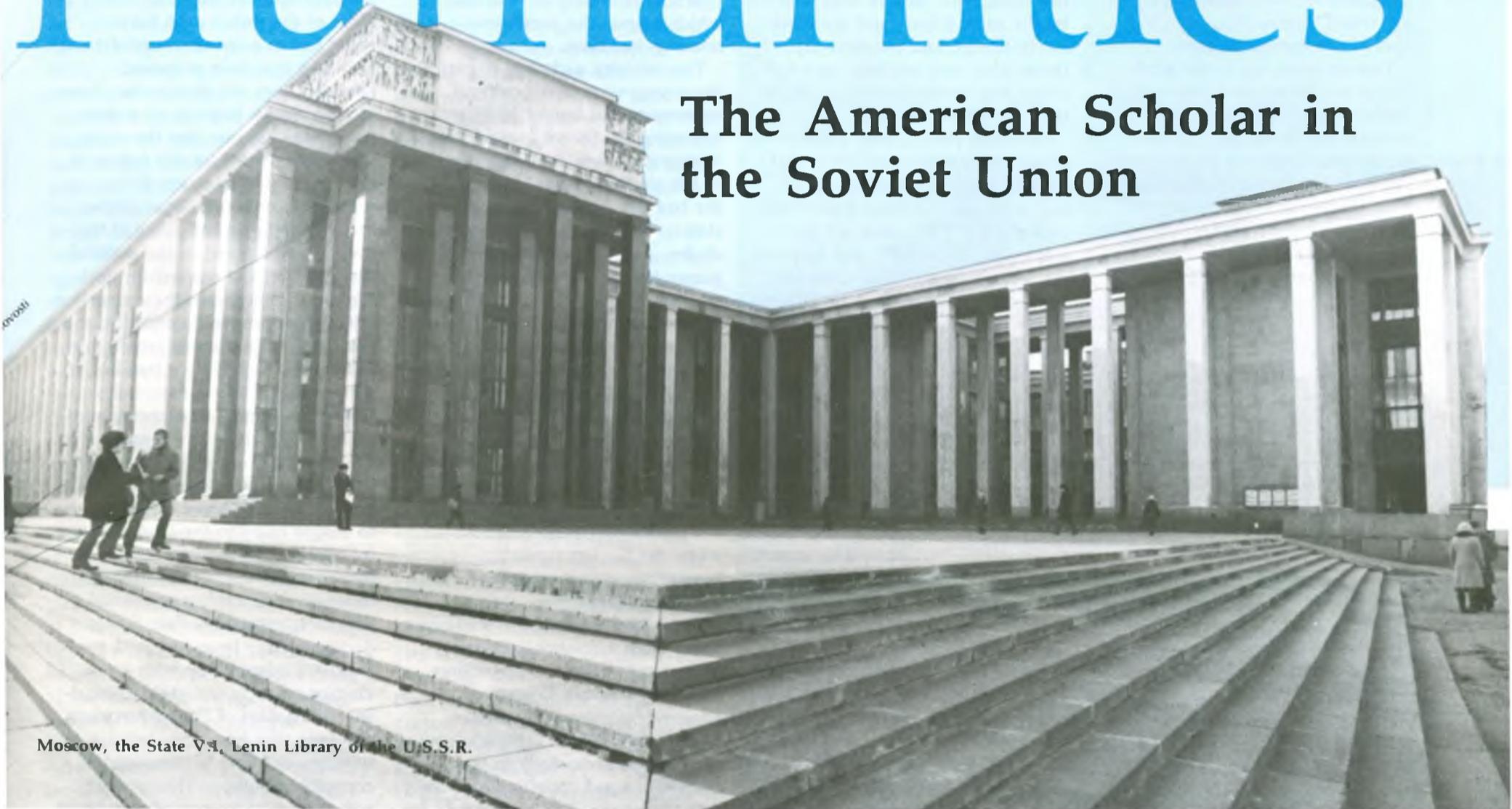


Humanities

The American Scholar in the Soviet Union



Moscow, the State V.I. Lenin Library of the U.S.S.R.

Most Americans are surprised to learn that our country's exchanges with the U.S.S.R. in the humanities and social sciences are in reasonably good health despite the sharp deterioration in political relations. While contacts in sciences and technology have dwindled, the core programs in the humanities and social sciences have continued without interruption since they were inaugurated in 1958 and have even flourished in recent years. These programs were among the fruits of the first thaw in the cold war more than a quarter of a century ago. They predate detente and have so far survived its demise.

The principal, official US-U.S.S.R. academic exchanges are conducted by the International Research & Exchanges Board (IREX), a New York-based subsidiary of the American Council of Learned Societies. IREX is the private-sector, nonprofit broker for the nation's network of universities and research institutions and works closely with the foundations, the State Department,

the U.S. Information Agency, and our embassy in Moscow in administering these critical programs. The National Endowment for the Humanities has played a major funding role in these exchange programs since 1971, and its present level of support—\$1 million a year—has been a powerful influence in maintaining a leading role for the humanities in American scholarship on the Soviet Union.

Compared with the more spontaneous flow of scholarly traffic between, say, the United States and Western Europe, the volume of exchanges is exceedingly modest: About 100 American scholars a year spend a semester or an academic year in the Soviet Union, while about twice that number take part in such organized projects as joint or parallel research and scholarly symposia. But in the rarefied atmosphere of things Soviet-American, these exchanges have an impact quite out of proportion to their size. (IREX also conducts exchanges with Eastern Europe, but

they are as different from one another as from the Soviet programs and would require a separate essay.)

The exchange experience with the U.S.S.R. is extraordinarily complex. It is embedded in an adversarial relationship between the superpowers that is replete with tensions at every level—including the exchanges themselves—and yet is one of the few areas where there is genuine and mutually beneficial cooperation and a modicum of good will. American participants, most of them specialists in history, culture and contemporary society, must cope with bureaucratic, political and ideological obstacles to their work that are all but unimaginable to their homebound colleagues or those accustomed to more conventional foreign venues. Yet the overwhelming majority not only manage to accomplish significant, even prodigious, research feats, but become profoundly involved in academic and personal relationships with their Soviet counterparts and hosts that, by

their own testimony, count among the most memorable personal and intellectual experiences of their lives. They become sojourners in a land where the permanent struggle between cant and truth, between illusion and reality, brings them into daily collision with the most fundamental issues of values. No wonder that they return home with exquisitely heightened sensitivities to the contours of their own culture that few can experience who have not shared their journey.

The success of this small band of Americans derives in the first place from their own skills and persistence. The IREX program is not for casual visitors or sabbatical pleasure seekers, but emphasizes advanced research under unusual conditions. Those who participate must have rigorous training and preparation in the Russian or Soviet aspects of their disciplines, a good grasp of the language including, in small but increasing numbers, the non-Russian languages of the U.S.S.R., and

Editor's Notes

As guest editor, I find my task simplified by the *Humanities'* editorial tradition, which indicates that these notes should serve as a brief introduction to the issue's contents.

This issue is largely devoted to humanities disciplines as they deal with the non-Western world, i.e. scholarly exchanges, cooperative programs of international complexity, travel, translation, culture shock, and communication.

Twenty years ago I was introduced to Chinese and Japanese literature and civilization in a seminar for liberal arts college faculty presided over by the same Professor de Bary of Columbia who is featured in the article on "Eastern Civ." The consequent geographic and comparative breadth of my course-offerings in Classics was largely due to that enlightening experience. My friends were amazed, my students mystified. . . . But such personal reminiscences are not condoned by editorial precedents.

Let me add that our page of NEH deadlines and Notes and News will be regularly enhanced by articles exploring the evaluation of applications in the review process and other matters that should be of interest to potential applicants and would-be grantees.

—Harold Cannon

Humanities

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research projects that affirm seriousness of purpose both to their American sponsor and their Soviet hosts. In fact, their credentials and their on-the-ground performance determine which doors shall be opened to them. Many of the participants are veterans of earlier visits, who are encouraged to return periodically for fresh research; all are screened by committees of peers who review the significance and feasibility of their projects as well as the productivity of their previous visits. Newcomers are also carefully reviewed, interviewed, and selected by the same panels and are intensively briefed and prepared by those who have recently returned about the conditions under which they can expect to work.

