Univ. Center, NY, *The Family in Classical and Hellenistic Greece*

SUMMER STIPENDS

Marilyn B. Arthur, Wesleyan U., Middletown, CT, *Female Sexuality in Ancient Greece: A Psychoanalytical and Literary Understanding*
Thomas M. Falkner, College of Wooster, OH, *Concepts of Old Age and Aging in Classical Greek Literature*
Christopher A. Faraone, Virginia Polytechnic Inst. & State Univ., Blacksburg, *Talismans and Trojan Horses: Magical Statues in Early Greek Culture*
Christopher J. Haas, Villanova U., PA, *The Alexandrian Christian Community in Late Antiquity: A Social and Economic Portrait*
Christina S. Kraus, New York U., NY, *Livy's Use of the Roman Historiographical Tradition*
Thomas A. J. McGinn, Vanderbilt U., Nashville, TN, *Prostitution and the Law: The Formation of Social Policy in Early Imperial Rome*
Josiah Ober, Montana State U., Bozeman, *Athenian Critics of Popular Rule*
Holt N. Parker, U. of Arizona, Tucson, *Metrodora's 6th-Century Medical Text: An Edition and Translation*

SUMMER SEMINARS FOR SCHOOL TEACHERS

Charles D. Hamilton, San Diego State U., CA, *Greek Values in Crisis: Thucydides, Sophocles, and Plato*
Hubert M. Martin, Jr., University of Kentucky, Lexington, *Plutarch and Athens*
James M. May, Saint Olaf College, Northfield, MN, *Marcus Tullius Cicero: Orator, Philosopher, Politician, Patriot*
Marsh H. McCall, Jr., Stanford U., CA, *Aeschylus, Sophocles, Euripides: The Performance and Interpretation of Greek Tragedy*
Mark P. O. Morford, U. of Virginia, Charlottesville, *Tacitus: Historian of the Early Roman Emperors*
Gregory Nagy, Harvard U., Cambridge, MA, *Principles of Classical Lyric: A Comparative Approach*

History—Non-U.S.

UNIVERSITY TEACHERS

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Daniel E. Bornstein, U. of California, San Diego, La Jolla, *A Social and Religious History of the Diocese of Cortona in the 14th and 15th Centuries*
James Brow, U. of Texas, Austin, *Images of the Peasantry in the Construction of Sinhalese Nationalism*
Stanley J. Chojnacki, Michigan State U., East Lansing, *Marriage, Social Relations, and Patrician Culture in Venice, 1300-1550*
Gregory R. Claeys, Washington U., St. Louis, MO, *William Godwin and the French Revolutionary Debate*
Robert O. Collins, U. of California, Santa Barbara, *Thunder on the Nile: The Sudan in Conflict, 1956-86*

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Gregory L. Freeze, Brandeis U., Waltham, MA, *Church, Religion, and Society in Imperial Russia, 1750-1914*

Alfred M. Gollin, U. of California, Santa Barbara, *German Air Attacks against Britain, 1914-18*
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Norma B. Landau, U. of California, Davis, *The Justices of Metropolitan London in the 18th Century*
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Barbara D. Metcalf, U. of California, Davis, *The Pilgrimage Remembered: South Asian Accounts of the Hajj*

Jeffrey D. Needell, U. of Florida, Gainesville, *Social Thought and the Brazilian Historical Imagination, 1830-1940*

Kurt A. Raaflaub, Brown U., Providence, RI, *The Beginnings of Political Thought in Ancient Greece*

Priscilla R. Roosevelt, Catholic U. of America, Washington, DC, *The Russian Country Estate, 1770-1850: A Social and Cultural History*

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Robert A. Schneider, Brandeis U., Waltham, MA, *Pierre Barthes's 18th Century: Social Drama in Old Regime Toulouse*

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Judith R. Walkowitz, Rutgers U., New Brunswick, NJ, *An Analysis of Social Narratives of Late Victorian London FA A4*

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COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

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Andrew Ezergailis, Ithaca College, NY, *The Holocaust in Latvia, 1941-45*

Regis A. Factor, U. of South Florida, St. Petersburg, *Catholic Scholars in Central Europe and the Challenge of Modernity, 1890-1931*

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Chang-tai Hung, Carleton College, Northfield, MN, *Intellectuals, Resistance, and Popular Culture in Modern China, 1937-45*

Lidwien E. Kapteijns, Wellesley College, MA, *Women's Roles in Somali Society, 1800-1940*

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Asheville, *The Latitudinarian Moment: Anglican Thought in the Early Enlightenment, 1660-1700*

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David R. Costello, Canisius College, Buffalo, NY, *Camus, Koestler, Orwell, and Silone: The Quest for a Democratic Humanism in 20th-Century Europe*
Charles M. Edmondson, Rollins College, Winter Park, FL, *The Russian Revolution in Memoir Histories*
Felix K. Ekechi, Kent State U., OH, *African Culture and European Encounter*
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William A. Stephany, U. of Vermont, Burlington, *Dante's Divine Comedy*

History—U.S.

