

Humanities

Literature as a Profession: Beyond Chaucer and Yeats

by MURRAY M. SCHWARTZ

The study of literature faces an uncertain future in American universities. Conflicts over what should or can be taught, how best to distribute professional labor and how to adapt to profound deficiencies in student preparation are surfacing in many ways. Sophisticated and difficult forms of play with language have come to prominence both in fiction writing and criticism; simultaneously, we hear a call to arms against "The Appalling Ignorance of College Students," as one recent newspaper headline trumpeted.

How are we to understand the shifting reality of literary study? Can an integrated curriculum be imagined and put into practice? Large questions, indeed. Questions thrust upon us, however, by our own actions as well as by changes in the cultural climate.

The politics of the sixties and early seventies spawned a diversification of literary studies that is still very much with us, though increasingly difficult to sustain or reform. *King Lear* and *King Kong* coexist uneasily, as the curriculum nets students by stretching the boundaries of time, space and medium. Along with our colleagues in many other disciplines, professors of literature are discovering how much easier it is to expand than to contract, to license than to impose limits. We have become aware and suspicious of the whole range of fabulous artifice with which our culture presents us—from the tricks of narration in the books we teach to the

precision of the computer that programs our courses. Yet we initiate few plans or new techniques to alleviate the widespread anxiety about the effective teaching of reading and writing.

The distrust of fixed authority that fueled the successful breaking of curricular molds ironically threatens to turn against the literary profession, as departments attempt to consolidate and protect their institutional spaces in the face of declining resources without being able to affirm convincingly the value of their activity. What works to attract students is likely to survive in some areas, while in others a tenacious grasp on the traditional canon of British, American, French or other Western national traditions seems to offer security and continuity. But even where tradition supplants the individual talent for inventing new courses, new texts, and new methods, concern for literacy and "basic skills" has its effect on every level of literary study.

This concern is no theoretical matter for the hundreds of teachers (mostly graduate students) working in the related area of "composition." Their exploited labor damages their ability to master the body of literary work in loyalty to which they perform their professional and pre-professional services. As quickly as they collect examples of illiterate writing, other faculty collect lamentable accounts of lapses in the quality of graduate training. Many graduate programs, however, continue to admit more Ph.D. candidates than the job market can sup-

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port, in order to sustain their range of literary offerings. We can view the overall situation as an example of how the profession is "engaged simultaneously in service to and conspiracy against the laity," as Richard Ohmann said in *English in America* (Oxford, 1976, p. 209). We should admit, however, that the ambivalence toward teaching as social service thus enacted is also deeply internalized by graduate students. They, after all, have to live on their stipends and the love of literature, while the tenured faculty, even when it shares their burden to some extent, still protects, Ohmann says, "a moderately successful effort . . . to obtain some benefits of capitalism while avoiding its risks."

Along with engendering professional ambivalence, the movement toward teaching writing as a "basic skill" often reduces language to specific instrumental functions at the expense of the ambiguity prized as "literary." A split is thus created between service to a very technological society, on the one hand, and a "conspiracy" in the service of elite luxuries, on the other. What *King Lear* is to the student needing "composition," *Finnegans Wake* is to the educated person outside the literary academy.

A similar fault traverses the terrain of criticism. On one side readers practice and defend what Hayden White ("The Absurdist Movement in Contemporary Literary Theory," *Contemporary Literature*, 17(1976), 378-403) has called "normal" criticism, which assumes that literary texts are objective structures of meaning that can be explicated and evaluated by a second order of writing called criticism. If not a service widely appreciated in American society, criticism for them at least remains clearly serviceable within the literary world as a form of truthseeking devoted to common sense and accuracy. "Normal" criticism still owes much to the New Criticism of the thirties and forties, with its commitment to moral readings and purity of attention to the work of art itself.

Opposed to "normal" critics are those White calls "absurdist." They challenge the very idea of a fixed literary text. Deeply influenced by some forms of psychoanalysis and by Continental philosophy, these critics view writing as interminably open in its possibilities for meaning. A text is only established in the act of reading, and reading is only possible within the framing structures of personality and history. No privileged position can be claimed for reading, writing or teaching literature that does not automatically become questionable. The "absurdist" position challenges all normative thinking and seems to undermine the very foundation of the humanities curriculum as it has become established in the traditions of the literary profession. If texts and readers constitute one another in endless interplay, what authorizes departmental boundaries or the historical study of literature? If not Chaucer to Yeats, then what?

The style of this intellectual challenge to inherited hierarchies may seem a far cry from the student movements of the sixties, but the two phenomena share a basic distrust of imposed language. They each remind educational institutions of the will to power at work in supposedly altruistic or required activities. Seen in this way, their subversive strategies offer an important corrective to the impulse toward premature capitulation to current pressures for "practical" results. They help us remain conscious of the provisionality of our designs and insist that we not deny the vitality of language in the name of rectifying mistakes.

Rather than a narrow response to current problems, I offer two recommendations and a warning.

First, as we adapt to a worsening economy, we must take care to include contemporary culture in the curriculum. Popular writing, movies, music and television have made substantial contributions to the development of student consciousness. We need not succumb to mere faddishness by bringing the experience of these media into literary studies. *How* we do so is what matters.

The historical study of literature should be supplemented with courses that adapt an anthropological approach to writing and other forms of communication, deliberately mixing media in order to highlight their various functions in individual and social experience.

Second, new critical methodologies should be used and encouraged. Recent developments in feminist theory, semiotics, psychoanalysis and other styles of interpretation have enriched literary studies. But they have also tended to intimidate teachers and students. The task, however, is not to abandon these often-difficult and anti-traditional methodologies, but to devote increasing attention to their potential for changing classroom activities.

My warning relates to the way we define student ignorance and lack of preparation. The same teachers who attempt to cope with poor grammar and are depressed to see how little their students have read, often observe that students seem to share a great deal in other cultural areas and to communicate very well among themselves. Can it be that their ignorance signifies adaptive knowledge of a different sort; or that they have learned to live in an electronic world with its promises and dangers better than their elders? A disconcerting thought, to be sure, but one that we should entertain seriously. If we understand literacy in the broadest sense as the ability "to read," and respond critically to the forms of expression that surround us, then our students may be literate in ways kept hidden from the classroom.

If teachers of literature can remain flexible enough to permit some reshaping of traditional boundaries during hard times, the profession should benefit from the knowledge of its students as it perpetuates the visions and revisions of a literary past.

William Bennett
Nominated
as Chairman



William J. Bennett, the director of the National Humanities Center and adjunct associate professor of philosophy at North Carolina State University, has been nominated by the President to be the chairman of the National Endowment for the Humanities.

Before becoming executive director of the Humanities Center, Bennett was assistant to the president of Boston University, John Silber.

Bennett received his B.A. degree from Williams College, a Ph.D. in philosophy from the University of Texas, and a law degree from Harvard Law School. He has taught law and philosophy at the University of Southern Mississippi, the University of Texas, Harvard, the University of Wisconsin and Boston University.



Harcourt, Brace and Jovanich, Inc.

Virginia Woolf's First Novel

Virginia Woolf's first novel, *The Voyage Out*, took seven years to launch and left behind the remnants of an earlier version now laboriously reconstructed under Woolf's original title, *Melymbrosia*.

Painstakingly rebuilt and edited by Fairleigh Dickinson University professor Louise DeSalvo over as many years as it took Woolf to complete *The Voyage Out*, *Melymbrosia* will be published this month by the New York Public Library.

The publication is expected to have an immediate and profound impact on a number of studies in many branches of the humanities. Its importance to the study of twentieth-century literature, to the documentation of the application of critical technique, and to the illumination of the creative process itself resulted in an NEH publication subvention to defray the anticipated deficit.

Woolf started *Melymbrosia* in 1908 and in the years that followed it became the container

into which she poured her changing feelings about life, marriage, love, politics and women's rights. It was begun during one life crisis, the flirtation with her brother-in-law Clive Bell, and completed at the beginning of another, a serious nervous breakdown. Though different in tone, character, and approach from *The Voyage Out*, *Melymbrosia*'s principal difference from the final version is seen in the portrayal of the heroine, Rachel Vinrace.

Elizabeth Heine, an independent Woolf scholar who worked extensively on the *Melymbrosia* project, depicts the heroine as changing from "an intelligent, outspoken, critical young feminist" in the original manuscript "to the vague and innocently naïve dreamer of the published text."

Heine notes that "one of the major differences between the earlier and later versions is Rachel's closeness to other women characters. In the published novel she approaches all other adults rather tentatively. Earlier, she is very

much at ease with women."

In addition to changes in the heroine's character, the style itself is altered. *Melymbrosia* reveals explicitly what is on Woolf's mind while *The Voyage Out* relies heavily on allusion. The final work is more contrived, allowing scenes rather than people to convey meaning rich in symbolism.

In the opinion of Woolf scholars familiar with the work, *Melymbrosia* will stand alone as a work of singular importance by one of this century's greatest literary stylists. Its reconstruction over seven years was a staggering research effort.

Much of Heine's and DeSalvo's work was carried out in the Woolf archives of the New York Public Library's Berg Collection. Their methodology, begun by DeSalvo working alone and continued with the assistance of Heine, imitated Matthew Bruccoli's in locating early versions of F. Scott Fitzgerald's *Tender is the Night*.

Bruccoli, thought to be the first researcher to confront the task of sequencing numerous loose, undated, disorganized pages of a modern novelist's draft manuscripts, assembled 3500 separate Fitzgerald manuscript sheets. Using not only detectable sequences evident from the text but purely physical evidence, such as ink color and paper type as well, he was able to organize the mountainous document stack.

Following this procedure, DeSalvo, used a coding system and an inventory which identified each Woolf manuscript sheet to establish the existence of four *Voyage* drafts. She surmised the existence of a fifth.

One of the drafts, part of a 414-page work, consisted of 390 pages. DeSalvo discovered it to be the earliest recoverable version of *The Voyage Out* and it is this version that will be published in December under Woolf's first working title.

Woolf, in a 1909 letter to Clive Bell, wrote that the novel seemed "so flat and monotonous that I did not even feel 'the atmosphere'; certainly there was no character in it."

The next day, according to the same letter, Woolf decided to "slash and rewrite it in the hope of animating it . . ."

"Incredible as it may seem," writes Elizabeth Heine, "Virginia Woolf must have reread her supposedly finished novel in October 1912, after her honeymoon trip to Europe, and decided to reshape the development of her chief character and her love . . ."

"Apparently," Heine continues, "as the changes grew more complex she gave up cutting and patching in favor of writing out whole scenes and chapters before typing them."

All of the evidence indicates that Woolf rewrote the book completely after her marriage in 1912. Ultimately, *The Voyage Out*, published in 1915, centers on the heroine, an immature and inexperienced girl who, in the course of a voyage on her father's boat and subsequent stay with an aunt and uncle on a tropical island, learns something about the world and about the relation between the sexes.

DeSalvo believes the changes in the two works reflect the experience of Woolf's courtship with Leonard Woolf during the time the novel was in progress. "The heroine's attitude toward marriage changes as the marriage itself gets closer," DeSalvo explains. "She becomes more frightened as it approaches." DeSalvo also finds the earlier text more "overtly lesbian than *The Voyage Out*, and a far more feminist book."

From the research of DeSalvo and Heine, we know that *The Voyage Out* became an expurgated *Melymbrosia*, practically a new version of that novel. Its forthcoming publication can be compared in importance to the publication of

James Joyce's *Stephen Hero*, the draft of *Portrait of the Artist as a Young Man*.

Commenting on the comparison, professor David Erdman, recently retired editor of library publications at the New York Public Library, says "In its detail and clarity of presentation, and in the illumination it affords this critical moment in an artist's development, it rivals in importance even the early volumes of the Joyce archives."

Erdman, project director for the NEH publication subvention, says that because of DeSalvo, literature buffs will see an artist develop not just metaphorically but in fact as well. *Melymbrosia* will enable artists to speculate on Woolf's first impulses and to study the influences which made her change it so drastically.

Woolf finished most of *Melymbrosia* in 1910. Among its qualities, DeSalvo says, is that it stands as "an incantation to women to kill this conception of themselves as powerless, impo-

tent, as the plaything of gods and of men, even as Virginia Woolf killed her heroine, Rachel Vinrace."

"It is an invocation," DeSalvo continues, "for them to reclaim for themselves . . . the powers they once had as Sphinxes, Harpies, as Sirens, as Kers, so that they can go forth on their journeys through life . . . and, having negotiated the obstacles in their paths . . . can finally arrive home as heroines, mature and well, loving and living."

Melymbrosia may best be described by Woolf herself when in 1908 she wrote, "The best novels are deposited, carefully, bit by bit, and in the end perhaps they live in all their parts."

—Michael Byrnes

Mr. Byrnes is a member of the Endowment staff.

"Publication of *Melymbrosia*" | David V. Erdman | New York Public Library | \$4,368 | 1980-81 | Publications, Division of Research Programs

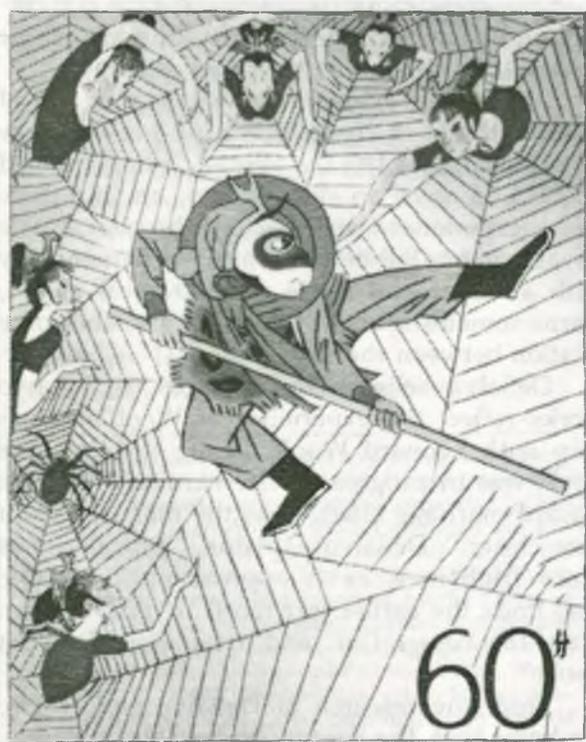


A Chinese Odyssey: The Journey to The West

"Before Chaos divided, Heaven and Earth were confused;
Formless and void—such matter no man had seen.
But when P'an Ku the nebula dispersed,
Creation began, the impure parted from the pure.
The supreme goodness, benefic to every creature,
Enlightened all things to attain the good.
If you would know creation's work through the spans of time,
You must read *The Chronicle of Deliverance in the Westward Journey*.

Such is the Genesis-like opening of the 100-chapter classic Chinese narrative *The Journey to the West*, containing literary devices similar to some Western works but distinctly Eastern in the insight it gives into the religious beliefs of medieval China.

A complete translation of the entire work in



The People's Republic of China issued stamps in December, 1979, commemorating *The Journey to the West*. Shown, Monkey in Cobweb Cave.

four volumes recently has been completed after a decade of labor by Anthony C. Yu, associate professor of religion and literature at the University of Chicago, with support from the Endowment.

Yu summarizes the value of the *Journey* to modern readers in this way:

"It can give you some insight into Chinese government, politics, and human relations of that period because there is a good deal of political and social satire which has traditionally been prized by scholars; also into the mores and social customs and the peculiarities of religious life—Buddhism and Taoism, and the Chinese concept of magic and esoteric practices of alchemy and self-cultivation, as it was understood at that time.

"It also reveals something about the Chinese conception—perhaps peculiar to the author's outlook, but shared by others—of foreign cultures. Its depiction of India is hilarious because it tries to show it as part of China."

The story of the *Hsi-yu chi* (*The Journey to the West*) is loosely based on the pilgrimage by Hsüan-tsang, a monk who went from China to India in the early seventh century in search of Buddhist scriptures.

Hsüan-tsang, who was born in A.D. 596, grew up in a period of tremendous social and intellectual ferment. It was a time marked by the revival of religious tradition and particularly by the spread of Buddhism. To resolve certain doctrinal questions, he decided to journey to India. He set out, probably in late 627, and after sustaining appalling obstacles and hardships, finally reached central India around 631. Here he studied and traveled widely, visiting sacred sites. After sixteen years, he started home, and arrived back at the Chinese capital in 645 bearing more than 600 items of Buddhist scripture. He spent the next nineteen years of his life translating and writing, supported by royal favors and a large staff.

The story of the journey by Hsüan-tsang was told and retold over the next 1,000 years, repeated by both pen and mouth, presented with embellishments in a variety of literary forms including the short poetic tale, and the drama. Finally the fully developed narrative, using both prose and verse, was published in 1592, achieving immediate popularity. Al-

though the author is the subject of some dispute, Yu agrees with those scholars who attribute the work to Wu Ch'eng-en, a sixteenth-century poet and humorous writer.

As it finally emerged, the 100-chapter narrative and the historical account of Hsüan-tsang's journey have only the most tenuous relation. The account of a courageous monk's undertaking, motivated by profound religious zeal and commitment, was ultimately transformed into a tale of supernatural deeds and fantastic adventures, of mythic beings and animal spirits, of fearsome battles with monsters and miraculous deliverances from dreadful calamities.