Exchange participants' scholarship constitutes a major portion of our fund of published knowledge of that critical world area. Three titles published in 1983 alone are examples of the breadth and scope of the work accomplished: *Gold and Azure: 1000 Years of Russian Architecture* by William Craft Brumfield; *Poland's Place in Europe: General Sikorski and the Origin of the Oder-Neisse Line, 1939-1943* by Sarah Meiklejohn Terry; *The Other Pushkin: A Story of Pushkin's Prose Fiction* by Paul Debreczeny. The last exhaustive survey of their publications, conducted in 1978, revealed that alumni of the Soviet and East European exchanges had by then attributed more than three thousand scholarly books and articles to their overseas research—a rate of one publication every other day over the two preceding decades. This emphasis on hard research, rather than on a more sentimental hands-across-the-seas variant of exchanges, is one of the great strengths of the programs.

The majority of American participants carry out their work in Moscow or Leningrad, for, in the highly centralized Soviet system, that is where the principal concentrations of resources are to be found. A significant minority, however, are to be found in more exotic locations, including the Caucasus, Central Asia, and Siberia. The exchange scholars, especially those who are in the Soviet Union for long-term stays, are among the relative handful of foreigners who actually live in the system, without the official insulation typically provided for visitors to the U.S.S.R. Thrown together in dormitories and lodgings with their Soviet contemporaries, they live, work, and play within the framework of everyday Soviet realities. In this, they have a decided advantage over, even if they do not share the comforts of, resident diplomats and businesspeople, whom the Soviets tend to isolate in special apartment compounds for foreigners in order to minimize uncontrolled contacts. Among

American observers of the Soviet Union, the exchange scholars as a group undoubtedly emerge with the most nuanced sense of Soviet society, and those who have done their stints in locations only infrequently visited by foreigners become an especially valuable resource in understanding how the system works at its far reaches.

The IREX exchanges with the U.S.S.R. involve two partners: the Soviet Ministry of Higher and Specialized Secondary Education, which provides a link with the Soviet university system, and the U.S.S.R. Academy of Sciences, which houses the prestigious research institutes.

The ministry exchange is part of the intergovernmental cultural agreement that lapsed in 1979 following the Soviet invasion of Afghanistan, but the IREX portion of the exchanges has continued on the basis of an informal understanding. The ministry program includes graduate students and young faculty, as well as a senior scholar program and an exchange of teachers of Russian and English, and covers all disciplines. In practice, most American participants in the IREX-ministry exchange (who must as a minimum have completed all requirements for the doctoral degree except the thesis) are in the humanities and social sciences—that is, they are specialists on Russia or the U.S.S.R.—while the Soviets typically have given priority to science and technology.

The exchange with the academy arises from a nongovernmental agreement between the academy and the American Council of Learned Societies, which is administered by IREX. The academy exchange is exclusively in the humanities and social sciences in both directions, and is primarily for senior scholars.

The organization and administration of the exchanges are fraught with difficulties. A main task for IREX has been to insulate these sensitive channels insofar as possible from the intrusion of bilateral political tensions, always a challenge but one that has become acute in recent years. This has required a delicate balance involving the academic community, official America, funders, public opinion, and of course the Soviets themselves who, despite the appearance of monolithism, have their own internal arguments about the value and conduct of exchanges. So the clash interests—ideological, bureaucratic, and scholarly—is constantly in the background.

The exchanges are conducted in a strictly reciprocal fashion, a strong incentive to each partner to accommodate the other's nominees. This does not mean, however, that the nomination and placement process is smooth, and each year both sides fail to place some of the other's

nominees. From the U.S. side, widened concern about technology transfer most frequently rules out Soviet nominees. On the Soviet side, young American scholars on the university exchange are most frequently caught in the inability of the Ministry of Higher and Specialized Secondary Education to arrange appropriate placements outside the university system. Thus, because there are presently no official U.S. agreements with the Soviet Ministry of Culture, it is difficult to place American specialists in such fields as musicology or theater. Scholars may also run afoul of the rather rigid bureaucratic Soviet research establishment and find that their proposed research does not fit into the plans of a particular institute or archive. Americans assume that the overwhelming reason for the failure of the Soviet side to accept U.S. scholars is political, either in the sense of the political views of the individual involved or the political sensitivity of the research project. From our experience, the causes for rejection appear to be complex and frequently of the more prosaic sort just mentioned. Only a handful of American specialists have been repeatedly denied placement, and there is seldom a clear reason why these scholars are singled out. Unfortunately, the leverage we once had because we were in a position to assure entry to the United States for any and all Soviet nominees has disappeared. Yet, even in these times of poor intergovernmental relations, apparently firm Soviet decisions have been reversed.

IREX's relationship with its exchange partners—in itself a revealing subchapter of Soviet-American relations that has yet to be written—can best be described as cordial but bumpy. The cordiality comes from the sense of mutual advantage inherent in the exchange process and from the stability and continuity of personal contacts. (The IREX directorate for Soviet programs has been in place since its founding sixteen years ago.) The bumps come mostly in the form of disputes, some of them intense, over specific cases of what constitutes fair and sufficient access; this issue, complicated by sometimes icy binational relations at diplomatic levels, is rooted mostly in opposing practices and traditions of academic administration. The Soviets emphasize planning, accountability, and supervision, in contrast to the individualism and independence of the American scholar. Nowhere is this better illustrated than in the Soviet insistence that researchers, their own as well as visiting foreigners, submit a "scientific plan" before they can be admitted to archives, and the American insistence that no sensible planning can take place until after the scholar has had access to the archive to determine

what is there and what is not. Although IREX has once, briefly, suspended exchange traffic to drive home a point about reciprocity, for the most part the partnership has been quite productive, the more so when measured against the dismal results of most other Soviet-American dealings.

It would be going too far to speak of a flourishing community of scholarship between academics of the two countries—contacts are simply too thin—yet here and there we see glimmerings of what might be. In 1975, convinced that beyond the exchange of individuals there lay unexploited potentials for sustained, cooperative project research, IREX proposed the creation between the American Council of Learned Societies and the Soviet Academy of Sciences of a commission on the humanities and social sciences. This commission, which meets alternately in the United States and the Soviet Union every two years, establishes a binational agenda of colloquia, field research, exchanges of data and information, and joint publications, on topics ranging from archaeology to international security. In the humanities, the commission covers such fields as history, ethnography and anthropology, language and literature, information and documentation, and will probably take up philosophy in the future. A recent symposium on factors that contribute to the persistence and decline of ethnic identification in modern industrial societies was one of several commission projects concerned with the study of ethnicity; its literary expression is the subject of interrelated meetings on American ethnic literature and the literatures of the Soviet Central Asian nationalities. Literary scholars from both countries are also working on a project on Russian-American literary relations in the nineteenth century. In this project, both sides are exploring the personal and creative contacts between their classic writers with the possibility of conducting archival surveys to collect essential materials for publication. William Faulkner's work has been the subject of a project coordinated on the American side by the Center for the Study of Southern Culture; future plans call for a symposium on the publication and study of Faulkner's works in the U.S.S.R.

With the general decline of Soviet-American contacts, the commission appears to be the only currently active source of joint publications. The two most recent are parallel works in Russian and English—*Soviet Quantitative History*, edited by Don Carl Rowney, and published in California in 1984 and *Quantitative Methods in Soviet and American Historiography*, edited by Valery A. Tishov, and published in Moscow in 1983—the results of a series of joint inquiries between the

American Historical Association and the National Committee of Historians of the Soviet Union. In the coming year, a guide to the social science and humanities institutes of the Soviet Academy and to the scientific councils of the U.S.S.R. will be published. These materials were compiled by the Institute for Scientific Information in the Social Sciences in Moscow as the result of an agreement with the Kennan Institute of the Woodrow Wilson International Center for Scholars.

The commission engages the participation of Americans specializing in Russia and the Soviet Union, but also has played a ground-breaking role in its practice of involving leading scholars from other fields who would not otherwise have the opportunity to work with their Soviet counterparts. This has exposed a widening network of our academics and their institutions to the mysteries, frustrations, and triumphs of working across one of the most formidable intellectual barriers of our day. It is especially in the commission that one sees the potential scope of intellectual comity that is now so rare.