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Hugh D. Graham, U. of Maryland, Baltimore County, *A History of Federal Civil Rights Policy, 1972-80*
Michael K. Honey, Wesleyan U., Middletown, CT, *Southern Labor and Civil Rights: Black Workers and the Industrial Labor Movement in Memphis*
Mary Kelley, Dartmouth College, Hanover, NH, *Achieving Authority: Women's Entrance into*

Public Life in Early America

Deborah D. Moore, Vassar College, Poughkeepsie, NY, *A History of Jewish Migration and Community in Postwar Miami and Los Angeles*
Philip B. Scranton, Rutgers U., Camden, NJ, *Endless Novelty: Flexible Production and American Industrialization*
Reed Ueda, Tufts U., Medford, MA, *The Asian Immigrant in American History: A Comparison of Asian Ethnic Groups, 1850 to 1980*
Roy T. Wortman, Kenyon College, Gambier, OH, *Populism's Stepchildren: A History of the National Farmers Union from the New Deal to the Great Society*

YOUNGER SCHOLARS

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Bruce E. Boyden, U. of Arkansas, Fayetteville, *The Gunfight at the O.K. Corral: An Examination of the Historical Context*
Dominic S. Carreira, Northridge Preparatory School, Des Plaines, IL, *Columbus versus His "Flat-Earth" Critics: A Myth for American Schoolchildren*
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Charles E. King, U. of Arkansas, Fayetteville, *U.S. Portuguese-Angolan Relations, 1974-75: Interests Created or Discovered?*
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Kenneth T. Jackson, Columbia U., NY, *American Urban History: Cities and Neighborhoods*

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Paul J. Croce, Rollins College, Winter Park, FL, *The Intellectual Maturation of William James*
Carol Devens, Rhodes College, Memphis, TN, *Female Missionaries and Their Encounter with Lakota (Sioux) Women*
Lisa E. Emmerich, Kenyon College, Gambier, OH, *A Clash of Cultures: The Office of Indian Affairs "Save the Babies" Campaign, 1912-16*
Marc S. Gallicchio, Northeast Missouri State U., Kirksville, *Mid-Level American Military Officers and the Formulation of American Policy in East Asia, 1945-55*
James M. Gallman, Loyola College, Baltimore, MD, *Receiving Erin's Children: Irish Immigrants in Philadelphia and Liverpool*
Danney G. Goble, Tulsa Junior College, OK, *The "Historic and Fabulous" 89th Congress*
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Elizabeth A. Jameson, U. of Wisconsin, La Crosse, *Working-Class Politics and Culture in the Cripple Creek District: A Synthesis of Social and Political History*
Joan M. Jensen, New Mexico State U., Las Cruces, *Women on the Wisconsin Frontier, 1850-1920*
William H. Kenney, Kent State U., OH, *City Culture and Chicago Jazz: The Cabaret, 1915-30*
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Brian M. Linn, Old Dominion U., Norfolk, VA, *The U.S. Army in Asia: Military Thought and Anti-Colonial Resistance in the Philippines, 1902-17*
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Carolyn Stefanco, Wheaton College, Norton, MA, *American Women in the Civil War Era: Nelly Kinzie Gordon as a Case Study*
Duane A. Tananbaum, CUNY Res. Fdn./Lehman College, Bronx, NY, *Foreign Affairs, Congress, and the President: From Roosevelt to Reagan*
Melvin I. Urofsky, Virginia Commonwealth U., Richmond, *The Biography of a Supreme Court Case: Johnson versus Santa Clara County, 1987*

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Dwight W. Hoover, Ball State U., Muncie, IN, *Values in Small Town America: Middletown, Mainstreet, and Winesburg, Ohio*

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Interdisciplinary

UNIVERSITY TEACHERS

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Roberta H. Markman, California State U., Long Beach Foundation, *Themes in Mesoamerican Mythology*
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Jeffrey A. Steele, U. of Wisconsin, Madison, *Symbols of Transformation in Margaret Fuller's Writing*
Josephine K. Tavers, Rutgers U., New Brunswick, NJ, *The Influence of Classical Rhetoric on Anglo-Saxon Narrative*
Maryann Weber, Notre Dame College, Cleveland, OH, *The Hypothetical Characters in La Comedie Humaine*
Phillip F. Williams, Arizona State U., Tempe, *Roots Astir Beneath Moldering Walls: Wu Zuxiang's Vision of Rural China*
John P. Zomchick, U. of Tennessee, Knoxville, *The Legal Foundations of Character in the 18th-Century English Novel*