In the final version the monk is depicted as a person with human frailties who achieves his quest only by the aid of four animal disciples endowed with superhuman abilities. Two of them are Sun Wu-K'ung, a monkey of prodigious intelligence, wit, and magic power, and Chu Pa-chieh, a sensual and slothful pig with an enormous appetite.

Although translations of parts of the narrative were published previously, Professor Yu's project marks the first time that the entire work, including all of the 750 poems in it, has been available in English. He has particular praise for the author's use of descriptive verse, which he notes is marked by extraordinary realism, vivid delineation and vivacious humor. Yu quotes as an example this description of a butterfly:

"A pair of gossamer wings.
Twin feelers of silvery shade;
It flies so swiftly in the wind
And dances slowly in the sun.
With nimble speed passing over walls and streams.
It blithely with the fragrant catkins flirts;
Its airy frame loves most the scent of fresh flowers,
Where its graceful form unfolds with greatest ease."

Such descriptions, Yu says, result in "an enthralling spectacle of exquisite details" more explicit and direct than most traditional Chinese poetry. But, he explains, the language of the poems also serves a function that may be compared to Homeric verse.

"The lyric impulse is always placed at the

service of the epic," he notes. "The descriptions do not invite attention to themselves as poetic entities in their own right but, rather, are called upon constantly to strengthen the élan and verve of the story itself."

The section of the narrative which describes how the infant Hsüan-tsang was found floating down the river by a monk is reminiscent of the story of Moses in the bullrushes and other "abandoned baby" stories in Western folklore. Yu notes that the challenges to battle in the narrative also provide occasions for filling in the background of the story, similar to the technique employed in the tales of Odysseus.

There are also scenes of earthy, Rabelaisian humor such as one in which three of the pilgrims relieve themselves in some flower pots at a Taoist temple after eating the votive offerings, and then call on the Taoists to come drink the "holy water."

However, the similarity of these narrative



devices to other literature from other areas of the world is far overshadowed by the pervasive use in the work of the themes and rhetoric of Taoism. Yu says the repeated use of Taoist vocabularies "is quite without parallel in classic Chinese fiction." In fact, he adds, as one examines the story one may come to the conclusion that it is an allegorical pilgrimage in self-cultivation; the narrative presents surprisingly few details traceable to specific Buddhist sources, though it contains many allusions to Buddhist concepts and legends.

In order to interpret properly many of the terms he encountered, Yu was compelled to undertake studies in esoteric fields such as alchemy, Chinese medical and pharmaceutical lore, and even a form of soccer played by Chinese women in medieval times. He spent one summer in research at Tokyo and in Taiwan.

The result is a monumental work of scholarship that drew critical acclaim as soon as the first two volumes appeared. One critic praised the imaginative use of colloquial English, as in the last word of the following passage:

"In the cave there is a demon king of vast magic

powers, who frequently abducts us local spirits and mountain gods there to do such menial tasks for him as tending fire, guarding the door, beating the rattle and shouting passwords at night. The little friends under him also ask us frequently for payola."

The same critic also applauded Yu's ingenuity in translating a pun involving two words for "patience, forbearance," one combining the Chinese characters for "sword," and for "heart," and the other those for "nevertheless," and for "inch." Yu translated them "Hold fast in life the 'sword' above the 'heart' / Remember the 'long' beside the 'suffering.'"

The final volume of the *Journey*, containing the last twenty-five chapters and an index, is scheduled to be published by the University of Chicago Press in the fall of 1982.

—William O. Craig

Mr. Craig is a member of the Endowment staff.

"An Annotated Translation of the Hsi-Yu Chi, Chapters 87-100" / Anthony C. Yu / U. of Chicago, IL / \$23,217 / 1981-82 / Chapters 51-87 / \$57,381 / 1977-80 / Translations, Division of Research Programs

"... Monkey was chosen to lead the way." In "Monkey Subdues the White-Bone Demon," an episode from *The Journey to the West* adapted for children (Peking, Foreign Language Press, 1973), the monk is escorted on his way west by his disciples, Monkey, Pigsy and Sandy. Monkey has become one of the most beloved characters in Chinese literature.



by S. L. Crawford, courtesy of The Thoreau Lyceum

Reading Thoreau . . . 'in a true spirit'

"... we must laboriously seek the meaning of each word and line, conjecturing a larger sense than common use permits out of what wisdom and valor and generosity we have."

In this line from *Walden*, Henry David Thoreau was speaking to the nineteenth-century scholar who set out "to read true books in a true spirit." The same advice is appropriate today for the reader of Thoreau's own works, but discovering "the meaning of each word and line" in Thoreau has often been more than laborious; it has been virtually impossible.

THE PROBLEM

"The meaning of each word and line"

Surprising as it may seem, for one hundred and thirty years neither the scholar nor the general reader has had ready access to Thoreau's words as he wrote them. Rather, his published works have only been versions of Thoreau as edited by Ralph Waldo Emerson, or James Russell Lowell, or H.G.O. Blake, or Ellery Channing, or Francis Allen and Bradford Torrey, or one of many others.

The reason for this is tragically simple: Thoreau published only two books in his lifetime—*A Week on the Concord and Merrimack Rivers* and *Walden*—and a handful of essays. And even these works were not published reliably. The surviving proofs of *A Week* show that the publisher often ignored Thoreau's own corrections.

Most of Thoreau's writings—*Excursions*, *Cape Cod*, *A Yankee in Canada*, his letters, numerous essays, and his *Journal*—were published posthumously. His editors were usually sympathetic, but rarely faithful to the manuscript.

In 1906 a "complete" edition of Thoreau's works was published that proved sadly incomplete. The twenty volumes omitted Thoreau's college writings, most of his contributions to *The Dial* magazine, 65 percent of his poetry and translations, seventeen essays, one book-length

project, 50 percent of the *Journal* and 80 percent of his correspondence. The editorial policies for assembling the edition were inconsistent and often arbitrary.

"a larger sense than common use permits"

As a result, literary scholars have had a confusing, widely scattered, poorly edited body of material from which to understand the pioneering natural history studies, the political reform essays, and the profoundly influential literary achievements of this seminal American thinker.

The general reader has been offered a limited and therefore false sense of Thoreau's accomplishments. Thoreau is often viewed as a one-work author who had little to contribute to American letters after *Walden*, a solitary philosopher who spent one night in jail and two years by a pond. He is little known for his translations of classical tragedy from the Greek or "The Transmigrations of The Seven Brahmins" from the French.

His *Journal* has suffered most from this legacy of careless editing. It has been published in bits and pieces with little attention to identifying the "levels" of the manuscript. (Thoreau revised the *Journal* heavily.)

In many senses, the *Journal* is Thoreau's major work. Containing over two million words in some forty-seven manuscript volumes, it served between 1837 and 1862 as a record of Thoreau's travels, readings, interactions with other Transcendentalists and with his neighbors, thoughts, jottings, and as the workbook for his published writings. It is an invaluable resource for the Thoreau scholar and an intimate self examination that reveals to all readers a man his contemporaries hardly knew.

Even the editions of *Walden*, more than two hundred, have not been truly authoritative. The sorry significance of this is apparent when one

considers Thoreau's regard for writing as a sacred profession and his passion for precision and power in language. Through his careful selection of words Thoreau is able to capture in a simple description of fishing at night on the pond a vision of man's place in the universe, a definition of transcendentalism and a center-point for all of *Walden*. Thoreau's approach to writing was identical to his approach to life—through attention to detail one discovers "the larger sense."

THE SOLUTION

"wisdom and valor"

As popular and scholarly interest in Thoreau has grown throughout the twentieth century, the need for a complete and authoritative edition of his works has become imperative. In 1966 a group of scholars under the direction of Walter Harding at State University College, Geneseo, New York, began the painstaking and massive effort to fill that need. In cooperation with the Princeton University Press, the Center for Editions of American Authors, and the Committee on Scholarly Editions, they began to collect, transcribe, edit, and annotate Thoreau's writings according to modern professional standards.

In 1971 *Walden*, the first volume of *The Writings of Henry David Thoreau* was published. *The Maine Woods* followed in 1972. In 1973 a Textual Center was established at Princeton under the direction of William L. Howarth to carry on the project.

Using Howarth's census of existing Thoreau materials (*The Literary Manuscripts of Henry David Thoreau*) as a guide, the Center staff and contributing scholars across the country, continued Harding's work and collected copies of nearly all Thoreau manuscripts and printed texts in both public and private collections—over 35,000 pages. The Center acquired copies

of 350 books owned or regularly consulted by Thoreau and 450 secondary scholarship or reference sources. It assembled a file of the titles of an additional 2,000 works to be consulted in other libraries as they were needed.

In 1973 the Center published *Reform Papers*; in 1975, *Early Essays and Miscellanies*. In 1980 Elizabeth Hall Witherell became editor-in-chief on the project. *A Week on the Concord and Merrimack River* was published that same year. *Journal I: 1837-1844* has just been published. Three more *Journal* volumes, *Translations*, and *Excursions* are expected to be completed by 1984.

All twenty-seven volumes in the edition are being presented as Thoreau originally wrote them, determined through an elaborate and exhaustive editorial review process. The volumes are printed in "clear text," that is, without footnotes or other distracting symbols. All editorial commentary (historical and textual introductions) and appendices (tables of manuscript revisions, textual variants, and editorial emendations) are presented at the back of the book.

By offering many previously unpublished works and an authoritative text of all Thoreau's significant writings, the Thoreau edition is certain to have a profound effect on scholarly and public understanding.

"I do have the sense we are influencing contemporary scholarship," editor-in-chief Witherell commented. "People working on Thoreau frequently contact us to find out what the still unpublished volumes will reveal. We even get manuscripts of books about Thoreau to review before they go to press. We are able to direct authors to unexplored areas of Thoreau's writings or to relevant parts of the *Journal* for their research."

"generosity"

Like any authoritative edition, *The Writings of Henry David Thoreau* is a very time-consuming (seventeen years to complete half the project) and labor intensive (some fifty professionals, students and staff have been involved) enterprise. It is also, therefore, a costly one. It has been only through a partnership among the Na-

tional Endowment for the Humanities, Princeton University, Princeton University Press, the State University of New York and other participating institutions that the project has been possible. The Endowment has supported the Thoreau Edition since 1966, the first year the NEH awarded grants. By 1983 NEH will have contributed over \$650,000; Princeton and the other participating institutions have provided nearly \$1 million in support.

The result of this "wisdom and valor and generosity" will be an authoritative edition of the works of one of the most important figures in our culture, a text that will be valued as long as there is interest in our literary heritage.

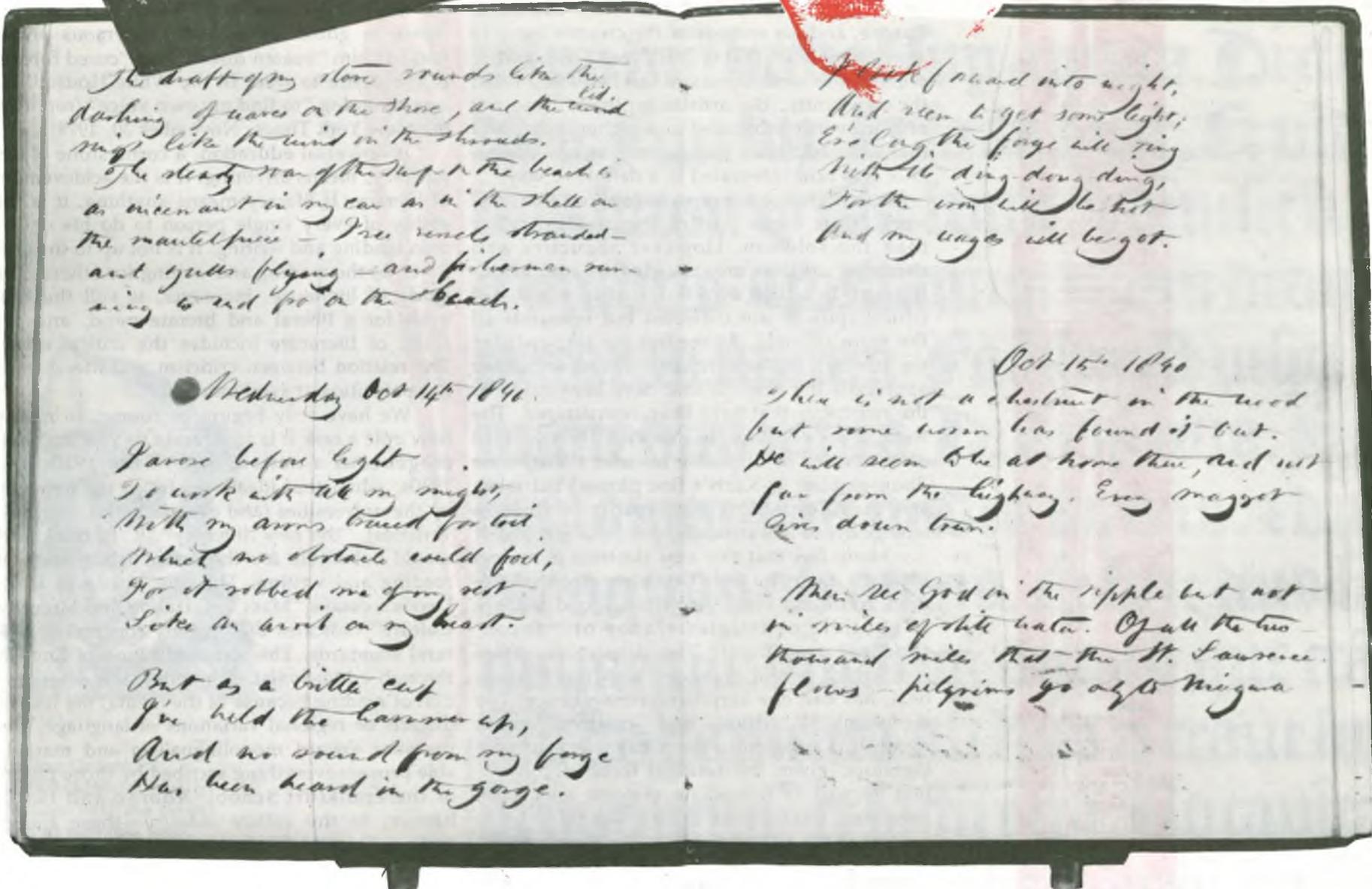
—John Lippincott

Mr. Lippincott is a member of the Endowment staff.

"The Writings of Henry David Thoreau" | Elizabeth Witherell | Princeton U., NJ | \$127,356 OR; \$63,678 FM | 1981-83 | \$158,848 | 1978-81 | William Howarth | Princeton U., NJ | \$101,315 | 1976-78 | \$193,704 | 1972-1976 | \$84,234 | 1966-72 | Editions, Division of Research Programs

Walden Pond, opposite page. Clockwise, volumes of Thoreau's journals in the wooden box he is supposed to have built to contain them; drawing of Thoreau by Frank Mahood taken from *A Thoreau Gazetteer* by Robert F. Stowell; a page from the *Journal* showing entries on October 14 and 15, 1840.

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Wang Laboratories, Inc.

Literature as a Profession II: The Creative Function of Criticism

In his influential essay of 1923, "The Function of Criticism," T. S. Eliot declared that while literature was autotelic, that is, independent of outside pressures to the point of establishing its own ends, criticism could not be considered autotelic or even "creative," because its function was, precisely, to elucidate literature.

Eliot wrote with brevity and elegance; his statement has the force of common sense; and his authority was augmented by the growing recognition accorded him as a poet. In the last decade, however, this understanding of literature and of literary criticism has been challenged. The view that literature is a creative and independent activity seems too idealistic, while the view that literary criticism has primarily a service function appears too narrowing and restrictive.

We have learned through structuralism and later movements (that often modify as well as extend structuralism) how thoroughly literature feeds on literature, and how deeply permeated it is by conventions or cannibalized by what the French psychoanalyst Jacques Lacan called "the discourse of the Other." Eliot knew this, of course: both his statement that the mature writer carried "in his bones" the entire culture of Europe, and his analogy of the creative mind to a messy medium that is "catalyzed" into purity, point in the same direction. But he thought that the new unity, the artistic synthesis, was not only irreversible but also of a higher order, and that what had been fragmentary as raw experience was now integrated in a definitive way.

Criticism today is not so sure about this. The work of art seems part of the problem rather than the solution. However seductive and charming artifacts are, drawing us into astonishment, into their own imaginative world, our critical spirit is not deflected but rebounds all the more strongly. As readers we acknowledge the triumph of the synthesis, but as critics we appreciate the *elements* that have been fused or the *resistances* that have been restructured. The work of art does not, in this view, homogenize contradictory or disparate features ("evaporate disagreeables" is Keats's fine phrase) but tolerates them, expanding our capacity to abide in ambiguity, to live critically.