At a time when the humanities in the United States have been suffering from a general identity crisis, as well as from the practical difficulties associated with the straitened circumstances of American higher education and advanced research, the work of humanities scholars concerned with the Soviet Union—and Eastern Europe—has been one of the brighter chapters. Although Russian-Soviet humanities scholarship in the United States has been no less vulnerable than most other fields to the decline of graduate studies and to faculty shrinkage, its close ties to the exchanges and to the intensity of the in-country experience have given it both immediacy and intellectual relevance. One result has been the creation in the United States of world-class work on Russian history as well as powerful resources in literature.

After a long period of decline, the renewed American concern about relations with the Soviet Union is leading to a resurgence of Russian and Soviet studies in the United States. At the government level, the Soviet and East European Training Act of 1983 signals official involvement, while the private foundations are beginning to invest resources at levels that have not been known since the late 1960s. All of this will place new demands on the exchanges. They will have to provide on-the-ground access for a new generation of American scholars as well as for the veteran exchange participants who have made American research on Russia and the Soviet Union preeminent.

—Allen Kassof

Mr. Kassof is Executive Director of the International Research and Exchanges Board (IREX).



Novosti

(top to bottom) The State M. Lomonosov University on Lenin Hills in Moscow. A festival in Red Square, 5/82. At Old University, Moscow, new students wear traditional caps.



Tass

Notes on a Baku Summer

The Nizami Station of Baku's modern subway system. (bottom) The city of Baku, Azerbaidzhan, S.S.R., as seen from the harbor at night.



In the summer of 1982 I traveled to the Soviet Union under the auspices of the exchange program between IREX-ACLS and the Academy of Science of the U.S.S.R. The main objective of the trip was to continue my study of the status of Muslim women in Russia at the end of the nineteenth and the beginning of the twentieth century by investigating the roots and dimensions of the movement to emancipate them. I had chosen to begin this investigation of the women's issue with Azerbaidzhan because at the end of the nineteenth century the Azeris, together with the Tatars, were the leaders of the movement of Muslim reform and revival in Russia. Consequently, my final destination was not Moscow, but Baku, the capital of the Republic of Azerbaidzhan.

Azerbaidzhan is a land at a crossroads of civilizations. In ancient times its territory was part of the Median Kingdom; in the sixth century B.C. it was invaded by Cyrus the Great, who was followed by Alexander of Macedon in 330 B.C., by the Sassanids in A.D. 226, and by Muslim Arabs in the seventh century.

Between the tenth and twelfth

centuries, Turkic tribes migrated into Azerbaidzhan and mixed with the local population. The cultural and biological assimilation that ensued resulted in the emergence of a people who spoke a Turkic language but whose religion was Shiite Islam.

I landed in Baku on July 19, at 9 p.m. after a two-hour flight from Moscow. When the noisy and joyous welcomes that had accompanied the arrival of the passengers on my flight dissolved into the night, I found myself standing alone in an almost empty terminal. It was quiet, and the few voices still echoing around me, which had earlier blended in the general hum, now assumed personality and meaning. Suddenly I realized that this was no longer Russia, even though it was in the Soviet Union, for the sounds around me were those of a Turkic not Slavic language, and the faces of those men, women, and children were dark with dark, almond eyes.

In a taxi on my way into the city I became confused: The night was dark, the sights unknown, but the driver spoke a familiar language, and the music that radiated into the night from the cassette player of

the car was familiar to me as well: These were the voices of Ajda Pekkan, Nesrin Sipahi, and other popular Turkish performers. For a moment, I imagined that this was a taxi taking me from the Yesilköy airport to Istanbul, not the same taxi on the way to Baku. As it turned out, the interest of this driver in Turkish music was one of the many manifestations of nationalism that I would gradually discover in Baku. Walking the streets of Baku, listening to its sounds, talking to the Azeri men and women whom I met, I learned how remarkably resilient their nationalism was and how diverse were the forms in which they expressed it. For instance, I learned that when Azeris want to relax, it is not a recording of "Moscow Nights" or "Kalinka" they reach for, but rather Azeri or Turkish music. I also found out that from store clerks and taxi drivers to academics, Azeri men and women were reasonably well informed with regard to Turkish politics and culture. Given a chance to travel abroad, regardless of their educational background or age group, they all indicated Turkey as the first choice.

This Azeri interest in Turkey triggered my own curiosity. Whenever I had a chance to speak with Azeris in a less controlled environment, I made sure to bring up the issue of what I had come to call "the Azeri obsession with Turkey." The answers were not always candid and forthcoming, but at times literary references and an Aesopian language would provide protective shields for those who had the courage to say more than was allowed by ideological taboos. The answer of one young couple is particularly vivid in my memory. I had met them in one of the libraries where I was beginning to trace the life of Muslim women in prerevolutionary Baku. We had talked many times, and they had avoided my

question many times over. A few days before my departure, in the midst of a discussion that had nothing to do with "the Azeri obsession with Turkey" but concentrated on the difference between working women and career women, my young Azeri friend asked me whether I liked *Bayats* (an Azeri folk poetry genre). Without waiting for my answer, she recited one of her favorites:

The morning mist and the mountain
The drops of dew and the roses
My soul flies from its cage
To greet brothers over this mountain range.

Even as I was realizing that she had just answered my question most eloquently, her husband added: "After all, despite her economic and political problems, why shouldn't Turkey deserve our attention and love? It is the only independent Turkish nation!"

I pondered that evening about the definition of national identity, about the place of acculturation, as much as I wondered about the future of *sblizhenie* (drawing together) and *sliianie* (merger) of cultures in the Soviet Union. Once more, I realized the importance of becoming immersed in the milieu that one studies. Only then can one hope to identify those dimensions of a culture that remain elusive even after the most meticulous scrutiny of documents and archives.

Throughout my stay in Baku, I was reminded of the implications that the radical changes brought about by the revolutions of 1917 had for the power structure and traditional culture of Azerbaidzhan. The new regime was successful in socializing the women of Azerbaidzhan. Women are better educated and almost 80 percent work outside their homes: They work in the fields, in factories, in services; they staff the lower echelons of the bureaucracy; many are teachers, medical doctors, and, increasingly,





Tass

engineers. There are many "stars" among Azeri women: A. Dzhafarzade, writer and professor of Literary History; A. Babaeva, writer and journalist; R. Topchubasheva, painter; F. Gulieva, pianist; and Kh. Mukhtarova, a tanker captain, to name only a few. They do belong to the cultural and technocratic elite, however, and as such, they are considered by the "average" woman atypical. The "average" woman (at least those I talked to) has mixed feelings with regard to her "liberation." She views full-time work outside the home as an economic necessity and not necessarily as fulfillment of self. Ideally, many women would like to have the option of not working at all or working part-time.

Some of my hosts often boasted about the fact that the new regime, despite its many darker aspects, had initiated the emancipation of women and had educated them. My own investigation in the archives and libraries made it possible for me to gather enough evidence to argue that in Azerbaijan challenge to traditional affirmations concerning the role of women had emerged prior to 1917. Muslim men—the reformers of the turn of the century—had raised important social, political, and moral questions with regard to the place and role of women in their society. Moreover, documentary evidence indicated that even at the end of the nineteenth century Muslim Azeri women were not merely objects of reform but had become actively involved in the general effort aimed at reconciling Islam with the imperatives of a rapidly changing world. Most Azeri women, and for that matter most Azeri men, are poorly acquainted with or altogether oblivious of the scope of the emancipation of women in the prerevolutionary period. It's difficult for most Azeris to challenge the government's claims to exclusivity in initiating the emancipation of Muslim women because of a lack of access to archival materials and because of an alphabet barrier. The Arabic alphabet, which the Azeris had used for centuries, was

replaced by the Latin in 1928, and the Latin alphabet was in turn replaced by the Cyrillic in 1937.

Regardless of their educational level or social position, Azeri women impressed me in their commitment to the survival and growth of Azeri culture, traditional values, and distinctive life style. I read in their disapproval of mixed marriages and insistence on speaking Azeri further signs of nationalism.