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Edward J. Ahearn, Brown U., Providence, RI, *Fictions of the City: Balzac, Dickens, Dostoevsky*
Herbert R. Coursen, Bowdoin College, Brunswick, ME, *Hamlet: Text, Criticism, and Performance*
Robert J. Daly, SUNY/Buffalo Main Campus, NY, *Nathaniel Hawthorne: In Detail and in Context*
Robert Felgar, Jacksonville State U., AL, *The Achievement of Richard Wright*
Merlin H. Forster, Brigham Young U., Provo, UT, *Fiction of Fictions: Reading Jorge Luis Borges*
Miriam Gilbert, U. of Iowa, Iowa City, IA, *Shakespeare: Text and Theater*
Giles B. Gunn, U. of California, Santa Barbara, *Herman Melville's Moby-Dick*

Ronald B. Herzman, SUNY Res. Fdn./College at Geneseo, NY, *Dante's Divine Comedy*
Hamlin L. Hill, Elmira College, NY, *The Heritage of Huckleberry Finn*
Carl F. Hovde, Columbia U., NY, *The Poetry of Walt Whitman and Emily Dickinson*
Lewis Kamm, Southeastern Massachusetts U., N. Dartmouth, *Balzac and Zola: Esthetics and Ethics*
Walter G. Langlois, U. of Wyoming, Laramie, *Ethical Dimensions of the Modern French Novel: Gide, Malraux, Sartre, Camus*
Paul L. Mariani, U. of Massachusetts, Amherst, *The Modern American Lyric Tradition: William Carlos Williams and Wallace Stevens*
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Robert M. Gordon, U. of Missouri, Saint Louis, *The Dependence of Action on Belief*
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John R. Hardwig, East Tennessee State U., Johnson City, *Experts, Trust, and Ethics in Epistemology*
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Neil J. Brenner, Yale U., New Haven, CT, *A Study of the Concept of Authenticity in Heidegger's Being and Time*
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Nicholas O. Smith, Virginia Polytechnic Inst. & State Univ., Blacksburg, *The Socratic Doctrine of "Persuade or Obey"*
Terry L. Smith, U. of the District of Columbia, Washington, D.C., *Cognitive Psychology versus Operant Psychology: A Study of the Claims for Each*
John L. Tienison, Memphis State U., TN, *Representations without Rules and the Common Sense Conception of the Mental: A Study in the Philosophy of Mind*
Paul J. Weithman, Loyola Marymount U., Los Angeles, CA, *The Possibilities for Political Obligation in a Pluralistic Society: A Question of Moral Legitimacy*

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Kathleen M. Erndl, Lewis and Clark College, Portland, OR, *Seranvoli, the Lion-Riding Goddess of Northwest India: Myth, Ritual, and Symbol*
Stanley S. Harakas, Hellenic College-Holy Cross Sch. of Theol., Brookline, MA, *The Skiagraphiai: A 17th-Century Greek Handbook on Preaching*
Eugene J. McBride, College of Wooster, OH, *Walter Benjamin's Concept of Messianic Redemption*
Carole A. Myscofski, U. of Missouri, Columbia, *Women and Religion in Colonial Brazil: The Persistence of the Roman Catholic Tradition, 1500-1650*
William J. Wainwright, U. of Wisconsin, Milwaukee, *Jonathan Edwards and the Concept of Reason*
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Cynthia Ann McKinney, Clark College, Atlanta, GA, *International Relations*
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Michael J. Miller, Marquette U., Milwaukee, WI, *The House of Representatives: Founders' Expectations and Modern Reality*
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Michael S. Schudson, U. of California, San Diego, La Jolla, *American Journalism in Historical Perspective*
Edward A. Tiryakian, Duke U., Durham, NC, *Generations, Cycles, and Modernity: The Effects of Generational Change in Modern History*
Aaron Wildavsky, U. of California, Berkeley, *Political Cultures: A Comparative Study of Societal Values*

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Lise Vogel, Rider College, Lawrenceville, NJ, *The Phenomenon of Pregnancy and the Dilemmas of Equality: An Interdisciplinary Investigation*

Roger Waldinger, CUNY Res. Fdn./City College, NY, *Ancestry Differences and Ethnic Identity among Black New Yorkers*
E. Roy Weintraub, Duke U., Durham, NC, *The Creation of Modern Economics, 1935-55*
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