Many feel that this new doctrine is no less idealistic than the old. Don't we need wholeness, form and unity? What soul-food is there in subtlety or indeterminacy or "deconstructive" maneuvers? The debate, nevertheless, which is still going on with much headheat, has had one surprising consequence. The dichotomy of "critical" and "creative" cannot stand. It is arrogant to claim autotelic status for literature, given the residual force of convention as well as immediate material and social pressures. But it is also falsely humble to try to neutralize the critical spirit (as if it were a corro-

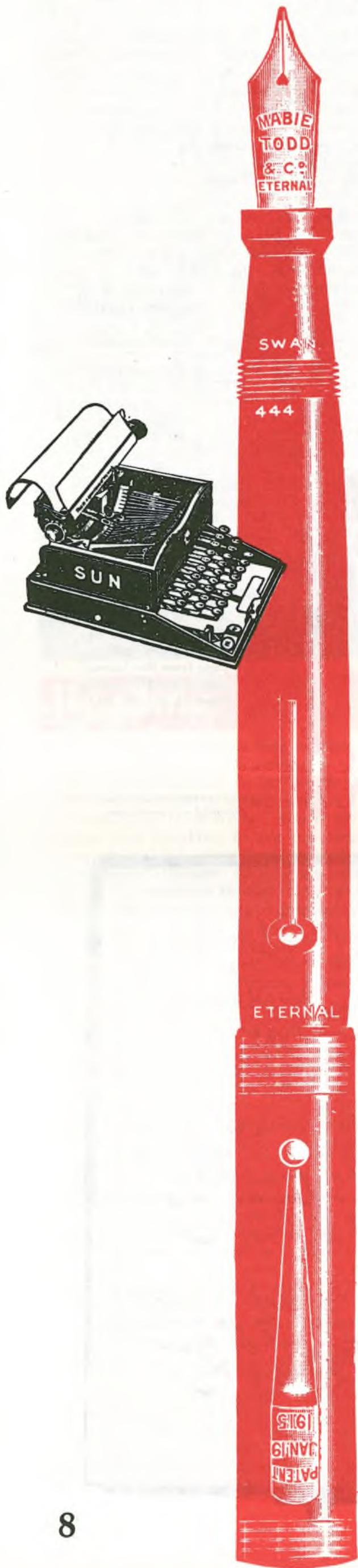
sive acid) by denying it creative force.

Yet in what precise sense is criticism a creative activity? It is, first of all, in *prose*; and as George Orwell noted some time ago, when totalitarian pressures exist, prose tends to be affected most. While poetry has a long tradition of hermetic or aesopian language, prose must engage present abuses directly, not only through argument but also through not being verbally beaten down, flattened out, bureaucratized, co-opted. The critical essay is a powerful and flexible instrument that could resist these pressures because it exemplifies as well as diffuses literary values.

Criticism does not serve—insofar as it is essay rather than tract—this or that cause, but is "disinterested," in the sense of allowing itself to scrutinize and test ideas of order and the clichés necessary to gain any kind of consensus. It opposes ghostwriting or an executive type of thinking which would like to have clerks do the writing for those who have more important things to do. No wonder James Fallows, a Rhodes scholar and Jimmy Carter's twenty-nine-year-old chief speech writer, did not last long. He had warm words for his boss when he left the White House, but he said that his experience as ghost writer and anonymous proser had left him "beaten down" and "cured forever of the desire to work in the White House." He was resigning "to find my own voice" (report in the New York Times, November 20, 1978).

If universal education, a cornerstone of democracy, means anything, it is the achievement of literacy. If literacy means anything, it is the ability of every single person to do his or her own reading and writing. It is not up to the critics to do the reading and writing for others. The study of literature, moreover, is still the best basis for a liberal and literate mind, and the study of literature includes the critical essay. The relation between criticism and literature is not parasitic but symbiotic.

We have only begun, of course, to realize how epic a task it is to educate so vast and heterogeneous a nation; and in the 1920s and 1930s, when that ideal was taken up seriously by the universities (and especially the state universities), "the new illiteracy" (R. P. Blackmur) would substitute for the actual labor pains of reading and writing. The title of one of F. R. Leavis's essays "Mass Civilization and Minority Culture" indicates that anxiety concerning cultural standards. The standardization of English through educationist techniques, the deterioration of reading because of the media, the loss of dialects or regional variations of language, the pressure toward monolingualism and marketable prose—everything ascribed by those pillars of the Frankfurt School, Adorno and Horkheimer, to the *culture industry*—these things make a "creative" criticism that does not abdi-



cate its own energies to either popular or classic literary forms more essential than ever.

As we approach "1984" we should avoid every simplification of the function of criticism. Universal education may be a receding horizon, but criticism should meanwhile continue to find a way of respecting the complexity of its own enterprise. It is not one thing; and it cannot be safely confined to the academy. The pedagogical or academic function of criticism is no more important than its "extracurricular" function of broadening our sensitivity to all kinds of speech, however strange their decorum. Literary criticism has always respected clarity of expression but it has never given up valuing works that perplex us because their art is so difficult or inwrought that they do, not seem to need the tribute our era pays to what is spectacular or media-oriented.

—Geoffrey H. Hartman

A View of Literature as a Social Institution

"Society itself increasingly doubts the value of literature in personal and social life," declares Alvin Kernan, Mellon Professor of Humanities at Princeton University.

Kernan is one who thinks that while the novel may not be certifiably dead, it's clearly at least halfway to the mortuary. He argues that less than four decades ago, the novel was an important facet of American culture, and its best practitioners like Ernest Hemingway and F. Scott Fitzgerald were celebrities.

But novelists have largely been supplanted as luminaries by film directors and television journalists, while literary fiction sinks ever lower in the public consciousness.

One of the reasons, according to Kernan, is that many of today's novels—those of John Barth, for example—are written almost exclusively for consumption by professors of literature and their students. At the same time, enrollments in college literature courses are dwindling; few can read and fewer still can criticize poetry and fiction coherently.

But Kernan still believes the novel and oth-

er literature can be relevant to society, and he aims to prove it.

Rather than regarding literature as isolated from society, Kernan believes it is a direct by-product of human activity. "The usual view of literature is that it's abstracted from social activity and has nothing to do with the world," says Kernan. "My point of view is that it has everything to do with the world."

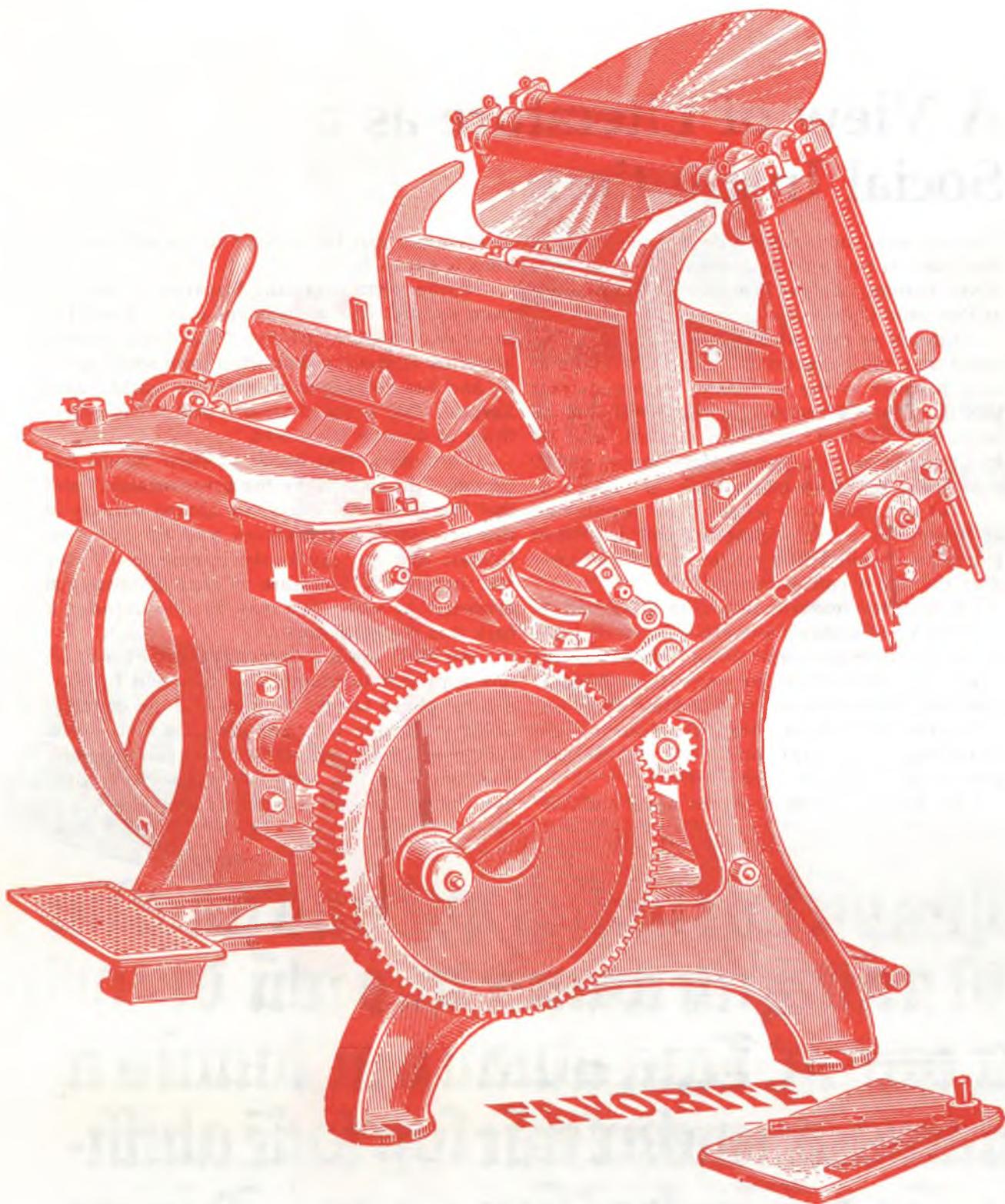
Conceding that much modern fiction has become "unreadable by the great masses," and that literature may evaporate almost entirely in the presence of television and the movies, Kernan remains cautiously optimistic. "If we can understand literature as part of the social process," he says, "we may be able to insert it back into the mainstream."

An NEH-funded summer seminar based on this approach to literature was taught by Kernan to college faculty from around the country. College teachers who attended the eight-week symposium held at Princeton last summer now find that regarding literature as a social institution changes the ways in which they teach.



Johann Gutenberg, 1400(?)–1468(?), usually credited with the invention of movable type. Right, the first page of Genesis from the Gutenberg Bible.

Incipit liber bresich que nos genesim
A principio creavit deus celum dicim? 1.
et terram. Terra autem erat inanis et
vacua: et tenebre erant super faciem abyssi.
et spiritus domini ferebatur super aquas. Dixitque
deus. Fiat lux. Et facta est lux. Et vidit
deus lucem quod esset bona: et divisit lucem
a tenebris. appellavitque lucem diem et
tenebras noctem. Factumque est vespere et
mane dies unus. Dixitque deus. Fiat
firmamentum in medio aquarum: et divi-
dat aquas ab aquis. Et fecit deus fir-
mamentum: divisitque aquas que erant
sub firmamento ab his que erant super
firmamentum. et factum est ita. Vocavitque
deus firmamentum celum: et factum est vespere
et mane dies secundus. Dixit vero deus.



CANON OR APOCRYPHA?

Ed. note: *The Norton Anthology of American Literature*, edited by Ronald Gottesman, et. al., is one of the most widely used anthologies in college classrooms today. Published in two volumes, the preface to the second volume says that "the most prominent change is that the break between the two volumes occurs not before (or in the middle of) Whitman, but after Emily Dickinson . . ." because "despite the immense proliferation of important American writing" [in the last sixty years] . . . "anthologists have continued to divide the volumes in the same old way, with the result of increasingly compressing and underrepresenting the American literature of recent years."

Is literature relevant or irrelevant to modern American society? Here is a sampling of authors listed in Volume 2 of the Norton Anthology: Henry James, Mary Wilkins Freeman, Edith Wharton, W. E. B. Dubois, Emma Goldman, Theodore Dreiser, Henry Adams, Ezra Pound, Carl Sandburg, Marianne Moore, T. S. Eliot, Archibald MacLeish, Jean Toomer, e.e. cummings, Langston Hughes, Countee Cullen, William Carlos Williams, Gertrude Stein, Katherine Ann Porter, John Dos Passos, F. Scott Fitzgerald, Ernest Hemingway, John Steinbeck, Richard Wright, Eudora Welty, William Faulkner, Edmund Wilson, Vladimir Nabokov, Mary McCarthy, Ralph Ellison, Saul Bellow, Jack Kerouac, Norman Mailer, James Baldwin, Malcolm X, Flannery O'Connor, John Barth, John Updike, Philip Roth, Susan Sontag, Theodore Roethke, Robert Lowell, James Dickey, Denise Levertov, Allen Ginsberg, Anne Sexton, Adrienne Rich, Gary Snyder, Sylvia Plath, Imamu Amiri Baraka.

—JCN

Ira Grushow, an English professor at Franklin and Marshall College, says that his experience in the seminar is "helping me break out of a straitjacket that used to divide literature into arbitrary time periods."

"I became aware that visual arts are a social institution, too," said Jane Wiegenstein, a cultural historian at Chatham College in Pittsburgh. Wiegenstein, one of the dozen professors-turned-students who does not teach English (ten of the participants are English teachers), said also that her awareness now of the institutional facets of literature is putting a "more sophisticated slant on her classes dealing with nineteenth-century history."

Kernan used a voluminous reading list including Boswell's *Life of Johnson* and the works of Marshall McLuhan, to show how literature evolved from societal and technological developments. He says, for example that the "verbal arts" until the Renaissance were largely in the service of the ruling aristocracy, and generally reflected its values.

But all that changed with the invention of the printing press in the fifteenth century and, later, the passage of copyright laws. Authors were suddenly "free men," no longer dependent on patrons. "The printing press created an enormous need for printed material just to make the shops profitable," notes the Reverend Leland White, a professor of religious studies at Seneca College who participated in the seminar last summer.

"Literature and the other arts became primary rather than secondary cultural activities," says Kernan, "and claimed for themselves the authority to express values and order the world meaningfully, independent of religion, politics, and economics."

Since Kernan basically seeks to help the teachers help their students understand why literature is important, his seminar also includes an exhaustive discussion of what literature is, and what it isn't.

"From the time of ancient Greece to the nineteenth century, literature generally was defined by its contrast to philosophy," Kernan says. "Since then, it largely has been contrasted with science, which relies more on numbers to convey information, versus the literary emphasis on metaphor and immediate personal experience."

Kernan also recalls that critics and writers have been struggling for at least two centuries to explain why certain writings are classified as "literature" while others are not.

The literary canon was established by Oxford University in the late nineteenth century, when that institution "finally decided that literature could be taught. Many things that we take to be characteristic of literature today came from that decision," Kernan adds.

Even as the Bible has its Apocrypha, literature has developed its own apocryphal writings in the form of "popular" literature, Kernan believes. Occasionally such writings can break

into the canon, but never simply or quickly.

Today's standard anthology has evolved slowly from the Oxford era, says Seneca's White, "through a consensus of a group of those who are acknowledged to be arbiters of taste." Kernan explains that many people, including teachers, critics, and reviewers, collaborate to determine what should be taught as literature. But he believes that this process is so elaborate that the canon changes slowly and somewhat unconsciously.

The standard anthology, however, has been known to change as society's taste in general changes. Kernan notes, for instance, that John Dos Passos was considered a literary star like Ernest Hemingway only forty years ago, but has gradually fallen below the horizon because his novels, often highly political in nature, "ran against the post-World War II grain, which said that literature should be removed from politics."

This protracted process may help explain why so few modern novelists are accepted as writers of "literature." It may also help explain, Kernan believes, why literature is increasingly viewed by so many as irrelevant to the mainstream of modern society.

—Francis J. O'Donnell

Mr. O'Donnell is a Washington writer.

"Literature as a Social Institution—1750 to the Present" | Alvin B. Kernan | Princeton U., NJ | \$60,466 | 1981/Summer Seminars for College Teachers

A Good Citizen in the Republic of Criticism

The proliferation of critical theories in this century, even those engaged in literary combat believe, has threatened the profession with overkill. Amid the din of critical battles over the sacredness or inconsequence of the text, the author, or the audience, both historical and contemporary; over the techniques, function, and nature of literature and of the critical enterprise itself; even over how best to pursue nonproliferation, comes a call not for peace, but for a more productive warfare.

The voice is that of Wayne C. Booth, a recent NEH Fellow, who is the George M. Pullman Distinguished Service Professor at the University of Chicago in English, the College and the Committee on Ideas and Methods and author of five books of literary criticism including the award-winning *The Rhetoric of Fiction* (University of Chicago Press, 1961). Booth will become, next month, the president of the Modern Language Association.

The call is his latest book, *Critical Understanding: The Powers and Limits of Pluralism* (University of Chicago Press, 1979), an effort to restore confidence in critical debate, which Booth feels has too often descended into a babel of assertions of the One True Way.

"Fatigue sets in if you have so many different ideas coming at you from so many different quarters," Booth says. "There are now so many different critical programs that simply to keep up with them would mean that one would read nothing else."