As I began identifying more and more signs of cultural resilience, I also became more acutely aware of the fact that this resilience is the result of an ingenious manipulation of official ideology. Acquiescence to orthodoxy provides a passport to maintaining and developing the traditional values and national heritage of the Azeris. The major prerequisite for the continued success of the campaign aimed at retrieving the national past is, in the words of my Baku friends, *patience*. "Boldness may win us fleeting fame abroad at the price of national suicide. We have to be patient in order to survive and grow strong and only then can we worry about the fact that a falcon is born to enjoy only free skies," one of them said. *In situ* research makes one aware of the modes of thought that generate such statements. It expands a topic to include nuances and reduces considerably the likelihood of a black and white picture. Finally it offers the invaluable opportunity of engaging in a dialogue with colleagues, exchanging views and discovering in the process new dimensions of an old project or valuable sources that at first glance may have seemed irrelevant to the topic.

The approval of my project by the Academy of Sciences of the U.S.S.R. contained a complete list of institutions and materials that would be open for my consultation in Moscow and Baku. In both cases I had been denied archival access but given approval for the use of all library holdings that I had requested. One of my hosts and colleagues, however, called to my attention the rich holdings (40,000 titles covering the period between

the ninth and nineteenth centuries) of the Manuscript Collection of the Azeri Academy of Sciences. The building is a living testimony to the whimsical, lavish and eclectic architecture of the oil-boom era in Baku. I learned that before the revolution the building had housed the first girls' school in the East and during the Soviet period had been converted into a Teacher's School only to be taken over by the Academy of Sciences in 1950 when it became the home of the Manuscript Collection. Those weeks spent in the ground floor reading room of the Manuscript Collection, as well as discussions with colleagues over glasses of tea flavored with rose petals added significantly to my understanding of the Azeri

jadids' (reformers) perception of the women's issue. As productive as those weeks spent in the Manuscript Collection were, more than once I had to accept whimsical decisions that prevented me from consulting materials previously approved. On such occasions, I tried to overcome the frustration by reminding myself how much I had learned about the Azeri people and their culture only by meeting them, living among them and listening to them even if I had been denied access to libraries and archives altogether.

—Azade-Ayse Rorlich

Ms. Rorlich is an associate professor of history at the University of Southern California.

Letters to the Editor

The Past Since the Sixties

Nathan Glazer's assessment of the legacy of the student revolts of the 1960s (*Humanities*, Vol. 5, No. 2) contains a telling flaw. I heartily disagree when he contends, "The disciplines most affected were not much improved by this swing of the younger members to the left." Professor Glazer leaves himself open to the claim that he is applying what amounts to an ideological eraser, especially when his generalization is applied to the field of American history.

The discipline of history was constructively affected by the events of the sixties, a statement affirmed by anyone with even passing knowledge of the subfield of social history. To be sure, some very good social history was being written prior to this time—one thinks of Oscar Handlin, Constance McLaughlin Green, and Merle Curti—but its practice was not widespread. Indeed, what is most exciting in the teaching and writing about the American past, circa 1984, stems from seeds sown nearly two decades ago. A conference of American intellectual historians convened in 1977 at Wingspread to assess their current circumstances quickly discovered that the influence of social history upon their craft was undeniable. All who have studied *The Past Before Us: Contemporary Historical Writing in the United States*, edited by Michael Kammen for the American Historical Association in 1980, cannot escape being aware of social history's role.

But the latest textbooks for the college-level survey courses provide the best support for my contention. Once the textbook was a preserve for narrative political history, or what has been labelled the "presidential synthesis." Much more recently, clearly influenced by the legacy of the sixties, this has changed for the better. Accomplished scholars of the very first

rank have incorporated the insights of social history—with its renewed attention to matters of region, cities, gender, class, race, and ethnicity—into their textbooks. . . . One enterprising publisher even brings together so unlikely a pair as Forrest McDonald, an avowed conservative of long standing, and Eugene Genovese, whose scholarship is associated with the Marxist perspective. Generally speaking, textbooks assigned to undergraduates are better than ever.

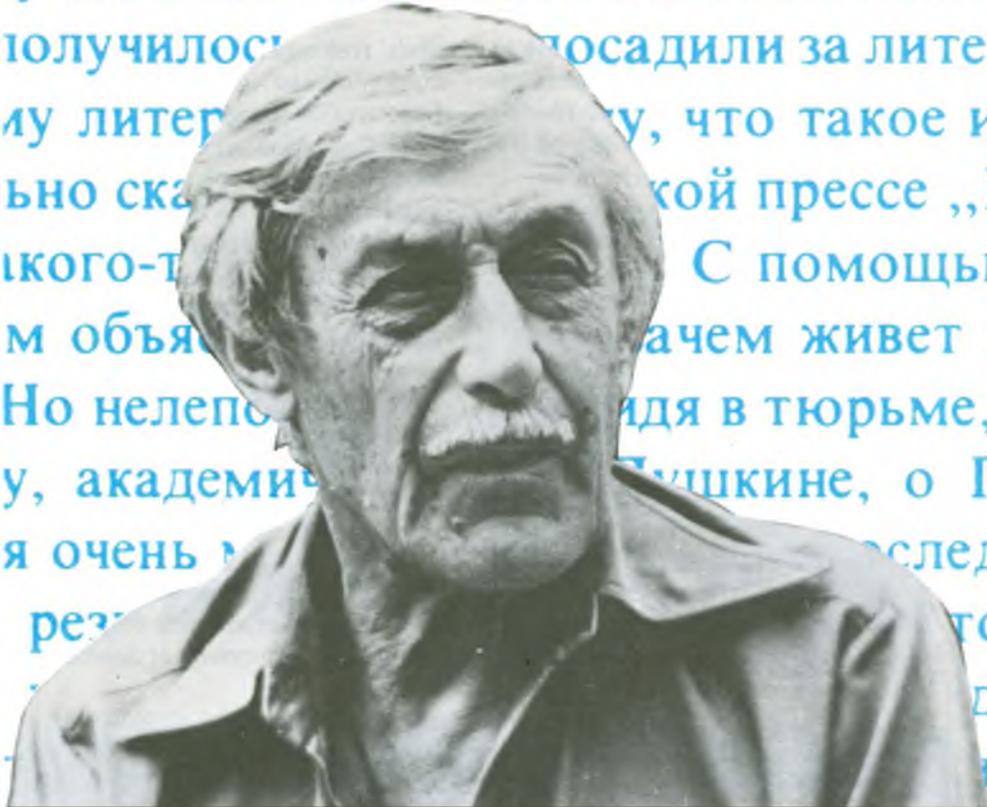
The foregoing observations, however, are not meant to convey the impression of a seamless web that has survived the 1960s. Rather, the very vitality of social history has spawned varying perspectives. Witness the sharp exchanges on Afro-American slavery between Eugene Genovese and Herbert Gutman, each of whom has unquestionably influenced scholarship falling under this broad rubric. There is also the continued debate about antebellum social structure stimulated by the prolific research of Edward Pessen. Bernard Bailyn, a distinguished contributor to the literature of American history, and clearly *not* identified with the political milieu of the 1960s, has research in progress on the demography of early North America that already stands pre-eminent as an example of social history and promises to offer an incisive critique about certain of its underlying theoretical assumptions.

It is a tribute to the importance of social history—and its origins in the student radicalism of the 1960s—that it has not only endured, but flourished in unforeseen ways. Professor Glazer's sweeping claim about disciplines not being "much improved" deserves revision when applied to American history.

—Michael H. Ebner

Associate professor
Department of History
Lake Forest College

гу себе как бы сказать какое-то последнее слово. А поскольку у Гого
 толучилось посадили за литературу, я все время и думал Пуш
 лу литер... что такое искусство. И для меня мои Пуш
 ьно ска...ой прессе „Прогулки с Пушкиным” — невал
 кого-т... С помощью Пушки
 м объя...ачем живет писатель
 Но нелепо...дя в тюрьме, писать в
 у, академич... Пушкине, о Гоголе и
 я очень м... последние разм
 рез...то выясни
 дешнего р...
 кими, да



Ardis Publishers

by Yasha Sklansky

Writing in Exile

(left) Victor Nekrasov (b. 1911) was among the first to write about the Russian soldier's return to civilian life. Sasha Sokolov (b. 1943) has taken the Russian novel into unexplored territory with his highly original use of language.

No, neither under alien horizons
 Nor under the shelter of alien wings—
 I was then with my people
 Where my people unfortunately was.
 —Anna Akhmatova

Since the Russian Revolution, there have been three successive waves of emigration to the West where, under the shelter of alien wings, artists and writers have established cultural centers in exile.

The first wave, most notably Kandinsky, Chagall, Stravinsky, and Nabokov, played a pivotal role in the development of Western art. The second wave fled from Stalin's regime after World War II. Since the 1966 trial of Sinyavsky and Daniel for publishing *tamizdat* literature (publication abroad of manuscripts ideologically or aesthetically unacceptable to the Soviet intellectual establishment), emigration has been forced on a third wave of writers as an alternative to prison, internal exile, or psychiatric treatment.

In May 1981, a group of third-wave writers—Sinyavsky, Aksyonov, Dovlatov, Tsvetkov, Limonov, Voinovich, Korzhavin, Aleshkovsky, Bokov, Bobyshev, Nekrasov, Gladilin, Sokolov (Solzhenitsyn declined an invitation to attend)—met with American Slavist scholars in a conference, funded in part by an NEH grant, at the University of Southern California.

Recently published proceedings from the 1981 conference, *The Third Wave: Russian Literature in Emigration* (Ardis, 1984), discuss the writers and their work as well as the issue of politics and its place in Russian emigre writing. Most of the writers in attendance, although holding widely divergent political views about the Soviet Union and

the West, acknowledged that politics—or its deliberate absence—played a key role in their writing. According to Olga Matich, chairman of USC's Department of Slavic Languages and Literature and organizer of the 1981 conference, "Although there are exceptions, Russian literature today is judged by its political content, both in the Soviet Union and abroad. As a result, the apolitical Russian writer is just about trapped in the stranglehold of politics, even in the West where . . . critics tend to apply political criteria to Russian literature. It is judged for the most part according to its testimonial and propaganda value."

If the reading public has come to expect a political statement in Russian emigre writing, how does that affect the market for writing that is devoid of political message? Should the writers align themselves with Alexander Solzhenitsyn, the most widely published of the third-wave writers, and other anti-Soviet writers engaged in the political issues of our times; or should they disengage and, by writing literature of a more apolitical bent, risk not only their livelihoods but the condemnation of their fellow exiles?

The issue of disengaged vs. engaged writing seems to divide itself along age lines. Some of the older émigré writers at the conference supported Solzhenitsyn's view that the evils of the Soviet system must be exposed both at home and abroad.

For Solzhenitsyn, the message remains foremost, both to provide a historical account of what actually has occurred in Russia since the Revolution (and not what is recorded in official Soviet histories) and

to warn the West. The opposite opinion is held by Andrei Sinyavsky, who delivered the writers' keynote address at the conference. Sinyavsky is famous to Slavist scholars as Abram Tertz, the pseudonym under which he led a second, secret literary existence until he was identified in 1965 and sentenced to seven years' hard labor. Both writer and literary critic, he has taught at the Sorbonne since emigrating and believes that literature serves its own purpose and need not be dictated by social conscience.

Because stylistic dissidence can make a political statement even if the work is not explicitly political, scholars at the 1981 conference examined the self-proclaimed apolitical position of some of today's writers. The younger writers—Sokolov, Limonov, Tsvetkov, and Bokov—see themselves as being radically different from the older, politically engaged writers because they believe they have freed themselves from Soviet literary shackles.

Edward Limonov declared his independence by writing an autobiographical novel, *It's Me, Eddie!*, which sent shock waves through the Russian émigré community with its lavish use of obscenities and explicit descriptions of a series of sexual encounters he experienced while living in New York City and searching for a niche in this alien culture.

Although the novel would not be considered particularly shocking to Western readers, it is among the first to violate an unspoken tradition in Russian literature against the use of obscenities. That violation and Limonov's rejection of the traditional Russian reverence for

the writer as conscience and consciousness of the Russian people has earned him the displeasure of older, more conservative émigré writers.

A major difficulty to be faced by third-wave writers, according to Slavist scholar Deming Brown, was the fact that they no longer enjoyed the great social prestige that they had as poets and writers—even as members of the literary underground—in the Soviet Union.

In the West, except among fellow émigrés, they inevitably have less prestige or recognition. For purely demographic reasons their readership is bound to be more limited and, unless their writing should somehow circulate widely in the Soviet Union (very unlikely), their Russian-language readership will shrink over the years. This circumstance is bound to take a psychological toll.

The scholars discussed Solzhenitsyn's opinion that he is misunderstood and beleaguered in both the East and West, particularly as expressed in his controversial speech at Harvard in 1978 and his 1980 article in *Foreign Affairs*, "Misconceptions About Russia Are A Threat to America." In his paper, "The Exile Experience," Edward J. Brown suggested that

Perhaps the behavior of Solzhenitsyn in our midst is merely a symptom of disorientation in an environment where the writer is neither honored as a prophet nor persecuted as an enemy of the state—two things which in the Soviet Union could be the same thing. . . . There is nothing comparable to that experience in the pragmatic pluralistic societies of the West. The reason writers are both honored and persecuted in the Soviet Union is that there they are important, and there they are regarded as dangerous.

The danger can be masked by the clever use of Aesopian language or it can appear in satirical form as in the case of Vladimir Voinovich's private Chonkin: Too good-natured and stupid to understand the elaborate structure of lies, half-truths and pretenses inherent in the Soviet system, private Chonkin constantly disarms or confuses the defense mechanisms of those around him to the point that they, voluntarily or involuntarily, let out the truth about themselves and the world.

Vasily Aksyonov, on the other hand, created "The Steel Bird," the main character in a short story, who, over time intimidates the inhabitants of a Moscow apartment house, becomes a tyrant, but is finally driven out. Like Darth Vader, the steel bird does not die but simply flies away, perhaps one day to return. Aksyonov warns that, as with Stalin, although he may be dead, there are other "steel men" ready to take his place.

Only Sasha Sokolov is truly apolitical in Matich's eyes, especially in *Between Dog and Wolf*, his post-modernist novel with its exclusive focus on form and language and its intricate and difficult narrative structure. Events in this novel occur in a timeless twilight, the time between the dog and the wolf, that hazardous time of day when the shepherd is unable to distinguish between his guard dog and the wolf menacing his flock—a twilight zone between fantasy and reality in which all is possible and nothing is certain. Sokolov uses poetry in conveying the boredom felt by his hero Yakov:

Shall I have my old, tight housecoat cut to shreds
To make patches for my new one,
Or shall I run off to town?

It was clear to scholars and writers at the 1981 conference that the sense of cultural alienation is exacerbated by the limitations imposed by a foreign language. Even Vladimir Nabokov, who had mastered English and used it beyond the capabilities of many American writers, thought of the loss of Russian as analogous to the loss of a vital organ: "I had to abandon my natural idiom, my untrammelled, rich, and infinitely docile Russian tongue. . . ."

The question of what to say—and in what language to say it—eventually led to a discussion of émigré literature itself. In his paper, "The Remarkable Decade That Destroyed Russian Emigré Literature," Carl R. Proffer, publisher of Ardis Press, made this point:

[T]he very term "emigre literature" is demeaning. It smacks of the ghetto. It suggests something limited, narrow, parochial, perhaps of interest for a time, but with no hope of entering the permanent culture of a language.

To Proffer, there is only one Russian literature that matters.

It's all around the hemisphere, without any borders outside of grammar. In spite of the forests felled to keep the Markovs and Bondarevs going, they'll be lucky to get asterisks in the history of Russian literature. But the genuine writers—wherever their weary bonds and brains are located at the moment they conceive, or write, or photocopy, or publish their works—will survive, and the best of these will even flourish.

Without a market for the literature of the third wave, as writers, their prospects for survival, let alone success, were seen as extremely limited.

In a paper titled "Book Publishing and the Emigré Writer," Ashbel Green of Alfred A. Knopf Publishers, reminded the writers that only a small community of Americans reads serious literature with 5,000 copies being the average print run for a single hardcover title. He advised the writers to find publishers and editors who believed in their work; to promote themselves, particularly on university campuses by giving readings and lectures; to be true to their own sensibilities and not try to write for the popular audience; and to keep themselves in the public eye by writing short fiction for publication in periodicals.

Green also cautioned the writers that "those Americans who do buy and read books are primarily interested in reading about the American experience or foreign stories told from an American point of view. . . . The exception like Pasternak or Solzhenitsyn may be as much a result of publicity as literature. And although American publishers diligently continue to publish translations, I won't pretend that the aggregate is either substantial or increasing."