Not only the number of critical approaches but the manner in which they are debated contributes to the "crisis of confidence" at every level. Certainly the reading public, aware of the sound and fury, but not sure what it signifies, is confused by the multiplicity of arguments. But critics themselves, the letters columns in scholarly journals show, are so disillusioned by misinterpretation of their own theories that they have begun to doubt the reliability of language. In fact, there is an entire school of criticism based on the concept of the indeterminacy of the text.

Students in the field, with so many different approaches to master, see little hope for intellectual progress, or worse, pursue the criticism at the expense of the literature it criticizes.

Booth recalls a conversation "with a couple of young people at a conference who were clearly up on all the critical theories; in fact, they were both doing degrees in criticism. I noticed that whenever I mentioned a novel, play or poem, they seemed not to have read it. I finally said to them, 'Let's conduct a little experiment here. I'll put beside your favorite reading chair a novel which everybody you've talked with whom you respect says is the best one of the last year and an average copy of *Critical Inquiry* [a journal which Booth coedits] or *New Literary History*. Which one would you read?'"

"And they said, 'Well, no question. We'd read the criticism. Much more intellectually stimulating.'"

"In a way they've forgotten what literature is for. They put it in competition with criticism for intellectual power. I think this is lamentable."

The hope that Booth offers for critical endeavor in *Critical Understanding* is based on the denial of the attitude reflected in his conversation with these young scholars. In an earlier



Above, Wayne C. Booth. Right, interior of a papermill from *The Universal Magazine*, v. 10 (London, June, 1752). The large apparatus in the center is a Samson, an adaptation of a ship's windlass that was able to produce paper with a more compact texture.



work, *Modern Dogma and the Rhetoric of Assent* (University of Chicago Press, 1974), Booth refutes the insistence, somehow derived from the Humeian separation of the world of values from the world of facts, that cognitive respectability is sacrificed by any concern for value or consequence.

"There's been a curious way in which the divorce between the talk about values and the talk about facts has spilled over into critical endeavor," Booth says. "If you think of the critical task as evaluating or judging works, then you are immediately violating the dogma that says about such matters, 'You can't really provide serious argument; all you can do is express opinion.'"

Proponents of this dogma think that the literary critic's job, according to Booth, is not to evaluate, but merely to describe; to interrelate, but not to judge.

"What I am in part pleading for is the recognition that we can have degrees of rationality and of responsibility in talking about the things that we care about most—including our evaluation of literary works."

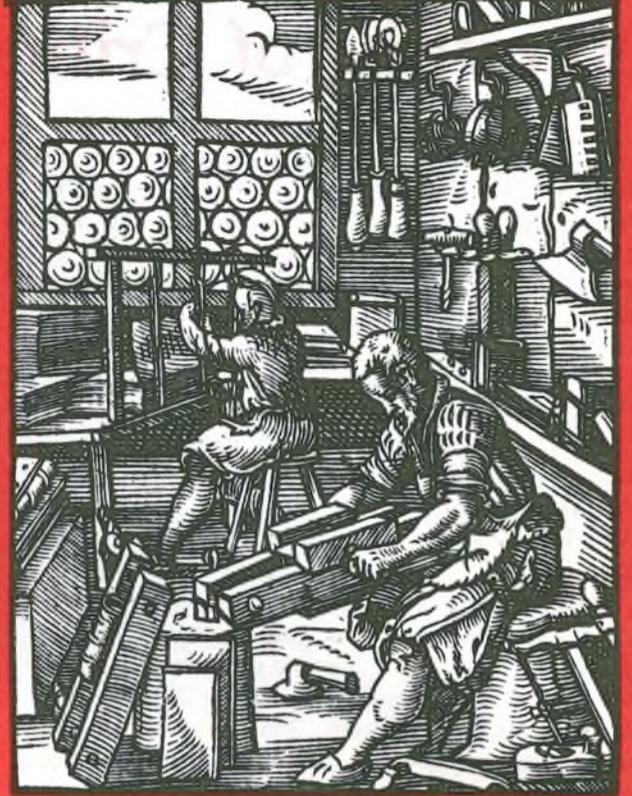
In *Critical Understanding*, Booth bases his discussion of the values of various modes of criticism on W.B. Gallie's notion of "essentially contested concepts," which explains why terms like poem, art, criticism and pluralism are essentially—that is, permanently—in dispute" (pp. 211-12). The last of seven criteria required of an essentially contested concept, "that con-

tinuous competition for acknowledgment of rival views enables the original exemplar's achievement to be sustained or developed . . ." establishes the grounds for evaluating a mode of inquiry by its consequence for criticism and for literature. (A distilled version of Booth's argument for this approach appeared in "Preserving the Exemplar: or, How Not to Dig Our Own Graves," *Critical Inquiry*, Spring, 1977.)

Booth concedes that this concern has made his book far more difficult than it was originally conceived when he thought to pull together the series of four lectures on "Criticism: Warfare or Inquiry" that he delivered as the Christian Gauss Seminars in Criticism at Princeton in 1974.

"I think it would have made a much more accessible book the other way," says Booth, referring to an earlier intent to publish the lectures as delivered. But he struggled past the groundwork on *Critical Understanding* "because of the compulsion of not having solved the problem that I started out with and wanting to do a better job . . . The book as it now stands is never likely to have anything like the wide popular audience that, say, *The Rhetoric of Fiction* had. I knew I was sacrificing that audience when I expanded it the way I had to do, but the problem itself pushed me into a larger and larger encounter with it."

Booth often speaks in this way—as a man with a mission. After 34 years of teaching litera-



Three Jost Amman woodcuts from *The Book of Trades*, first published in 1568. From left, The Blockcutter engraves onto wood blocks the art that the draftsman has prepared; The Book Printer applies the ink, his aide pulls a lever, and a sheet is printed; The Bookbinder encases sheets in parchment or planed boards.

ture and the philosophy of criticism to undergraduate and graduate students, he still says that his "most important commitment as a teacher is to the freshman or the early years—to the teaching of reading and writing and thinking at the earliest levels."

His mission in scholarship, which he conducts with reverence to Ronald Crane, M.H. Abrams, and Kenneth Burke (the three critics most fully treated in *Critical Understanding*), but with resolute fidelity to unaligned understanding, appears in his reference to his work, ". . .

my simple effort to be a good citizen in the republic of criticism" (*Critical Understanding*, p. 34). In *Modern Dogma*, in *Critical Understanding* and *The Rhetoric of Fiction*, there is evidence of Booth's standards of "good citizenship." These must entail conducting the critical enterprise in such a way that promotes its health and the liberation of the reader from rules of correct response, listening dutifully to what the other person is really trying to say before launching a refutation, and continuing a scholarly quest even when the search for answers leads to dan-

gerous territory or a limited readership. They might be named the values of "vitality, justice, and understanding" that Booth sets forth in his book and could be correctives for what Booth calls "those historical moments of accidental bustle when the sounds of shooting in every direction give an illusion of vigor."

—Linda Blanken

Ms. Blanken is the managing editor of *Humanities*.

"Critical Pluralism" | Wayne C. Booth | U. of Chicago, IL | \$20,000/1975-76 | Fellowships for Independent Study and Research

Zen and the Art of Literary Criticism

In 1968, Yasunari Kawabata became the first Japanese writer to receive the Nobel prize. "His narrative mastery," the award read, "with great sensibility expresses the essence of the Japanese mind." It also defies Western notions about narrative conventions and rhetorical technique.

What models of criticism can be used in the West to study writers like Kawabata, whose novel, *The Sound of the Mountain*, Howard Hibbitt suggests in *Contemporary Japanese Literature*, "simply does not create a world" in the way that Western novels do?

The question has been tackled at two NEH humanities institutes on curricular models for Japanese literature and criticism, one at Princeton and a second at the University of California at Berkeley last summer. Institute directors Earl Miner of Princeton and Masao Miyoshi of Berkeley felt that while language and literature courses have burgeoned with the emergence of Japanese literary studies since 1945, critical theories about this literary tradition at least as old as English literature remain undeveloped.

The directors of the summer institutes questioned whether any of the critical theories that have proliferated in the West in recent decades can be applied to Japanese literature in a satisfying way. They decided to draw out of the

isolated corners in comparative literature and religion departments across the country the scholars and teachers of Japanese literature to discuss critical theories.

"It is fairly easy to see how to apply a Freudian approach to a novel like *The Sound of the Mountain*," says Sumie Jones, a participant of the Summer Institute at Princeton in 1979 and a member of the departments of comparative literature and East Asian languages at Indiana University. It is even fairly simple, she admits, to apply at least some of the categories of literature and literary expression set out by Northrop Frye in *Anatomy of Criticism*.

But Kawabata's "lyrical prose work," is perhaps best understood by comparing it to the ancient Japanese tradition of linked poetry. In letting his work take shape slowly, one fragmentary episode added to another over a period of three and one-half years, by a process of free association not unlike the method Proust used in *À la recherche du temps perdu*, Kawabata was deliberately returning to the structure of linked poetry. This return to things old is itself typical in Japan, where, according to Miner, "what is valued often relates to earlier works that have prestige. Post-Romantic anxiety over originality," Miner adds, "simply doesn't exist

among Japanese poets and writers."

Japanese linked poetry is unique in world literature. It was typically composed, as Miner explains in his book *Japanese Linked Poetry: An Account With Translations of Renga and Haikai Sequences* (Princeton University Press, 1979), by two, or three, or four poets on a single occasion, working in alternation to compose three-line and two-line stanzas. The stanzas are all interdependent, yet the first and the fifth stanzas have no continuous semantic relations. They may have different speakers and different characters. They may be set in different times and different places. Each stanza exists on its own, and also "makes an integer," as Miner puts it, with both its predecessor and its successor:

Long ago a capital stood here
and its road leads back into the past
the flowers are in bloom
and who would think that springtime should
pass as in a dream

The flowers are in bloom
and who would think that springtime should
pass as in a dream
yet all I need say is "cherries"
and the wind storms from the mountains

One need only call them cherries
and the wind storms from the mountains
yet the morning dew
lingers with a special stillness upon haze-
thickened moors

(trans. by Earl Miner, in *Japanese Linked Poetry*,
ed. by Earl Miner, Princeton University Press,
1979.)

At the same time—and this makes it
“linked” or “chain” poetry, and totally unlike
other literary forms—each stanza possesses
nothing “continuously integral” with any other
stanza! Queries Miner, “Can there be another
tradition in world literature so likely to stymie
the Western critical computer?”

Literary structuralism and post-structural-
ism, suggests Miner, “do not readily fit the
Japanese model.” Consider the central tenet of
literary structuralism à la Roland Barthes—the
view that “the elements of a literary work must
be understood in the first instance in their rela-
tionship to other elements of that work, and not
referred to some context outside literature alto-
gether” (John Sturrock, “Roland Barthes,” in
Structuralism And Since, ed. by John Sturrock,
Oxford University Press, 1979). According to
Miner, the important thing in Japanese litera-
ture is precisely “the life of the author.” Miner
adds, “The relationships between literature and
life are much more continuous. They are taken

to be much closer” in Japanese literature than
Barthes’ structuralist criticism, honed for Euro-
pean works, will permit. As Roland Barthes has
noted, in Japanese art and thought, it isn’t what
is in the box, but the box itself, not the signifi-
cance but the signifier, that is important.

Participants at the summer institutes were
urged to examine the unspoken assumptions
they brought to the study of Japanese literature.
Frankness about ideology is especially impor-
tant for Westerners when with their deeply
rooted and unexamined prejudices about the
Orient they turn to the literature of Japan.

One common assumption made by West-
erners teaching Japanese literature is that
course material is best presented chronological-
ly. But, says Earl Miner, “if you approach litera-
ture chronologically, that’s a decision. We
want to make scholars [at the summer insti-
tutes] more aware of what you gain and what
you lose by making these decisions—by bring-
ing them out into the open. If you present ma-
terial chronologically, for example, you don’t
get many surprises.” The Western penchant for
chronological presentation of art and literature
is no where more evident than in Western liter-
ary anthologies, usually arranged chronologi-
cally by writer. Not so in Japan, says Miner,
where “anthologies are far more important.
They are usually arranged by topic or theme—
moving through the seasons, for example, be-

ginning with spring.”

Looking at material thematically yields
fresh insights, as the summer institute partici-
pants discovered when Japanese works were
juxtaposed to works by Shakespeare and John
Donne. After Kawabata’s technique of merely
hinting at the inner lives of his characters, the
“persistent imagery” of Shakespeare and
Donne “was striking” says Sumie Jones. Jones
uses startling juxtapositions of Japanese and
Western works in her own courses now. In *Last
Year at Marienbad*, a New Wave French film, for
example, the characters seem to react indirectly
to some common memory in a way—as Jones
tells her students—that is “very Japanese.”

What the work of the summer institutes
suggests is that Western literary criticism must
be willing to “link” with Japanese terms and
conventions, if it is to assist critical discourse.
As Earl Miner has said, “Without understand-
ing both the Japanese and Western conditions
that generate forms and ideas, one cannot hope
for intellectual engagement between the two,”
and without this understanding, the West will
remain “stymied” by Japanese forms.

—Carolyn McKee

Ms. McKee is a Washington writer.

“An Institute for Curricular Models for Japanese
Literature”/Masao Miyoshi/U. of California, Berkeley/
\$95,372/1981/Higher Education—Regional-National



Elementary school children in Japan learn to write. Inset, a machine in a Japanese press translates hand-written stories into tapes for automatic typesetting.

Japanese Information and Culture Center, Embassy of Japan

NEH Calendar

PUBLIC PROGRAMS FOR YOU

programs continuing from 1981

JAN.

JANUARY 5
Broadcast
Last in *Odyssey II* series, 16 documentaries about world anthropology and archaeology. PBS.

continuing through **SEPTEMBER**
Public Forum
Upstate Forum—series on issues in the humanities presented by seven rural historical societies in New York State. Seneca Falls, Oswego County, Ontario County, Madison County, Interlaken, Oneida, Chemung County.

continuing through **SPRING**
Exhibit
Towns and Temples: Urban Indians in Pre-Columbian North America—cultural development characteristic of the mid-continent A.D. 800 to 17th century. Science Museum of Minnesota, Saint Paul.

continuing through **FEBRUARY**
Exhibit
Two Towns: Concord and Farmington—comparison of everyday life in eastern Massachusetts and in the Connecticut valley before 1850. Concord Antiquarian Museum, MA.

JANUARY-MARCH
Exhibit
The Prairie School—architectural history as social history. Minnesota Museum of Art, Saint Paul.

continuing *Library Program*
Country School Legacy—exhibits, discussions, and seminars at 264 sites in an eight-state region.

JANUARY 19
Broadcast
King of America—the first of two programs about the history of Greek-American immigration. PBS.

JANUARY 26
Broadcast
Seguin—The Alamo, Texas statehood and issues of slavery re-examined. PBS.

JANUARY-MARCH
Exhibit
The Sandals of The Cave—history of the Northern Gravel Basin. Harney County Library, Burns, OR. and three additional Oregon sites.

FEB.

FEB.-JULY
Exhibit
Black Family History—uses oral history and family memorabilia to demonstrate and interpret black family life. Atlanta Public Library; Atlanta Historical Society; Atlanta University; Georgia Department of Archives and History.

continuing through **SEPTEMBER**
Public Forum
Upstate Forum—series on issues in the humanities presented by seven rural historical societies in New York State. Seneca Falls, Oswego County, Ontario County, Madison County, Interlaken, Oneida, Chemung County.

continuing through **SPRING**
Exhibit
Towns and Temples: Urban Indians in Pre-Columbian North America—cultural development characteristic of the mid-continent A.D. 800 to 17th century. Science Museum of Minnesota, Saint Paul.

MARCH 7-14
Exhibit
Changing Images of the Garden—300 years of horticulture in the Delaware Valley using history, art and science. Philadelphia Flower Show, PA, with future sites to be announced.

continuing *Library Program*
Yesterday Again: New Hampshire and Energy Tomorrow—studies New England writers, principally Thoreau and Emerson, and their relevance to today's energy problems. Presented at 20 New Hampshire public libraries.

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FEBRUARY continuing
Exhibit
The Panama-Pacific International Exposition 1915—the cultural and historical significance of one of the early world's fairs. University of California, Museum of Anthropology, Berkeley.

FEBRUARY 6 continuing
Exhibit
Castles: An Enduring Fantasy—medieval cultural history, literary history, American art history and children's literature as they relate to romantic images of the Middle Ages. Hammond Castle Museum, Gloucester, MA.

APRIL-JUNE
Exhibit
Danzig, 1939
Treasures of Destroyed Community—a history of European Jewish culture in port city of Danzig, now Gdansk. Harvard Semitic Museum, Cambridge, MA.

MAR.

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JUNE continuing
Exhibit
The Last and First Eskimos: Remote Alaskan Villages in a Period of Transition—the history of European Eskimo contact and changes occurring in traditional subsistence patterns of the Eskimo. International Center for Photography, New York, NY, and other sites.