To Matich, "Emigré writers will, of course, continue writing for their readers in Russia and will certainly be read as long as their literature can cross the borders." This, despite the fact that when a writer emigrates, the bond between himself and the reader back home becomes weaker, and his sense of belonging erodes with time. For writers of the third wave, returning to Russia is not among the many choices they face. In exile they must choose what to write and in what language to express it; they must recognize the limitations of emigre literature with respect both to the passage of time and the realities of the Western marketplace; and they must do this while remaining true to themselves and their craft. How these choices are made will undoubtedly affect the future course of Russian literature in the West. For scholars, it will be a fascinating process to observe and record.

—Caroline Taylor

"Russian Literature in Emigration: The Third Wave"/Olga Matich/University of Southern California, Los Angeles/\$10,000/1980-81/Basic Research-Conferences



. . . from the *Tale of Genji*

EASTERN CIV

Seymour Glass, J.D. Salinger's fictitious hero, believed no education was complete without study of Asian thought and culture.

He encouraged younger sister and brother Franny and Zooey to read the Upanishads and the Diamond Sutra, and to examine the lives of Gautama and Lao-tse even as they were discovering Homer, Shakespeare and Walt Whitman.

Seymour thought the siblings needed to broaden their horizons in order to understand people and the world better. As one of Seymour's favorites, the fourth-century B.C. Chinese philosopher Chuang Tzu, put it, "You can't describe an ocean to a frog, the creature of a narrower sphere."

An increasing number of colleges are coming to the same conclusion, believing that study of Asian thought and literature should be part of an undergraduate education. Norman G. Barrier, chairman of the history department at the University of Missouri at Columbia, explains, "A great many students are interested in learning more about the East. One of the best ways to understand your own value systems and civilization is to look at others."

But the University of Missouri and many other schools share common problems: how can institutions with only a few Asian specialists reapportion their resources in order to offer undergraduate core courses? How do specialists in a single discipline, in a single period, or even in a single civilization prepare themselves to teach broad courses that cover vast material? What are different ways of introducing Asian materials into the curriculum? And how can one avoid being superficial in teaching

about Asia?

Barrier says that his university has a handful of instructors teaching Asian courses in the social sciences, "but we've got very little in terms of the humanities."

In an effort to learn how to bolster his program, Barrier attended a two-day conference hosted by Columbia University last April on Asian studies in the undergraduate curriculum. Also attending the NEH-sponsored conference were representatives from thirty-two other colleges and universities—all looking for clues on how best to introduce the study of Asia into the undergraduate core curriculum.

These included schools like the University of Missouri, which already has some Asian expertise but not an in-depth Asian undergraduate requirement, as well as schools like Hamline College in Minnesota, which is revising its curriculum to include Asia.

The conference was designed not only to define the challenges faced by institutions seeking to introduce Asia to students, but to determine to what extent Columbia's own experience could be relevant.

Columbia, Seymour Glass's alma mater, was a logical place to begin this quest for advice. Conference coordinator Roberta Martin says that during the past four decades, the university has acquired a reputation as perhaps the nation's preeminent school for Asian studies. Since 1948, the university has expanded use of Asian texts in undergraduate courses, developing a series of core, introductory programs that are interdisciplinary in approach or thematic in content and often team taught.

Columbia also has published texts, source books, translations,



The Metropolitan Museum of Art

teaching guides, and introductions to Asian civilizations. Its three key backgrounders, *Sources of Chinese Tradition*, *Sources of Indian Tradition*, and *Sources of Japanese Tradition* have become classics in the field.

The university also has sponsored earlier seminars on Asian studies in 1958 and 1961—the latter attended by 200 college faculty members. These meetings were followed by two additional conferences in the early 1970s conducted in conjunction with the New York State Education Department.

At the April conference, William Theodore de Bary, Columbia's John Mitchell Mason Professor and former provost, pointed out that Columbia's Asian program actually was initiated by Western classicists, aiming to expand students' horizons—particularly given Asia's rising importance in world affairs since World War II.

Columbia's initial program was assembled under these premises: It should include year-long courses, open to all undergraduates; it should be selective and topical, not comprehensive; it should be pan-Asian and multi-disciplinary, focusing on the interplay of ideas and institutions; it generally should follow historical sequence, aiming to elucidate contemporary civilization through source readings and discussions about the past; and it should emphasize the unities and diversities of Asian civilizations.

De Bary suggested courses like those at Columbia could be adopted at other colleges if the institution was committed to the basic principles of a core curriculum and willing to devote at least one semester to such a course. He added that courses on Asia should be part of a general education program

and should be taught by a team of teachers, and that colleges should realize that some faculty retraining likely is necessary.

Ainslie T. Embree, chairman of Columbia's history department, told conference participants that Asian studies often can redress Western biases.

For example, standard Western histories for decades portrayed Commodore Matthew Perry's gunboat entry into Japan in the 1850s as the dawn of modern civilization for the floating kingdom. Yet as seen through Japanese eyes, the event could be interpreted as marking the downfall of certain traditional Japanese values.

At the conference, participants discussed a variety of ways to bring Asian studies home. Carol Gluck, a Columbia professor of Japanese history, suggested three main ways to incorporate the study of Asia into an undergraduate curriculum: Columbia's "great books" approach, use of an Asian "module" in a survey course normally devoted to the West, or simply sprinkling Asian material throughout a Western course. Though no one could agree on what should constitute "standard" texts, they did agree that the study of Asia in whatever form should complement rather than replace traditional studies. Notes de Bary: "To push the East at the expense of the West only compounds the problem. It is not that we have been too Western and need to be reoriented to the East, but that we have suffered general educational disorientation and need to find our proper bearings in respect to the humanities in both West and East."

The Columbia conference organizers came away from the meeting convinced there are two basic ways to meet this need—what they call the "parallel" approach, and the "incorporation" method.

The former has been used now at



Los Angeles County Museum of Art



Professor Samuel Eilenberg

Columbia for more than three decades. It consists of several year-long core courses, offered as alternatives to standard university core courses focusing on Western literature and civilization.

The Oriental civilization and humanities courses highlight the "Great Books" and the development of civilization in China, Japan, India and the Islamic world.

This parallel approach is based on the essential premise that in a core curriculum, there should be a place for at least one year-long course on Asia. Columbia tries to avoid courses on a single civilization, and instead attempts initially to give students a broad, comparative view of the unity and diversity of Asian civilizations.

The University of Missouri's Barrier says he believes a similar approach could work at his university, not only providing students with a new perspective, "but also reinvigorating our traditional Western humanities courses."

The other chief method used at Columbia—the "incorporation" system—involves comparative courses in which East and West are joined together by a common theme. Columbia's Martin describes, for example, the popularity of a history course dealing with World War II in both the United States and Japan. "Some students take this mainly to learn about Japan, but they find it's an interesting way to learn about the United States as well," says Martin. "It shows there are other ways of teaching about the Orient than simply focusing on that area alone."

Columbia's faculty now includes eighty Asian specialists drawn from nineteen different departments, teaching 113 undergraduate courses dealing with Asia.

But what about schools like the University of Missouri? How can they fortify their programs?

Columbia's Martin notes that the April conference identified two key ways in which Columbia itself could help other schools—through teacher training programs, and in-

creased publication of materials that could serve as teaching guides, sourcebooks, topical outlines, and syllabi in such subjects as history and comparative literature. At the least, these initiatives could help introduce more undergraduates to the Orient.

And according to de Bary, "A proper introduction serves the purposes of liberal education in two ways. It broadens the horizons of the mind and liberates it from preoccupation with the immediate. At the same time, it opens up new vistas, not in the sense of attaining the heights of knowledge and surveying in lordly fashion a new domain, but rather in the sense of coming to a new realization of how much there is to be known."

Or, as Lao-tse put it (more than a century before Socrates): "He who knows others is learned. He who knows himself is wise."

—Francis J. O'Donnell

"A Place for Asia in the Undergraduate Core Curriculum in the 1980s"/William T. deBary/Columbia University, NYC/\$31,088/1983-84/Exemplary Projects in Undergraduate and Graduate Education

(clockwise) *Buddha Maitreya*, China; Northern Wei dynasty, dated 477. *Transcendental Buddha*, Java, 6th–9th Century; *Buddha Sakyamuni*, Thailand, 14th Century; *Buddha Sakyamuni*, North India, 6th Century.