MAY-SEPTEMBER
Exhibit
Around the Square 1830-1980—an outdoor architectural exhibition examining the historical and cultural life of Washington Square and vicinity. Grey Gallery, New York University, NY.

APRIL 24 continuing
Exhibit
Marine Hunters and Fishers—the anthropology of Pacific northwest coast Indian and Inuit cultures, emphasizing cross-cultural comparisons of adaptations to the maritime environment. Field Museum of Natural History Chicago, IL.

JULY 3
Exhibit
El Greco of Toledo—a major exhibit that displays the work of El Greco with its cultural context. 17th-century Spain, exploring the artist's unique political and artistic material. National Gallery of Art, Washington, D.C. (until Sept. 6), and future sites at the Toledo Museum of Art, OH., and the Dallas Museum of Art, TX.

The NEH 1982 Calendar is our present to Humanities readers. Unfortunately, it is only a sampling of the many public programs—in museums, libraries, on radio and television—that will bring a broad range of scholarship in the humanities to audiences across the country all during the year. For the most part we have chosen those programs that will reach a national or regional audience, those films that will be shown in theaters in all parts of the country, or museum exhibits and library programs that will eventually travel. Many, if not all of the highlighted programs have related study materials—reading lists, catalogs, study guides—that have been developed to enhance your enjoyment and understanding. Please drop us a card if you wish further information.

—JCN



1983

Calendar 1982

INSTRUCTION AND DELIGHT



JANUARY-APRIL
Exhibit
The World of Lewis Carroll—a study of Lewis Carroll including his theories on mathematics, logic, and work in photography, along with his children's literature. Pierpont Morgan Library, New York.

FEBRUARY-MARCH
Exhibit
De Stijl 1917-1931—the sociological and aesthetic aspects of The International Style and its relationship to the political and social attitudes of the 1920s. Walker Art Center, Minneapolis, MN.

APRIL 27
Broadcast
The Greek—second of two programs treating the history of Greek-American immigration. PBS.

MAY-OCTOBER
Exhibit
Soft Gold: Trade and Culture on the Pacific Coast—the impact of the 18th- and 19th-century fur trade on the northwest coast Indians and on the traders. Oregon Historical Society, Portland, OR, and in the future, Anchorage Historical and Fine Arts Museum, Anchorage, AK.

JUNE 1
continuing Exhibit
The Boston Manufacturing Company—the history of a complex of historic buildings in Waltham, Massachusetts, the birthplace of power weaving in America. Charles River Historic Industries, Waltham, MA.

beginning **March 24**
Broadcast
Middletown—the first of a series of six documentaries on contemporary American values and culture. PBS.

MARCH 2
Broadcast
Carl Sandburg: Echoes and Silences—a new biographical and critical work. PBS.

continuing through **JUNE**
Exhibit
The Art of City Planning: Edward H. Bennett of Chicago—public architecture and planning exemplifying the transformation in American urban design between 1910 and 1935. Art Institute of Chicago, IL.

MAY
Exhibit
In Pittsburgh—Of Pittsburgh—A Jewish community, 1848-1979. Pittsburgh Plan for Art.

JUNE 29
Broadcast
The True Story of Gregorio Cortez—from a book by folklorist Americo Paredes. PBS.

JULY
continuing Exhibit
From Generation to Generation: The Plains Apache Lifeway—shows the culture and history of the Apache tribe of Oklahoma with emphasis on the strength and vitality of the family. Stovall Museum, University of Oklahoma, Norman, and seven additional Oklahoma sites.

OCTOBER
Exhibit
The Age of Carlos III: The Mid-Eighteenth Century in Spain and New Spain—cultural, socio-political and religious history of Hispanic colonialism in California and the southwest United States. Santa Barbara Museum of Art, CA., and future sites in California, New Mexico, and Texas.

and **SEPTEMBER**
Exhibit
Wichita Memories—Plains Wichita Indians from prehistoric times to the present, focusing on creative use of the environment.

FEBRUARY
continuing Exhibit
Native Baskets of the Oregon Region: An Unbroken Tradition—basketry of the Oregon region; environment and culture of the five major native peoples of Oregon. Native American Research Center, Coos Bay, OR.

continuing through **DECEMBER**
Library Program
Japan and the Humanities—aspects of traditional Japanese culture based on Zen: architecture, music, martial arts, and ideas of harmony, space, self-awareness and spiritual perceptions. Leeward Community College, Pearl City, HI.

continuing *Film*
Heartland—an award-winning film about turn-of-the-century frontier life. Shown in movie theaters throughout the country.

continuing *Film*
Image Before My Eyes—about pre-World War II Jewish life in Poland. Shown in movie theaters throughout the country.

continuing *Film*
The Wobblies—early history of American labor. Shown in movie theaters throughout the country.

MAY-JULY
Exhibit
Courtyard, Bazaar, Temple: Traditions of Textile Expressions in India—studies the culture of India through an examination of family, society and religion using textiles as the medium of interpretation. Bellevue Art Museum, Seattle, WA.

MAY-JUNE
Exhibit
Circles of the World—relates the material culture of the 19th-century nomadic Plains tribes to their culture as a whole. Denver Art Museum, CO.

MAY
continuing Exhibit
Chez Nous: The St. John Valley—shows the religious, geographic, and ethnic environment of the French cultures, particularly Acadian, on the Maine side of the St. John River, and throughout New Brunswick. Maine State Museum, Augusta.



OCTOBER
Exhibit
Vision of Landscape in XIX France—shows art of 19th-century France, urban planning and landscape design. National Gallery of Art, Washington, D.C., and future sites in Massachusetts, North Carolina, and California.

STATE OF THE STATES:



The Uses of Literature

by Catharine Stimpson

Ed. note: Professor Stimpson's paper was delivered at the annual meeting of the Federation of State Programs in Baltimore last month. The following version has been edited for reasons of space.

I am a literary professional whose academic training has never wholly repressed the child who smelled wax and varnish in a public library; memorized chapters of Louisa May Alcott in the third grade; and stayed up all night to read Norman Mailer in the ninth. I am aggrieved when people are hostile or indifferent to literature, or when they respond to it with mere politeness—as if literature were a distant relative to whom one had to send a Christmas card but to whom one could deny the raucous compulsions of flesh-and-blood engagements.

Obviously, I encourage the use of literature in public programs. The word "use" threatens to reduce texts to sober, utilitarian functions even though one of art's gifts is its gratuitousness; playfulness; a capacity to provoke mystery, wonder, a sense of magic. Nevertheless, literature has its uses. An example of them is a literary text itself: Doris Lessing's *Martha Quest* (New York: Plume Book, 1970, first published, 1952). Lessing deliberately shows how literature generatively interacts with an individual consciousness, a nuclear reader, and how common interpretations of a text themselves generate a collectivity. Lessing also praises the individual who reads in order to develop a conscience, to become a citizen of some moral order.

The opening scene of *Martha Quest* presents Martha as reader, holding a book that the Cohen boys, two adolescent Jewish radicals whose father runs a seedy little store, have lent her. Martha must gain access to literature through informal means, through friends. Today we have more formal conduits: schools,



libraries, government programs. Despite the source, the relationship between reader and text may be ultimately similar. Martha, displaying a copy of "Havelock Ellis on sex," is using Ellis to signal her alienation from, her irritation with, a repressed and racist family. Yet, literature provokes her growth. It gives her an imaginative sense of other worlds, of possibilities. It offers a rehearsal of otherness. It provides an analysis of history and society that her immediate circles cannot. Her father has a tract about white supremacy, not Engels, on his shelves.

To be sure, Martha ransacks texts. She misreads Schopenhauer and Nietzsche, Whitman and Thoreau. She projects her needs and perceptions onto a book and then assumes, when she sees herself, that she has always been there. Such inaccuracies, such thieveries, are less important than the fact of reading itself. A young girl, torn between a frail will and a questing consciousness, who wishes to be better than her circumstances, lives in the presence of the text as she constructs and reconstructs the self.

Lessing is no effusive sentimentalist. Martha discovers the limits of literature. Texts may seem remote, abstract, arcane, and ineffectual. One morning she sees a file of handcuffed black prisoners. She feels "the oppression of a police state as if it were heavy on her. . . ." She is morally exhausted—not only because of her immaturities, but because she knows that Dickens, Tolstoy, Hugo, Dostoevsky, and a dozen others have rebelled against such sights, but "All that noble and terrible indignation had done nothing, achieved nothing, the shout of anger from the nineteenth century might as well have been silent. . . ."

Moreover, Lessing is sardonically aware of a common discrepancy between the theoretical endorsement of literature and the actual use of it. At eighteen, Martha marries Duggie, a civil servant, a doomed and "proper" union. Before she conforms, she has vainly looked for a decent job. She has visited the *Zambesia News*. Its editor, the ironically named Mr. Spur, has told her as a child:

. . .you must read. You must read everything that comes your way. It doesn't matter what you read at first, later you'll learn discrimination. Schools are no good . . .

However, Mr. Spur edits an ideological mess of

a newspaper that serves only the most vulgar, ultimately self-destructive interests of the colonial power structure. He offers the young woman whom he once encouraged a job, which she will spurn, on the women's page. What Spur dramatizes as public figure, Duggie does as private man. He wants to be modern and scientific in bed. He enthusiastically buys Van der Velde's "treatise on marriage." However, when he and Martha have sex, he is only erratically satisfying, only erratically generous, consistently superficial, and skin-deep.

The manipulations of a Spur, like the profound banality of a Duggie, are problems that a public humanities program persistently, often wearily, confronts. Obviously, much modern literature and culture, with its dissenting tradition, names those manipulations, and that banality. (It may also be less dissenting than it seems.) A Lessing mocks a Spur and a Duggie. She asks us to admire a Martha who will ultimately resist and transcend them. A Spur, a Duggie, will dislike that mockery, in literature or in life, and seek to contain it. Moreover, many works of literature, even many comedies, are relentless and unsparing acts. Writers, like Emily Dickinson, like a look of agony, because they know it's true. To use literature properly is inevitably to be at risk, to play Lear's fool while praising the virtues of *King Lear*.

Two strategies of literary criticism itself reinforce literature's nonconformist habits. It asks readers to assent provisionally to the world of the text; to act momentarily as if s/he might inhabit it, no matter how extraordinary it might be, no matter how strong one's resistances might be. Simultaneously, criticism applauds criticism, the interrogation of the text. It asks readers to shake a text to see what it might be concealing; what euphemisms it might be presenting; what codes it might be inscribing. Criticism wants us to be empathetic, to identify dif-



Photographs by Morton Broffman

ferences and to identify with difference, and to engage in the discourse of doubt—be the text Emily Dickinson or a government report, Emerson or a Presidential press conference.

People who administer public humanities programs, like those who work in public libraries and schools today, will no more give up reading and writing because they can be risky than a Lessing will give up literature because it seems to be impotent. They also know far more acutely than I about the pressures some groups are now bringing to purge the humanities of their disagreeable features, their "secular humanism." They have sat in the antechambers of state legislatures to be told that the book version of the film *Alien* ought not to be read because it is feminist scientific fiction. They are also far shrewder than I about the tactics of battle against the new centurions of censorship.

Consequently, I but softly suggest that public humanities programs have developed three practices that might be useful in the struggle



against a militant philistinism and cultural rigidity. First, because they have endorsed some reinterpretations of the canon, they have nurtured constituencies that ought to support a public humanities program that is now under the gun. Many programs, for example, have given grants for events about women. Indeed, events about women seem to be unusually responsive to literature—a reflection of the organizers' education and of the women's presence as writers, subjects, and metaphors. In turn, a feminist community of readers ought now to support the humanities.

Next, public programs have encouraged localism: the study of Appalachian narratives, of photographs of Ohio. Their attention to the *totality* of a place, of a specific environment, can counterbalance accusations that they toady to a set of values that upsets some residents of that place.

Finally, public programs have consistently deployed literature in an oddly pragmatic way. People have talked about books, not for themselves, but as guides to something else; as shafts of illuminations; as a series of thoughts about death, or the family, or nutrition, or nuclear energy, or teen-age pregnancy. The book has been a means to an end. When events do present literature in and of itself, they tend to be the study of a local writer, Whitman of Camden, Williams of Paterson—or of Shakespeare—the familiar and beloved Prince William of public programming, literature's own reliable masterpiece theater. Surprisingly, there are few programs, such as the one in New Jersey devoted to the syndicate that produced the Nancy Drew and the Hardy Boys series, that explores mass culture. So programmed, we mine literature, we pick at it, for what it says about a theme or topic. When I speak about *King Lear* and aging, I talk about Lear and Gloucester as old men. I perhaps ignore the tragedy's terrible rage against authority without authority; against lust and greed; against the gods who pluck at us as wanton boys do flies.

Such a practice has a great strength: it urges everyone to incorporate literature, and the humanities, freely into the context of everyday life. Literature becomes a reservoir of forms and values into which any reader, or group of readers, might dive. However, treating literature as ancillary to issues, which the mandate of the state councils has bred, also tempts us to water it down. It may also dilute the vitality, zeal, volatility, and surprising exuberance of contemporary literary studies. Today people are querying the status of literature as an activity. Their answers will help to determine how our culture thinks of literature; what its fundamental literary policies might be.

Some people are studying language and liter-

acy, as vital to literature as light to photosynthesis. Others are asking, not simply about speaking and writing and reading, but about the relationships between visual and verbal literacy; between films and videotapes and the word. Public programs are fond of sponsoring films and videotapes. However, too few of us clearly, explicitly show how our contemporary languages fit together, or collide.

Still other people are renewing the study of literary history, of the contexts from which texts emerge. Still others are revitalizing theory. As they do so, they are exploring story, dramatic sequence. To think about narrative may demand the subtleties of a specialist, a Genette, but it can also restore the power of literature to charm, enchant, and enthrall. (See *Critical Inquiry*, "On Narrative," Autumn, 1980.) Still others are arguing about the nature of literature as a representative, a mimetic gesture. The editor of a collection of essays about criticism says:

The most fundamental difference between the structuralist and post-structuralist enterprises can be seen in the shift from the problematic of the subject to the deconstruction of the concept of representation. (Josué V. Harori, "Critical Factions, Critical Fictions," *Textual Strategies: Perspectives in Post-structuralist Criticism*, Ithaca: Cornell University Press, 1979, p. 29.)

Such a theoretical debate has an analog in the quarrel now about the privileges of religious texts. Do we treat the Bible, or the Koran, as a text, as discourse, or do we revere them as God's Word, as the verbal signifier of the divine? Do they have some historical powers, or do they have sacred power? Finally, still other people are expanding our notion of the text and our sense of who produces texts. As we study women writers, for example, we begin to think of many kinds of writing as literary, and of many kinds of women as writers. The study of literature now includes such a book as *The Correspondence, Writings, Speeches* of Elizabeth Cady Stanton and Susan B. Anthony (Edited and with a critical commentary by Ellen Carol DuBois, New York: Schocken Books, 1981). It ends as a novel might—with descriptions of the death of each woman: Anthony seeing the faces of the women with whom she had struggled for fifty years; Stanton drawing herself erect, to stand silently for seven or eight minutes, looking out, as if she were making yet another address.

I am asking, then, for public programs in the humanities to present the emerging quarrels

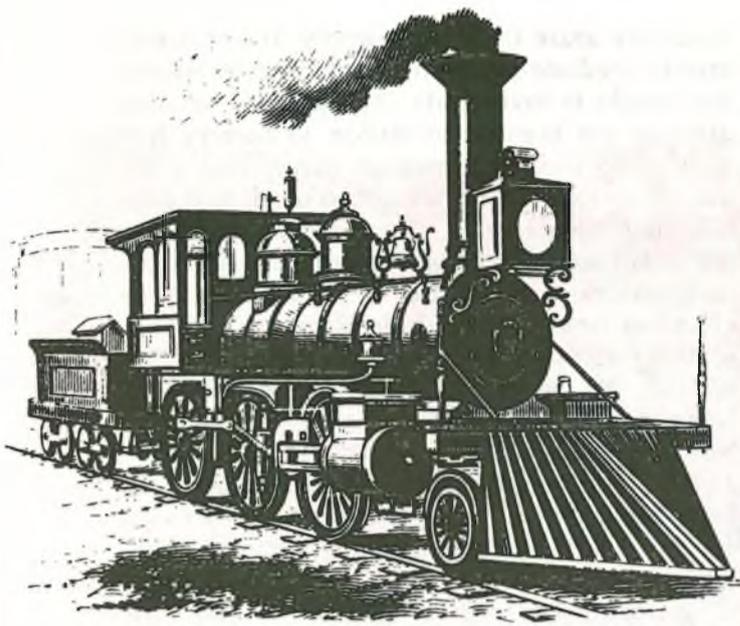
about literature itself, not simply to use literature to mediate between people and questions they ought to investigate. As I do so, I am also uttering the familiar invitation to literary humanists to be self-conscious, clear, and well-informed. Experience has forced us all to recognize that the ability to read professionally need not entail wisdom, or even sanity. The Frenchman who now claims that no Jew died in a gas chamber once wrote about Rimbaud. (For a scathing account, see Nadine Fresco, "The Denial of the Dead: The Faurisson Affair—and Noam Chomsky," *Dissent*, Fall 1981, 467–83.) Nor does scholarship breed a contagious intelligibility. Whitman did have his learned astronomer. Yet, I faithfully call on professional readers to show the principles that guide their inquiry as well as their texts.

So doing, literary scholars might take up three other tasks. First, they might ask how we translate, not from one natural language to another, but from a technical to a common tongue. How can scholarship be made accessible, without condescension, to a larger public? And how can the public be persuaded to dissolve its suspicion that scholars clothe trivia with jargon and timidity with intellectual snootiness?

A public program in the humanities might invest in a much larger effort to train scholars who might traverse the several languages we have devised to describe realities. Next, they might help us to survive a world in which we have a multiplicity of cultural phenomena. In a time of scarcity of financial resources, we have an increasing treasury of signs. Scholars might, through enjoying the plenitude of experiences that literature now offers, show us how to organize ourselves without any single cultural order. Finally, literary scholars, more forcefully objecting to the legislation that has divorced a humanities endowment from the arts, might help create events that engage performers as well as critics, creators as well as codifiers, producers of meaning and art as well as their judges.

Public programs in the humanities have used literature affectionately, respectfully, and dutifully. However, we must now reflect the controversies about this domain, these structures, that we have used so affectionately, so respectfully, and so dutifully. If we do not, this creature—of velvet and of the sword—may become dowdy and dull, and our affection and respect may atrophy into a dutifulness that pleases neither us, nor the public of which we are but a part.

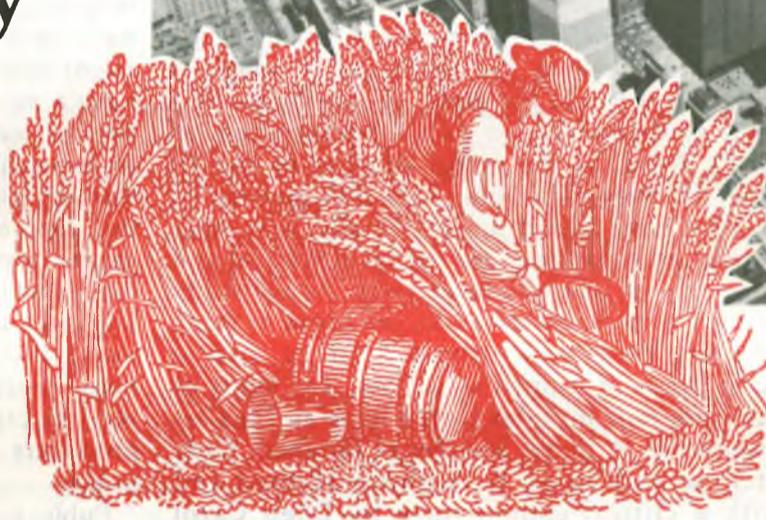




National Portrait Gallery, Smithsonian Institution, Washington, D.C.

For national telecast

The Simplicity of Sandburg, The Mystery of Melville



In taking "poetry out of the parlor," Sandburg made the common people the audience as well as the subject of his writing. In "Chicago" and *Harvest Poems*, in his biographies of Lincoln and in nearly everything he wrote, Sandburg was the People's poet.

Herman Melville and Carl Sandburg fall into different semesters of the chronological surveys of American literature. Between their careers fell the Civil War, that Great Divide that thenceforth marked literature and all other things American either ante- or postbellum.

Of course, far more than the times are significant in the work of Melville and Sandburg, but with them, as with other writers of genius, we are fascinated with the interplay of real life and fiction. We look to their lives to elucidate their work; we look to their work to illuminate their times.

Two NEH-funded television documentaries will take long looks at the lives and times of each of these American literary monuments: to find the inspiration for Ishmael's sea journey and to meet the people who are given so eloquent a voice in "The People, Yes."



In *Sandburg, Echoes and Silences*, scheduled for national broadcast on PBS stations March 2, John Cullum portrays an actor in search of the Carl Sandburg he must interpret on stage. Cullum takes the audience along on his investigation of Sandburg's life, beginning with his birth and boyhood in Galesburg, Illinois, and culminating with his work on the Lincoln biographies on his North Carolina farm, Connemara.

Producer-director Perry Miller Adato combines a variety of materials in this film biography. Adato, who won an Emmy Award in 1968 for her documentary *Dylan Thomas: The*

World I Breathe and who directed three films on Georgia O'Keefe, Mary Cassatt, and Helen Frankenthaler for the seven-part series she is now producing, *The Originals: Women in Art*, is known for her cinematic interpretation of the static arts.

In *Sandburg, Echoes and Silences*, she uses newsreels of Chicago and the Midwest in the early 1900s, handbills and posters from Sandburg's career on the lecture circuit, photographs from the *Chicago Daily News* morgue and from the Sandburg estate, interviews with Sandburg scholars, the poignant photography of Lewis Hine, and actual footage of Sandburg in his later years along with the film of Cullum's dramatization.

She tries to discover what moved Sandburg "to take poetry out of the parlor and clothe it in overalls." And with generous quotations from the Sandburg oeuvre, some in voice-overs that Sandburg himself had recorded, she shows how he did it.

From Sandburg's small-town beginnings, Cullum traces his trip West, when, at nineteen, he learned of the plight of laborers as he rode boxcars to work in wheatfields and slept in hobo jungles. Interviews with historians about the Midwest progressive movement, and posters and handbills from the Social-Democratic Party tell the story of his later work as a Socialist organizer in Wisconsin. As the camera rests on Lewis Hine photographs of workers, Cullum's voice reads from Sandburg's speeches

and from his pamphlet *You and Your Job*, published in 1910.

When the last United States census was taken, an army of 1,300,000 child laborers, all under fifteen years of age, was at work in this country. If, from the time you were twelve years of age, until you were eighteen, Bill, you had been forced to stand at a loom in a cotton mill, or had picked slate as a breaker-boy in a mine, or had been a "carryin' in boy" in a glass factory, you would have been ready to quit! You would have been shot to pieces, just a runt of a man, and if you had heard some Shakespearean reader recite, "What a piece of work is man! In apprehension, how noble," you would have gasped out, "The hell you say!"

The film then traces Sandburg's career as a journalist from his work on the *Chicago World*, to his World War I position as war correspondent for the Newspaper Enterprise Association and back to the *Chicago Daily News*. Cullum researches his development as a poet and the controversy that surrounded his work, both as poet and Lincoln biographer. The sound track may include Edmund Wilson's famous appraisal, "There are moments when one is tempted to feel that the cruellest thing that has happened to Lincoln since he was shot by Booth has been to fall into the hands of Carl Sandburg."

Filled with images of the prairies and skyscrapers and, above all, "The People," the film

shows Sandburg as a people's poet invoking Democracy in their name:

In the darkness with a great bundle of grief
the people march.

In the night, and overhead a shovel of stars
for keeps, the people march:

"Where to? what next?"



What reader of *Moby Dick* has not at some time been as consumed with chasing its "meaning" as is Ahab with chasing its namesake? In *Herman Melville, Voyager*, now being produced by Robert Squier of The Film Company, Henry Murray, a member of the Melville Society in New Bedford, will relate his experience of introducing both Freud and Jung to the delights of Melville by giving them their first copies of *Moby Dick*. He tells of coming across Freud a few days later, eager to know if the master has read the book. Freud answers by saying, "Yes, yes . . . but of course you know that the whale is the father image."

The filmed interviews with Melville scholars like Murray do not disclose once and for all the meaning of the whale. But, along with the carefully researched narration and the dramatized conversations with Melville himself and his contemporaries, and the interviews with his descendants, they offer many insights into this

elusive American writer and give a strong feeling of American life in the nineteenth century.

Squier first discussed making a documentary about Herman Melville with script writer George Wolfe on the porch of William Faulkner's home at Rowan Oak in 1977, when the two men collaborated on *William Faulkner: A Life on Paper*. Squier compares the Melville documentary with this earlier film in its copious use of the author's own words, its interviews, chronological structure and original score. But he adds that "every documentary film must live by its own set of rules, seek its own style and structure, even develop a personal aesthetic, if so grand a term can be used to describe a piece of film."

The working script, developed by Wolfe with a previous NEH grant, begins by setting a genealogical scene placing Melville in his family history and exploring the psychological effects of the author's father's early death. The film then recreates Melville's 1841 journey as an ordinary seaman aboard the whale-ship *Acushnet*. Footage aboard ship and sequences shot on location in Ecuador, the Marquesas Islands, and Hawaii will be combined with interviews about the dangers and techniques of whaling with scholars such as Wilson Heflin, Richard Kugler or E.A. Stackpole, to show details of this voyage from which Melville would draw the mate-

rial for five books. A voice meant to be Melville's describes the scenes from *Typee*, his first book that earned him a reputation for brilliantly specific description and for being the "man who lived among the cannibals."

The remainder of the film follows the story of Melville's life, interspersing scenes from his works. His relationship with Hawthorne is examined, his vituperative reactions to the commercial and critical failures of many of his novels, the cryptic and despondent tone of his journal, his reactions to the Civil War, the posthumous publication of *Billy Budd*.

But the meaning of *Moby Dick*? One finds only Melville's opinion of the reader who continues to ponder it:

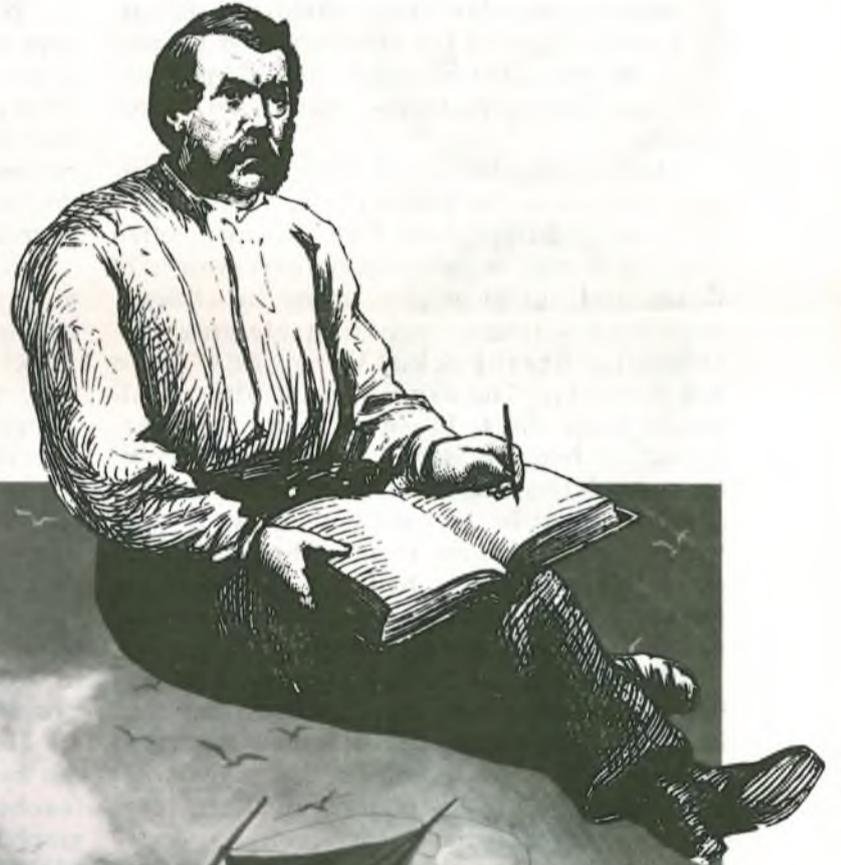
"... I love all men who *dive*. Any fish can swim near the surface, but it takes a *great whale* to go downstairs five miles or more; and if he don't attain the bottom, why, all the lead in Galena can't fashion the plummet that will . . . I love the whole corps of thought-divers who have been diving and coming up again with blood-shot eyes since the world began. . . ."

—Linda Blanken

"Herman Melville, Voyager"/Robert D. Squier/The Film Company, Washington, D.C./\$300,000/1981-82/"A Film Biography of Carl Sandburg"/Robert Kotlowitz/Educational Broadcasting Co., NYC/\$330,000/1980-81/Media



National Gallery of Art, Washington, D.C.



Melville's first novel *Typee* depicts the adventures of sailors on an exotic Pacific island in the way Gauguin painted the same subject: with eerie symbolism and images of innocence beset by evil. "Ah, Bartleby! Ah, Humanity!" ends Melville's most famous short story about the isolated, anguished scrivener who "prefers not" to join society. This French engraving by Garvey of the violence of a sperm whale is cited by Melville in *Moby Dick* as one of "the true pictures of whaling scenes."



The Whaling Museum, New Bedford, Massachusetts

Pressures to remove particular works of literature from classrooms and school libraries have been reported in all parts of the country. Are such pressures primarily the result of a nationally organized crusade to purge the public schools of "dirty" books and "immoral" ideas? Or do they reflect long-standing concerns of individual parents and other residents of a given locale?

As English teachers know well, censorship of school books is nothing new.

A nationwide survey of school administrators and librarians last year, by the Association of American Publishers, the American Library Association, and the Association for Supervision and Curriculum Development, yielded some interesting, perhaps surprising, answers to the questions of who wanted to ban school books and why. The results of the survey, the most extensive to date on the subject, were recently published in a summary report, "Limiting What Students Shall Read—Books and Other Learning Materials in Our Public Schools: How They Are Selected and How They Are Removed."

According to survey respondents, most of the challenges to classroom and library materials in their schools during the specified period (fall 1978 through spring 1980) came not from organized groups but from individuals, primarily parents. Most of the items objected to were not basic curricular materials, but supplementary and library materials, mainly for upper grades.

Among the challenged titles were such literary classics as *The Scarlet Letter*, *The Merchant of Venice*, and *Huckleberry Finn*. Far more often cited, however, were contemporary works of fiction and autobiography, many by critically acclaimed writers, including Hemingway, Orwell, Steinbeck, Vonnegut, and Solzhenitsyn. The aspects most often challenged relate not to broad philosophical, ideological, or religious issues (sexism and racism, for example) but, overwhelmingly, to narrower concerns about sex, sexuality, obscenity, "dirty words," and profanity. In at least a third of the cases, the challengers had not examined the work as a whole, but had apparently focused on isolated passages, out of context.

Prominent on the challenged list was Salinger's *Catcher in the Rye*, "the most censored item" in U.S. educational institutions from 1966 through 1975, according to another survey. Almost since the novel's publication thirty years ago, angry parents have striven, often successfully, to drive *The Catcher* from classrooms and

school libraries, and their assault typifies the majority of challenges cited in the AAP-ALA-ASCD survey. Three decades of censoring parents have found *The Catcher* intolerable largely because of its language. They haven't been able to see beyond, or through, Holden's four-letter words to grasp the meaning of the work as a whole. Thus the sad irony that Holden's story, itself a plea for decency and purity in an obscene world, is rejected on charges of obscenity. How can this be?

In an essay entitled "Some Thoughts on Censorship in the Schools," Robert Hogan, former executive director of the National Council of Teachers of English, offers a valuable insight. Many would-be censors, he maintains, are merely concerned parents, alarmed by the unrestrained liberalization of our society, particularly of the mass media, accessible to the children of consenting and nonconsenting parents alike. Hogan argues that "the language of *The Catcher in the Rye*, the visual content of *Deep Throat*, and the window displays of the typical 'adult' bookstore seem . . . all of a single piece." Such parents don't understand that *The Catcher* "is defensible not despite its language, but because of its language," while "the 'dirty' bookstore is defensible not because of its window display, but in spite of it."

What Hogan is saying, and what the survey appears to confirm, is that many school book censors do not understand what literature is or what purpose it serves. They do not appreciate that the language of literature is fundamental, not incidental, to its form, and that the form of the best literary work may be inseparable from its meaning and purpose.

While the racier aspects of the older classics may sometimes "pass" because they are couched in quaint terms, and because the works themselves have the sanction of tradition, there is no mistaking the rough idiom of contemporary literature, not yet softened by the dust of the ages. How can such work be made palatable, understandable, to the censoring, often nonliterate community? Hogan suggests that educators hold the remedy in their hands. "When we moved from *The Lady of the Lake* to *Slaughterhouse-Five*, we didn't lay any groundwork in the community." What educators need to do, he concludes, is to "come out of their closets" and communicate with the public.

Hogan's thesis has been persuasively borne out by the experience of a dedicated group of teachers in a small Ohio town, not far geographically or philosophically from the scene of bookbanning and riots in Kanawha County,

West Virginia, or the bookburning and teacher dismissals in Warsaw, Indiana (explosive school censorship conflicts that still send a shudder through educators). A few years ago, parents in the Ohio town began agitating against a "dirty book" assigned to their children. The "dirty book," which few if any of its critics had read, was *A Day No Pigs Would Die*, Robert Newton Peck's moving account of his coming of age on a Vermont farm. Frequently challenged in the schools, the book contains much to arouse parental anxieties: curse words; clear allusions to sexual relations between a widow and her farmhand; graphic descriptions of the troubled birthing of twin calves, the frustrated mating attempt of a prize boar, and the gory slaughter of young Robert's pet sow by his own beloved father. Strong fare for seventh-graders, but, as the teachers point out, hardly news to children growing up in a farm community.