By all accounts intellectual life is flourishing in China today. As the country strives to achieve economic and scientific modernization, the nation's scholars are trying to meet their goal of catching up to world standards of scholarship by the year 2000. Economic modernization and all its technological problems are breeding a new generation of social scientists and humanists who are studying the effects of progress upon traditional Chinese society. Young Chinese are attending the universities in record numbers. Graduate programs are gradually being strengthened; advanced degrees and other honors are being awarded for the first time since the founding of the People's Republic of China in 1949.

In the humanities, traditionally strong disciplines continue to be extraordinarily sound. History, literature, and philosophy, for example, are characterized by great activity and diversity. Projects are under way in the universities, the Chinese Academy of Social Sciences, and other research institutions. Previous restraints on scholarly interpretations have been loosened so that an increasingly realistic complexity and sophistication of analysis have developed among Chinese scholars. They are relaxed and enthusiastic about their work; everywhere there appears to be a genuine willingness to discuss current research activities.

Into this positive intellectual atmosphere enter educational exchanges between the United States and China, which have grown steadily in number and quality since the establishment of diplomatic relations over five years ago. Today, American students and scholars are living in China, taking courses in Chinese universities, studying the language, and most important, engaging in research projects that could not be conducted outside China. Despite China's intellectual vigor at present, there is a legacy of years of neglect in some fields and Chinese scholars are using every opportunity to catch up with foreign scholarship. Americans in China today are part of that process. Although living in China serves their own research needs, it also serves the longer-term goals of Chinese scholars who are training their next generations to enter the world academic community.

According to the latest figures of the Chinese Ministry of Education, China has sent 8,900 government-financed students to the United States since 1979 and another 4,000 have come at their own expense. On the other side, 3,500 American students have gone to China to study and conduct research.

The most important national American organization involved in academic exchanges with China is the Committee on Scholarly Com-

Cultural Exchange after the Cultural Revolution



The Yellow River in Gansu Province.

munication with the People's Republic of China (CSCPRC). Formed in 1966 by three learned societies—the American Council of Learned Societies, the National Academy of Sciences/National Research Council, and the Social Science Research Council, the Committee was charged with exploring opportunities “to facilitate scientific and other scholarly communication with China.” Its founders included some leading China scholars who saw the importance of linking their disciplines with the scientific and technical fields represented by the National Academy of Sciences. Unfortunately the committee's founding coincided with the start of China's cultural revolution, which cut off all communication between the United States and the Chinese mainland for several years. Only with the waning of the cultural revolution and the emergence of ties with the United States in the early 1970s did scholarly communication become possible.

In 1972, just six months after President Richard Nixon's trip to China and his signing of the Shanghai Communique, the CSCPRC sponsored the first of what became the operating mode of educational exchanges with China throughout the 1970s—the survey delegation. Typically composed of ten to twelve members who traveled in China or the United States for one month, the delegation provided an opportunity for scholars to learn about the developments in

their field and to meet professional colleagues. From 1972 through 1979 the CSCPRC sponsored more than eighty such delegations in fields ranging from Chinese archaeology to plant photosynthesis, from agricultural mechanization to tunnel-boring technology. One-fifth of the delegations to China were composed of scholars in the humanities, and several China scholars in the humanities served as escorts for American scientific and technical delegations. Only two of the forty-two Chinese delegations to the United States during this period were in humanities disciplines, but this is not surprising given China's preoccupation with scientific and technological modernization.

Those who took part in the delegation visits may have felt that they were, as the Chinese proverb says, “viewing flowers from horseback.” But at a time when individual travel, let alone scholarly research in China, was almost unheard of, these short visits formed the mainstay of educational exchanges. When the diplomatic doors to China finally opened wide in 1979, many of the American scholars who had seen China “from horseback” were in the vanguard of new

and exciting research projects.

Although it is not possible to describe the entire spectrum of educational exchanges in China here, a brief description of the programs that the Committee on Scholarly Communication has developed since 1979 illustrates the new range of opportunities for American scholars in China. These programs are a national program for advanced study and research for Americans in China, a reciprocal short-term lecture-research program for senior scholars, and bilateral symposia.

The vision of American researchers interviewing at length Chinese traditional storytellers, videotaping from television broadcasts about seventy Chinese feature films of the 1920-83 period, or participating in the field collection and laboratory analysis of Pleistocene archaeological materials from Inner Mongolia must have been far from the minds of those who put together the first nationally competitive application program for research and study in China in the fall of 1978. These were, however, real projects, completed during the period 1981-83 among a host of other research programs in China.

What made them possible was a formal agreement between the United States and China signed in January 1979. Under this agreement approximately fifty American graduate students and scholars are selected each academic year and sent to China for periods of three months to one year. Since February 1979, when the program began, 111 graduate students and 180 research scholars have taken part.

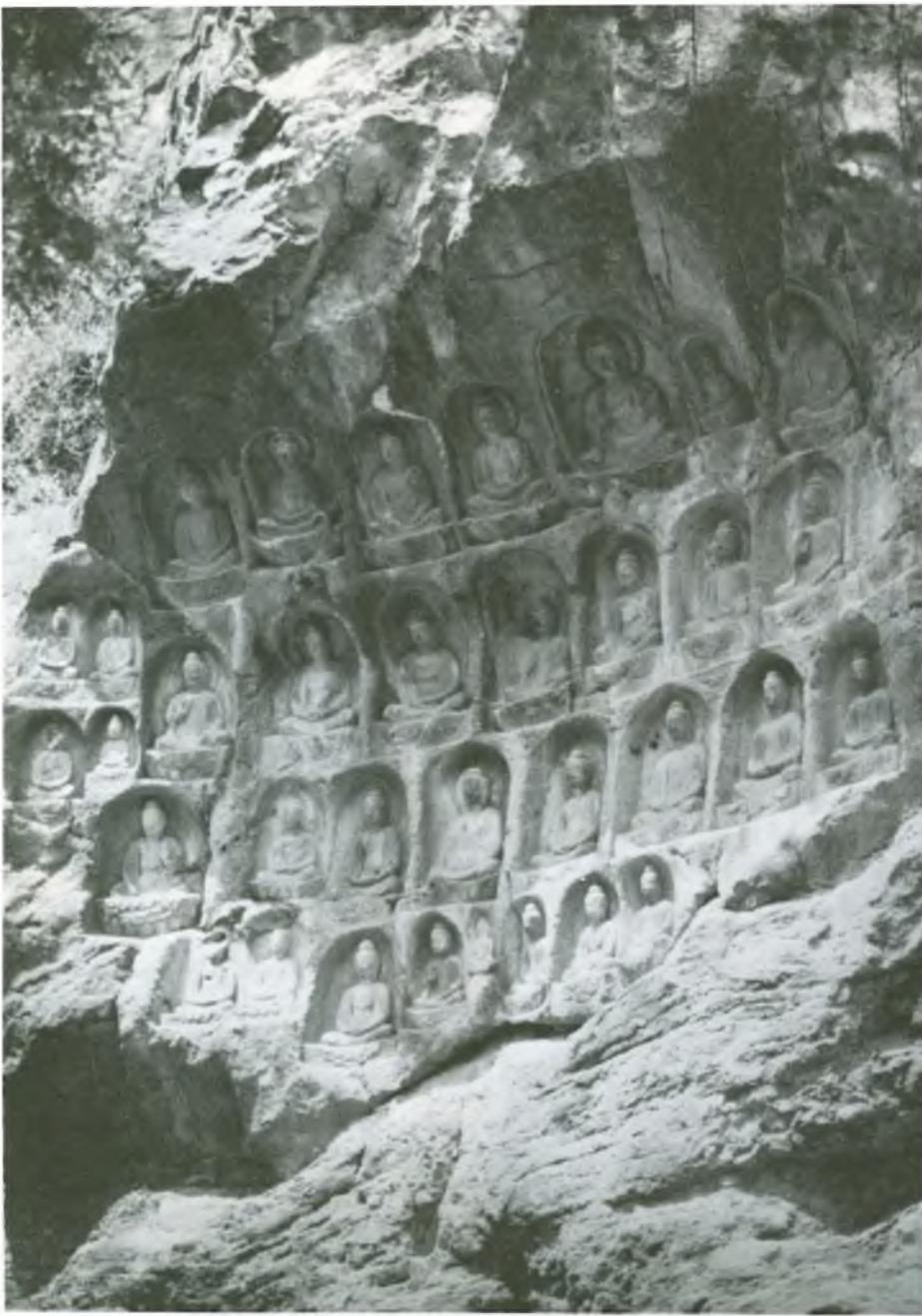
The specific research projects are proposed by the applicants, who after careful screening and final selection by a CSCPRC panel, are placed with an appropriate Chinese host organization, such as a university or research institute. Because the requirement for Chinese language proficiency for the students is high, most are able to take courses in Chinese and conduct dissertation research in the language without the aid of interpreters. For researchers in China studies, language proficiency is important but not required.