It was a piece of the English curriculum teachers would not willingly surrender, however. They had seen its impact on their students. Reading an abridged version of the story at first, as one teacher recounts, the children had felt strongly that the father was wrong to kill Rob's sow (the climax of the narrative). But when the class read the uncut original they were moved by the beauty and force of the writing to understand and accept the father's act, however painful, as necessary and inevitable. What better tribute to the power of literature?

The teachers' response to parental objections was to organize a community education class to read and discuss "Books Our Children Read," beginning with *A Day No Pigs Would Die*. Reports one teacher: "Once they read the whole book, and saw things in context, they really loved it. Some even recommended it to other members of their family." To quote a parent who had been a vocal critic of the curriculum:

The way he wrote it, you really felt you were right there, part of it . . . It really left its mark on me. . . . There are so many lessons to be learned from that book . . . We're not always going to have things just the way we want them . . . That's the way life is.

Other controversial works had a similar impact. Though many critics of the curriculum did not attend the class, they were influenced by friends and relatives who did. Not only did the community education effort gain general acceptance and support for a progressive literature curriculum in a highly conservative area, it also fostered the growth and interaction of an enthusiastic group of adult readers. The course was so popular, in fact, that it was given with an expanded reading list in subsequent years, and will probably be repeated in some form in this fourth year since its inception.

While local efforts like the Ohio experiment may not resolve all the censorship conflicts in the schools, its success strongly suggests that similar grassroots efforts elsewhere could be very beneficial. Such community education programs might help to reduce substantially the censorship pressures on school books by allaying the concerns of many would-be censors.

—Michelle Marder Kamhi
and Anthony M. Schulte

Ms. Kamhi is a New York City writer; Mr. Schulte is executive vice president of Random House.

First popularized by Savonarola (1452–1498), the books and bones of heretics were burned with equal abandon during the Middle Ages.



Please note: Area code for all telephone numbers is 202.

DIVISION OF EDUCATION PROGRAMS—Myron Marty, Acting Director 724-0351
Elementary and Secondary Education—Francis Roberts 724-0373

Higher Education/Individual Institutions
Consultant—Janice Litwin 724-1978
Pilot—Cleveland Donald 724-0393
Implementation—Lyn Maxwell White 724-0393
Higher Education/Regional-National—Blanche Premo 724-0311

Deadline in boldface For projects beginning after

April 1, 1982 September 1983
March 1, 1982 June 1982
April 1, 1982 September 1982
June 1, 1982 January 1983
January 6, 1982 July 1982

DIVISION OF PUBLIC PROGRAMS—Stephen Rabin, Acting Director 724-0231

Humanities projects in:
Libraries—Thomas Phelps 724-0760
Media—Mara Mayor 724-0318
Museums and Historical Organizations—Cheryl McClenney 724-0327

January 15, 1982 July 1982
December 7, 1981 July 1982
January 15, 1982 July 1982

DIVISION OF STATE PROGRAMS—Donald Gibson, Acting Director 724-0286

Each state group establishes its own grant guidelines and application deadlines; therefore, interested applicants should contact the office in their state. A list of those state programs may be obtained from the Division of State Programs.

DIVISION OF FELLOWSHIPS AND SEMINARS—James Blessing, Director 724-0238

FELLOWSHIP PROGRAMS—Maben Herring, 724-0333

Fellowships for Independent Study and Research—David Coder 724-0333
Fellowships for College Teachers—Karen Fuglie 724-0333
Summer Stipends for 1982—Mollie Davis 724-0333
Fellowships for Journalists—Julian F. MacDonald 724-0376

June 1, 1982 January 1, 1983
June 1, 1982 January 1, 1983
October 1, 1982 Summer 1983
March 1, 1982 Fall 1982

SEMINAR PROGRAMS

Summer Seminars for College Teachers—Dorothy Wartenberg 724-0376
Participants: 1982 Seminars
Directors: 1983 Seminars
Seminars for Professional School Teachers—Julian F. MacDonald 724-0376
Centers for Advanced Study—Morton Sosna 724-0376

April 1, 1982 Summer 1982
July 1, 1982 Summer 1983
March 1, 1982 Summer 1982
February 1, 1982 Fall 1983

DIVISION OF RESEARCH PROGRAMS—Harold Cannon, Director 724-0226

Intercultural Research—Harold Cannon 724-0226
General Research Program—John Williams 724-0276
Basic Research
State, Local and Regional Studies
Archaeological Projects—Katherine Abramovitz 724-0276
Research Conferences—David Wise 724-0276
Research Materials Programs—George Farr 724-1672
Editions—Helen Aguera 724-1672
Research Tools and Reference Works
Publications—Margot Backas 724-1672
Translations—Susan Mango 724-1672
Research Resources—Margaret Child 724-0341

February 15, 1982 July 1, 1982
April 1, 1982 January 1, 1983
March 1, 1982 October 1, 1982
October 15, 1982 April 1, 1983
February 15, 1982 July 1, 1982
October 1, 1982 July 1, 1983
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May 1, 1982 October 1, 1982
July 1, 1982 April 1, 1983
June 1, 1982 April 1, 1983

DIVISION OF SPECIAL PROGRAMS—Carole Huxley, Director 724-0261

Challenge Grants—Steve Goodell 724-0267
Program Development—Lynn Smith 724-0398
Science, Technology and Human Values—Eric Juengst 724-0354
General Projects
Individual Incentive Awards
Sustained Development Awards

None currently scheduled
January 15, 1982 August 1, 1982
January 1, 1982 June 1, 1982
February 1, 1982
February 1, 1982

YOUTH PROGRAMS—Marion C. Blakey 724-0396

Youthgrants—Applicant's Preliminary Narrative
Formal Application
NEH Youth Projects
Major Project Grants—Applicant's Preliminary Proposal
Formal Application
Planning and Pilot Grants

October 15, 1982 May 1, 1983
November 15, 1982 May 1, 1983
December 1, 1981 July 1, 1982
January 15, 1982 July 1, 1982
April 15, 1982 October 1, 1982

OFFICE OF PLANNING AND POLICY ASSESSMENT—Armen Tashdianian, Director 724-0344

Planning and Assessment Studies—Stanley Turesky 724-0369

February 1, 1982 July 1, 1982



Nearest Grant Application Deadlines



DUSTJACKETS: NEH BOOK LIST

NEH support to scholars often bears tangible fruit in the form of a book, or in some cases, several books. Although most of the books listed below were published in 1981, they are only the end-products of many years of research. At the top of the list, we point with justifiable pride, to a National Book Awards winner and two recipients of The Bancroft Prize.

AMERICAN BOOK AWARDS

Sponsored by the Association of American Publishers.

1981 (History)

Boswell, John. *Christianity, Social Tolerance, and Homosexuality: Gay People in Western Europe from the Beginning of the Christian Era to the Fourteenth Century.* Chicago: University of Chicago Press, 1980.

BANCROFT PRIZES

Presented by Columbia University for books of exceptional merit and distinction in American history (including biography) and diplomacy.

1980

Dublin, Thomas. *Women at Work: The Transformation of Women and Community in Lowell, Massachusetts, 1826-1860.* New York: Columbia University Press, 1979.

1981

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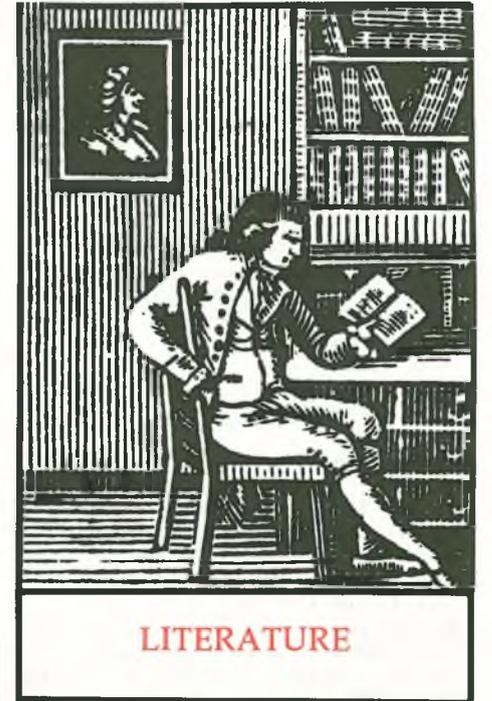
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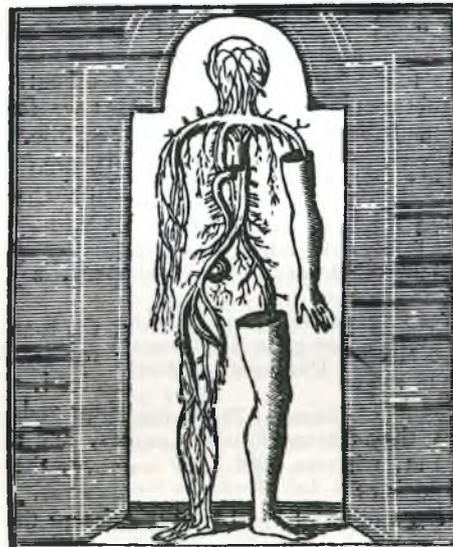
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Literature and the Urban Experience, Michael C. Jaye and Ann Chalmers Watts, eds., Rutgers University Press, 1981. The essays on the city and literature in this collection were originally presented by twenty-one distinguished American authors at an NEH-supported conference held at Rutgers, The State University of New Jersey, at Newark in April 1980. "This is a book," according to *Publishers' Weekly*, "deserving of the broad readership it will surely receive." Available in hardcover and paperback.

Literary Classics of the United States, Inc., a nonprofit corporation established by grants from the NEH and the Ford Foundation, will publish this spring the first four volumes in a series of "the best American writing over the past 200 years or more." The four volumes will include short works by Nathaniel Hawthorne, a collection of five novels by Herman Melville, the works of Harriet Beecher Stowe, and *Leaves of Grass* and the complete prose works of Walt Whitman.

1981 CONSULTANT GRANTS

The Consultant Grant program serves two- and four-year colleges, universities, and professional schools seeking advice on how to build successful humanities programs for their students. Institutions receive small grants to obtain the services of a person selected from the National Board of Consultants, which is an NEH register of outstanding reviewers and directors of curriculum development projects funded by the Division of Education Programs.

Alaska Pacific U., Anchorage: \$6,604. To help review the content and approach of the humanities-related courses in the core curriculum.

Baldwin-Wallace College, Berea, OH: \$6,833. To help faculty in foreign languages and literature develop a language curriculum for the Weekend College that will give students maximum exposure to a language within a limited time.

Ball State U., Muncie, IN: \$3,474. To help design cohesive programs for intercultural awareness and understanding through the general studies program as well as through individual area studies programs.

Baptist College at Charleston, SC: \$8,501. To help revise along chronological lines general education courses in civilization, English composition and literature, American literature, art and music appreciation, and philosophy so that each semester all courses will focus on a given era.

Boston College, Chestnut Hill, MA: \$6,455. To help strengthen the Romance Languages and Literatures Program.

Brandywine College, Wilmington, DE: \$6,728. To help identify appropriate means of integrating humanities vocational curricula and of improving student writing in all programs of the college.

Brooklyn College, CUNY: \$6,328. To help develop a liberal arts master's program for adult students to include core seminars and related colloquia, as well as research requirements.

Buena Vista College, Storm Lake, IO: \$7,906. To help evaluate the foreign language program, staffed by only one full-time faculty member, and strengthen the ties between foreign language study and study in business, education, and the sciences.

Cabrillo College, Aptos, CA: \$7,314. To help the foreign language faculty examine its curriculum and instruction, considering alternative teaching methods (including the Rassias method), developing activities to revitalize language teaching, and undertaking faculty development.

Chattanooga State Technical Community College, TN: \$5,765. To help design a humanities curriculum for all students which will be an integral part of the institution's technology and science programs.

Clark College, Atlanta, GA: \$6,034. To help this historically black college adapt the humanities curriculum to the College's new instructional emphasis on career preparation.

Colby College, Waterville, Maine: \$6,218. To help develop programs (e.g., colloquia) that will introduce freshmen to cross-disciplinary perspectives and help seniors relate their majors to other disciplines.

College of Alameda, CA: \$8,085. To help this urban community college determine effective means of integrating education in all fields of the humanities especially by fostering faculty interaction among disciplines.

The College of Idaho, Caldwell: \$4,822. To help determine how best to use the resources of the College's Snake Regional Studies Center to enrich the undergraduate curricula in such fields as American studies and human ecology and in the adult and continuing education programs.

College of Saint Elizabeth, Convent

Station, NJ: \$5,270. To help create courses to help adult part-time students understand interrelationships among disciplines.

College of Saint Teresa, Winona, MN: \$4,995. To help the humanities faculty evaluate and strengthen humanities study at this liberal arts and professional college.

College of Saint Thomas, St. Paul, MN: \$7,400. To help history faculty identify means of presenting history effectively to students who take only one history course and of offering a history major attractive to career-oriented students.

Columbia College, MO: \$6,534. To help the English department determine the desirability of correlating its courses with those of other humanities departments and to help the College evaluate the potential for an interdisciplinary humanities core program.

Community College of Allegheny County, Monroeville, PA: \$5,585. To help develop an interdisciplinary curriculum to integrate humanities study with scientific study.

Community College of Allegheny County, Pittsburgh, PA: \$6,077. To help this urban community college explore ways to strengthen general education by developing an integrated humanities curriculum.

Community College of Allegheny, West Mifflin, PA: \$7,049. To help strengthen the role of the humanities in occupational programs.

C. W. Post Center of Long Island U., Greenvale, NY: \$3,400. To help history faculty revise the survey courses in American and European history to rekindle student enthusiasm for history.

Cypress College, Fullerton, CA: \$3,543. To help design a series of interdisciplinary humanities courses targeted toward students' professional interests, social designations, demography and avocations.

Dundalk Community College, MD: \$4,441. To help the humanities and occupational faculties work together to find ways to integrate humanities study into occupational programs.

East Tennessee State U., Johnson City: \$5,576. To help design a preprofessional core option in the liberal arts and sciences for the increasing number of students pursuing pre-law, pre-medicine, pre-engineering, pre-business, and public administration degrees.

Edward Waters College, Jacksonville, FL: \$7,558. To help strengthen the humanities general education program.

El Paso Community College, TX: \$6,963. To help the faculty adapt or create humanities courses for students in vocational programs and develop teaching skills necessary to integrate humanities and occupational curricula.

Georgian Court College, Lakewood, NJ: \$4,359. To help faculty from the departments of modern languages, history, sociology, and business find means of making students more aware of international perspectives.

Golden West College, Huntington Beach, CA: \$5,660. To help develop interdisciplinary humanities courses for students in occupational programs.

Grambling State U., LA: \$8,456. To help faculty at this historically black university design a curriculum leading to a Master of Liberal Studies in International Humanities.

Hostos Community College, Bronx, NY: \$5,985. To help strengthen the collaborative work of the English and humanities faculties through the design of a six-credit, team-taught humanities course, and the development of English/Spanish bicultural components in the curriculum.

Inter-American U. of Puerto Rico, San

Juan: \$6,225. To help develop an honors program focusing on interdisciplinary study in the humanities.

Iona College, New Rochelle, NY: \$7,199. To help design an interdisciplinary alternative to the present humanities distribution requirements.

Jefferson Community College, Louisville, KY: \$5,118. To help determine the role of the humanities in this open-door, inner-city community college, and, through collaboration of humanities and technical faculty, strengthen the humanities curriculum to meet the needs of technical, nontraditional students.

Jefferson State Junior College, Birmingham, AL: \$6,225. To help study ways strengthen the humanities core within career curricula, meet the needs of older students, and integrate the humanities into programs throughout the College.

Jersey City State College, NJ: \$5,912. To help find ways to strengthen the humanities curriculum to meet the needs of urban, career-oriented students.

Johnson C. Smith U., Charlotte, NC: \$5,180. To help faculty at this historically black institution replace unstructured distribution requirements with a core curriculum emphasizing basic skills development and the study of African and Afro-American culture.

Kansas Newman College, Wichita: \$7,115. To help develop a new required senior course designed to integrate knowledge in major disciplines through readings, research, discussion, and faculty and guest lectures.

Kean College of New Jersey, Union: \$5,491. To help develop and implement a college-wide program to improve student writing skills in all disciplines.

Lafayette College, Easton, PA: \$5,915. To help the College's American Civilization faculty develop an interdisciplinary regional studies program focusing on the history, political economy, and culture of northeastern Pennsylvania.

Lincoln Trail College, Robinson, IL: \$5,885. To help determine the feasibility of developing an interdisciplinary course or program in the humanities for occupational students.

Linfield College, McMinnville, OR: \$5,876. To help faculty review the effectiveness of the Arts and Letters general education requirement.

Louisburg College, NC: \$6,109. To help evaluate the humanities curriculum, design a faculty development program, and consider new programs and approaches such as summer institutes, interdisciplinary courses, and college/public school programs.

Louisiana State U., Shreveport: \$6,205. To help faculty integrate existing regional archives, oral history and pioneer heritage programs, and social science research analysis projects into a regional studies center providing courses and degree programs.

Marshalltown Community College, IA: \$7,716. To help faculty evaluate the humanities requirements for the A.A. and A.S. degrees, explore ways of integrating humanities study into vocational programs, investigate nontraditional humanities programming, and consider interdisciplinary courses.

Mattatuck Community College, Waterbury, CT: \$5,008. To help promote cooperative work between humanities and vocational faculty and design a humanities curriculum for students in business and other occupational programs.

Medical College of Pennsylvania, Philadelphia: \$5,576. To help strengthen the College's current Human Values in Medicine programs for pre-clinical (first- and second-year) students and develop in-

structional programs in human values for clinical (third- and fourth-year) students.

Michigan Technological U., Houghton: \$3,917. To help develop general education and degree programs to give engineering and science students an understanding of inter-relationships between technology and society.

Middlesex County College, Edison, NJ: \$5,878. To help develop courses and programs merging the concerns of the humanities and occupational curricula and foster communication between faculty members in technology and in the humanities.

Morehead State U., KY: \$5,888. To help develop an Appalachian studies program, including an academic minor, to serve a largely Appalachian student population and regional constituency.

Morgan State U., Baltimore, MD: \$8,134. To help evaluate current programs, set priorities, and develop strategies at this historically black university to meet such needs as revising the Western-oriented undergraduate curriculum, developing courses for career-oriented students, and creating a Ph.D. program.

Mountain View College, Dallas, TX: \$9,560. To help identify and implement means of integrating the humanities into the technical curricula.

Norfolk State U., VA: \$4,624. To help this historically black university evaluate existing humanities offerings and develop a long-range, comprehensive plan for reviving the humanities.

Northeastern U., Boston, MA: \$5,087. To help explore means of strengthening the foreign language department's contribution to professional and vocational training, without limiting its service to skills courses alone.

Northern Essex Community College, Haverhill, MA: \$7,105. To help develop humanities courses for occupational students, develop stronger ties between humanities and occupational faculty, and design an interdisciplinary women's studies concentration.

Northern Kentucky U., Highland Heights: \$5,996. To help the philosophy faculty strengthen their department by developing an applied values emphasis for majors, including an internship, and by developing stronger ties to the newly created applied sociology and anthropology major.

Northern Michigan U., Marquette: \$9,140. To help faculty members work with prison officials and prisoners to strengthen and enlarge the number of humanities courses for residents at the maximum security Marquette Branch Prison.

Old Dominion U., Norfolk, VA: \$5,136. To help English faculty evaluate and strengthen the elective literature courses for non-majors.

Palo Verde Community College, Blythe, CA: \$8,937. To help establish a humanities curriculum to enrich the lives of persons in this isolated region. Scheduling, course sequencing, and direct community involvement are major considerations.

Pasadena City College, CA: \$4,950. To help adapt humanities programs to needs of minorities, older people, and women by revising the interdisciplinary course structure, and using local cultural resources.

Passaic County Community College, Paterson, NJ: \$3,834. To help revise the general education humanities requirement and liberal arts transfer courses and degree programs.

Portland Community College, OR: \$8,295. To help faculty determine goals for a cohesive humanities program and lay the groundwork for an associate degree in humanities.

Prescott Center College, AZ: \$7,030. To

help the College use its institutional and community resources to build an interdisciplinary curriculum focusing on the American Southwest.

Radford U., VA: \$5,466. To help strengthen the language skill components of upper-level Spanish and French curricula and develop new curricula in German and Latin in a situation in which one instructor must handle all teaching in each of the given languages.

Roosevelt U., Chicago, IL: \$9,549. To help faculty enrich the existing women's studies program, which seeks to "mainstream" the study of women into existing courses, by revising science courses and curricula to include humanities topics relating to women.

Saginaw Valley State College, University Center, MI: \$8,232. To help faculty design a new required general education program and implement a program to improve the writing skills of undergraduates.

Saint Francis College, Brooklyn, NY: \$5,097. To help identify means of meeting the needs of exceptional students at the College, particularly by determining whether a proposed honors program in the history of ideas is appropriate.

St. Louis Community College at Florissant Valley, MO: \$6,360. To help strengthen the existing humanities survey/Western Civilization transfer sequence, develop humanities survey courses for occupational students, and design a continuing education humanities survey course.

Saint Philip's College, San Antonio, TX: \$7,308. To help faculty in history, philosophy, English, and economics develop an interdisciplinary humanities survey course to bridge the gap between academic and vocational-technical studies.

San Jose State U., CA: \$6,794. To help the faculty of the Mexican-American graduate studies department strengthen the humanities component of its programs and design courses which will meet University general education requirements, as well.

Scott Community College, Bettendorf, IA: \$5,720. To help develop appropriate content and methodology for a humanities/occupational curriculum, creating an institutional environment supportive of the humanities in occupational curricula, and garnering community support for humanities in occupational programs.

Silver Lake College, Manitowoc, WI: \$5,344. To help the College develop a humanities continuing education program focusing on an understanding and appreciation of the various ethnic cultures in the Manitowoc area, including that of the

Southeast Asians.

Skyline Community College, San Bruno, CA: \$10,281. To help faculty assess existing humanities courses and identify means of strengthening the humanities curriculum, especially through the design of interdisciplinary humanities courses emphasizing multicultural perspectives.

Snow College, Ephraim, UT: \$5,593. To help replace a fragmented, traditional general education curriculum with a program integrating technology and human values at this college whose service population will burgeon as a result of area energy development and national defense projects.

South Dakota School of Mines and Technology, Rapid City: \$7,877. To help strengthen the humanities curriculum for engineering and transfer students.

Southern Methodist U., Dallas, TX: \$1,757. To help create and implement a new general education curriculum.

Southwestern Oklahoma State U., Weatherford: \$6,405. To help develop a curriculum exploring the history and culture of western Oklahoma.

Southwestern U., Georgetown, TX: \$6,610. To help the foreign language faculty design courses relating foreign language and culture studies to business, the fine arts, and the sciences.

SUNY, Utica: \$3,864. To help this relatively new technical college explore ways of linking the humanities to career curricula and determine how to make maximum use of the time which humanities faculty have with students.

Stockton State College, Pomona, NJ: \$7,485. To help assess the effectiveness of the general humanities and arts curriculum and explore other means of strengthening humanities education at Stockton.

Tennessee Technological U., Cookeville: \$4,170. To help develop regional studies programs for undergraduates and for area public school teachers.

Texas Southern U., Houston: \$8,590. To help explore curricular means of broadening the exposure of pre-professional students to the humanities.

Texas Woman's U., Denton: \$6,972. To help develop an interdisciplinary core of courses focusing on women in the humanities and in Texas, and determine the best uses of the University's library, archival, and museum resources in this subject area.

Thomas College, Waterville, ME: \$7,021. To help evaluate the humanities curriculum at this business college and develop courses combining the materials and approaches of humanities and business study and interdisciplinary courses within

the humanities.

Union College, Barbourville, KY: \$6,476. To help faculty determine how to enhance the role of the humanities in the College's general education program.

Union College, Cranford, NJ: \$4,478. To help faculty members collaborate with a community advisory group to develop a focused and sustained humanities continuing education program, including thematically focused pilot courses.

U. of Alaska, Anchorage: \$9,274. To help develop an integrated, interdisciplinary core curriculum at the Division of Community Colleges' Rural Education unit focusing on the family, the village, the region, and the resources of rural Alaska.

U. of Kentucky, Lexington: \$4,135. To help English department faculty explore the revision of the freshman composition program through an interdisciplinary approach to the teaching of writing involving all faculty.

U. of Maine, Machias: \$6,606. To help this small, rural, state university improve the general education core curriculum to serve as a basis for further strengthening of institutional programs and disciplines.

U. of Maryland, Baltimore: \$4,371. To help, UMBC faculty develop a continuing education degree program consisting of interdisciplinary core courses, discipline-specific electives, humanities "internships," and a public events series linking the master's program to the general community.

U. of Maryland, Eastern Shore, Princess Anne: \$5,737. To help institute a required core of four or five interrelated humanities courses at this rural campus.

U. of Missouri School of Medicine, Columbia: \$6,752. To help develop a program to introduce ethical, social, and legal dimensions of health-related professions into education, research, and practice in those professions.

U. of Minnesota Technical College, Crookston: \$6,345. To help develop an interdisciplinary, multi-cultural program exposing technical students to the humanities while promoting an understanding of cultural diversity.

U. of Montevallo, AL: \$6,805. To help the Core Curriculum Committee revise the humanities general education curriculum.

U. of New Hampshire, Durham: \$6,189. To help strengthen instructional activities which have an international focus and develop humanities curricula which focus on an analysis, understanding, and appreciation of major global issues.

U. of North Carolina, Greensboro: \$4,630. To help faculty from classical civilization,

history, English, religious studies, philosophy, and art improve the organization, staffing, and curriculum of the Department of Classical Civilization.

U. of Puerto Rico College of Health Related Professions, San Juan: \$9,983. To help determine the best means of integrating the humanities into existing courses in health-related professional programs.

U. of Puerto Rico, Mayaguez: \$6,915. To help the English department evaluate its curriculum and develop a master of arts in teaching that will educate students in pedagogy, linguistics, and language acquisition in the field of English as a second language.

U. of Wisconsin, Green Bay: \$6,198. To help revitalize the foreign language major, identify means of increasing enrollments in upper level courses, and consider reinstating a general language requirement for the bachelor of arts degree.

Villa Julie College, Stevenson, MD: \$6,042. To help redesign the humanities curriculum at this vocational, private, two-year college in a way that will provide a sound balance between humanities and career preparation.

Vincennes U., IN: \$7,512. To help develop a community college curriculum in archaeology, using the many prehistoric and historic sites in the region.

Western Connecticut State College, Danbury: \$5,750. To help replace a fragmented humanities curriculum with a program integrating English, history and non-Western cultures, focusing on the strengthening of writing skills.

Western Nevada Community College, Carson City: \$4,482. To help faculty develop a humanities program for occupational students which draws on the heritage of the region and which can be transported to the isolated rural population served by the College.

Western State College of Colorado, Gunnison: \$9,131. To help language faculty revitalize existing language and literature programs, develop language courses for business majors, and organize study abroad programs.

Westfield State College, MA: \$7,930. To help develop a coordinated program of teaching, research, and outreach activities focusing on the history and culture of Massachusetts.

West Los Angeles College, Culver City, CA: \$4,985. To help expand and strengthen the institution's humanities offerings in a way that will better serve the multiethnic West Los Angeles community.



Thumbs Up for Neustadt . . .

Richard Neustadt's concept of public history as a valuable tool in policy analysis comes closest to the meaning of public history as first enunciated by Robert Kelley. It was this vision that was shared by those of us in the first graduate class at U.C. Santa Barbara, whether history used at the local, state, or national governmental levels or in the business world. The practical difficulty, however, of breaking into this relatively untapped territory, of getting employment, has led many followers of the public history concept to broaden their horizons greatly. As a result, public history has come more and more to mean simply historians working outside the academy—in cultural resources management, preservation, museums, and so forth.

The widening of the public history idea, of

course, has led to debate, disagreement, and sometimes animosity; but David Trask's encouragement that "real common purposes should be to enter into historical activity in a fruitful, cooperative effort" will, I hope, be the future path of dialogue.

—James Williams

University of California, Santa Barbara

. . . and Thumbs Down

As the director of a program in history and public policy, I was particularly interested in "The Uses of History in Public Policy" (October, 1981). I was, however, dismayed to note that the author of the article was not a historian. Richard Neustadt's interest in history is clear from his books and his contribution to courses using history in the Kennedy School at Harvard. Nevertheless, he is not a historian.

That history has been used by policy makers is not news. What *is* news is that *historians* have something to contribute to the policy process. Professional historians emerge from graduate school with special attributes: a keen appreciation for the past; an eye for the use of evidence; an ability to bring order to masses of information, etc. History is too important to be left to the social scientists and lawyers. Public history programs are thus designed to return historians to the public arena so that history can be better used.

Professor Neustadt's articles and books are always a pleasure to read, but in the future, I look forward to seeing articles about history written by historians.

—Anna K. Nelson

Director, History and Public Policy
The George Washington University

Utility of History

I have read with great interest Professor Neustadt's article on the usefulness of history in "public policy analysis."

Given the present situation, it is probably worth any amount of money (public or private) to establish that the humanities are, in fact, useful at various operational levels and in a number of functional areas.

The true value of public history, however, probably resides at the community level, where it can lead to citizenship—and at the policy-making level, where it can produce leadership and even statesmanship.

The humanities are in deep trouble, and any effort to change that situation must begin somewhere, with some tangible and realistic project. It is important that we not lose sight of our goal by conceiving public history in too narrow a frame.

—James Reed

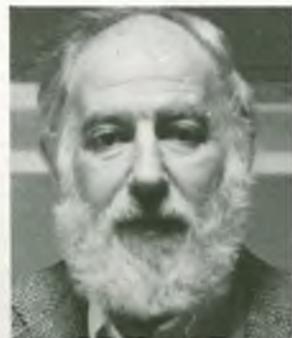
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About the authors . . .

Murray M. Schwartz is dean of the Colleges and director of the Center for the Psychological Study of the Arts at the State University of New York at Buffalo. Educated at the University of California at Berkeley, he has been a fellow of the American Council of Learned Societies and the Center for the Humanities at Wesleyan University. In 1980, Schwartz taught an NEH Summer Seminar in "Psychoanalysis and Contemporary Criticism." He is coeditor of *Representing Shakespeare: New Psychoanalytic Essays* (The Johns Hopkins University Press, 1980) and the author of many articles about literature. **Page 1.**



Geoffrey H. Hartman is the Karl Young Professor of English and Comparative Literature at Yale University, national cochairman of the Judaic Studies Development Committee, and a trustee of the English Institute. Hartman has also served on the Executive Committee of the Modern Language Association. His most recent books are *Criticism in the Wilderness: The Study of Literature Today* (Yale University Press, 1980); and *Saving the Text: Literature/Derrida/Philosophy* (The Johns Hopkins University Press, 1981). **Page 8.**



Cathrine R. Stimpson is professor of English at Douglass College/Rutgers University. She was the founding editor of *Signs: Journal of Women in Culture and Society*, and has been a major contributor to the new scholarship about women.



Educated at Bryn Mawr College and Cambridge and Columbia Universities, Stimpson has been a Fulbright Fellow, and a Fellow of the National Humanities Institute at Yale. She serves on the editorial boards of *Women's Studies: An Interdisciplinary Journal*, *Critical Inquiry*, University of Chicago Press, *MS. Magazine*, and the Advisory Board of PMLA. **Page 18.**

Anthony Schulte is executive vice president of Random House and Alfred A. Knopf. He studied literature at Yale and business at Harvard, where he received the MBA degree. His long career in publishing encompasses twelve years at Simon and Schuster and fourteen years at Random House and Knopf, with a short break for service with the Peace Corps. Schulte, who was chairman of the "Freedom to Read Committee of The American Association of Publishers," undertook the censorship study described in this issue. He says that the report is "a moderate statement; there is considerable evidence that the situation may be worsening since the data was gathered eighteen months ago." **Page 20.**



Michelle Marder Kamhi, a journalist and educational consultant, was the principal author of the report "Limiting What Students Shall Read," and the research consultant for the nationwide survey (sponsored by the Association of American Publishers, the American Library Association, and the Association for Supervision and Curriculum Development) on which it was based. A graduate of Barnard College, she was a 1958-59 Fulbright Fellow at the University of Paris, and received an M.A. in art history from CUNY. **Page 20.**



Editor's Notes

Heated discussions between staff members who think that literature is gloriously alive and those who think that last rites are in order have peppered the preparation of this issue of *Humanities*. Never has there been such a wringing of hands over what to include and what to discard.

Literature, more than any other discipline in the humanities, evokes passion, intensity, caring. Murray Schwartz, in his Page 1 article telling what it's like to profess literature on today's college campus, describes the profound debates over what to teach and how to teach it. Geoffrey Hartman traverses the thorny path of the "new" criticism and argues for a "'creative' criticism that does not abdicate its own energies to either popular or classic literary forms."

Catharine Stimpson's unbridled enthusiasm for literature is "aggrieved when people are hostile or indifferent to literature, or when they respond with mere politeness."

Even the enemies of literature, we learn in an article about censorship, see literature as the embodiment of all of society's evils, so threatening that books must be banned, burned, and exorcised from the public consciousness.

The fervor that marks all these discussions underscores the fact that literature is an emotional enterprise. Great literature is also an intellectual enterprise, nourished by history, philosophy, and a wealth of other disciplines.

For example, Elias Canetti, this year's recipient of the Nobel Prize for "writings marked by a broad outlook, a wealth of ideas and artistic power," listed his interests as: "anthropology, history, psychiatry, history of religions, philosophy, sociology, psychology, and the civilizations of Egypt, Sumer, Greece, Rome, Persia, India, China, Japan, Mexico, Maya, Inca."

To read great literature is to enter these and other worlds, and like all good travelers, to return with fresh perceptions about that world which we inhabit daily.

—Judith Chayes Neiman

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