Examples of specific research projects illustrate the variety of experiences. Susan R. Blader, assistant professor of Chinese language and literature at Dartmouth, spent the period October 1981 to August 1982 trying to find out as much as she could about *Sanxia wuyi* (*The Three Heroes and Five Gallants*), the late nineteenth-century novel which originated in the oral narrative of Shi Yukun. Aided by the members of Peking University's Chinese Department and China's National Storytelling Society, Professor Blader spent most of her time in China interviewing practitioners of the traditional storytelling art. The highlight of her visit was attend-

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by Lucy Lim, Chinese Culture Center of San Francisco



(above) Buddhist carvings at the Shen Tong Monastery in Shandong Province. (opposite page, bottom) John Olsen and Wang Yuping of the Inner Mongolia Museum at the Upper Palaeolithic site of Dayao, East of Huhehot, Inner Mongolia.

ance at the Southern Storytelling Festival in Suzhou and the subsequent several days she spent interviewing Jin Shengbo, the most popular storytelling artist in the Shanghai-Suzhou-Hangzhou area. In their discussions they talked about the relationship between oral and written literature, the meaning of *wen hua* (culture and education), the future of storytelling, *Sanxia wuyi* and its value and popularity.

Archaeological fieldwork in Inner Mongolia was carried out by John Olsen, currently a postdoctoral research associate at the Institute of Archaeology, University of London. During his second visit to China in 1983, Dr. Olsen worked under the sponsorship of the Inner Mongolia Museum in Hohhot to collect data on long-term cultural and environmental change in an area of southern Inner Mongolia that is virtually unknown archaeologically. He later spent three months at the Institute of Vertebrate Paleontology and Paleoanthropology (IVPP) of the Chinese Academy of Sciences translating and editing a book with his colleagues on Pleistocene human fossils and archaeological remains in China. The atmosphere of professional collaboration and cooperation that characterized this work in the IVPP fostered many more contacts.

Although the preceding illustrations do not dwell on them, there are problems inherent in almost every research project that can be a frustrating aspect of life in China. Difficulty of obtaining access to relevant materials in archives, libraries, or museums; restrictions on interviewing scholars; denial of permission to visit field sites; and general bureaucratic obfuscation can wear down even the hardest of souls, but persistence on the part of the individual researcher and staunch support by the CSCPRC usually lead to a satisfactory arrangement. Since the program began in 1979, only one scholar, an anthropologist, has been refused placement.

Perhaps as important as the research projects described above are the initial contacts that lead to such activities. The CSCPRC's Distinguished Scholar Exchange Program (DSEP) provides an opportunity for senior scholars in both countries to lecture, engage in exploratory research, and meet professional colleagues during short-term (one- to three-month) visits. Between 1979 and 1983 over 100 American and 70 Chinese scholars have taken advantage of this opportunity to get acquainted or reacquainted with their peers in the other country.

In the overall scheme of educational exchanges, the DSEP is small, providing for an exchange of about fifteen scholars in the social sciences and humanities each academic year. The program is open to competition and is advertised nationally. In addition, American scholars may nominate their colleagues and Chinese scholars to participate. The CSCPRC selects half the Americans and half the Chinese; the other half are selected by the Chinese Academy of Social Sciences and the Ministry of Education.

Why is such a small program so important to the CSCPRC? A simple answer is that so much can be accomplished in a short-term program if the quality of the participants is high. American scholars such as John Hope Franklin, Daniel Aaron, Alex Inkeles, William Theodore de Bary, Hans Frankel, James Cahill, Immanuel Hsu, among others; and Chinese scholars such as Hu Houxuan (historian), Wang Zhongshu (archaeologist), Zhang Zhilian (historian), Mao Jiaqi (historian), Cao Yu (playwright), and Ying Ruocheng (actor)—have all participated. They will have great influence upon studies in their fields, upon their graduate students, and upon the direction of future exchange programs.

Three symposia in fields of Chinese history, archaeology, and comparative literature held in 1980, 1982, and 1983 are landmarks in scholarly communication with China. Those who created the CSCPRC and followed its progress in the 1970s always hoped that one day Americans and Chinese scholars would be sitting together around a conference table, sharing research results. In these three symposia may be found the rewards of the long wait, for the impact of these meetings upon scholarship in their fields will be felt for years to come.

The first symposium examined "social and economic history in China from the Song Dynasty to 1900," a broad topic designed to involve historians and social scientists from both countries. The CSCPRC chose a delegation of ten scholars, led by Professor Albert Feuerwerker, China specialist and economic historian from the University of Michigan, to participate in the Beijing meeting. Chinese scholars from several universities and institutes of the Chinese Academy of Social Sciences met with American historians for the first time. The focus of the American papers ranged from the state and the economy in late imperial China, to legal privileges in the Song, to studies of Qing population. The Chinese papers covered such topics as regional power groups in Jiangnan during the Ming, the social status of peasants in Chinese history, and the "sprouts of

capitalism" in Suzhou.

The International Conference on Shang Civilization, held in September 1982 in Hawaii, brought together more than thirty scholars from around the world to discuss a variety of issues in Shang dynasty history. Because the increasingly rich archaeological finds on the Shang are constantly opening new doors to understanding that age, questions have arisen regarding the position of women in Shang society, ritual matters that are at the very core of Shang culture, and problems of lineage structure and its political significance. The conference was also unique because it brought together scholars from the PRC and Taiwan for the first time, such as Xia Nai from Peking and Kao Ch'u-hsun from Taipei, who had not seen each other since the late 1940s when they were close colleagues excavating Shang dynasty sites at Anyang.

The Comparative Literature Symposium, held in August 1983 in Beijing, has already inspired its organizers to begin planning another meeting in 1986 on modern literary issues. Of the ten American members of the delegation to China, half specialized in Chinese literature and half in other literatures; their Chinese participants were divided along similar lines. Noted Chinese literary scholar Qian Zhongshu, a vice president of the Chinese Academy of Social Sciences, opened the conference with the remarks, "We may perhaps flatter ourselves that we are not only establishing a record, but also in a modest and unspectacular way, making history." Sessions dealt with literary theory, literary influence and diachronic analogy studies, literary comparison and synchronic analogy studies, and genre theory and practice.

What impact have these exchange programs had upon their respective fields? While it certainly is too early to make sweeping judgments, some specific observations may be offered along with prospects for the future.

American historians have rejoiced at the opportunity to conduct research on Chinese history in China, for working there has meant access to unpublished materials. The Number One (Ming-Qing) Archive in Beijing has been the focal point for many American historians of premodern China; more have worked there than in any other archive. An example is Wang Yeh-chien, professor of history at Kent State University, who spent months combing through price lists submitted by local officials to the Qing court, covering tens of thousands of pieces of data from all over the empire. They indicate secular trends in the economy for long periods of time and allow the asking of important questions that pertain to inflationary pressures in the society, which in turn may relate to rising levels of corruption in the

bureaucracy (when salaries were fixed in the face of rising inflation), which influence the behavior of officials as well as the social evaluation of the state structure.

In literature, exchanges have had a dramatic effect on scholarship in both countries in terms of substance, methodology, and approach. The fact that literature and the arts have high visibility and political sensitivity in China make the exchanges all the more extraordinary, for the Chinese intellectuals who were once persecuted now occupy an honored place in the Chinese literary scene and are playing a crucial role in shaping American understanding of contemporary Chinese literature and folk culture. The effect on the American scholarly scene may be seen in the research and conference activities over the past few years. Today's unprecedented creativity in Chinese literature directly benefits American research. Written resources are relatively easy to obtain, except for rare books and obscure journals, and living writers and older-generation scholars are readily accessible. Because of the vulnerability of Chinese literature to political interference, however, there is always the danger of a return to repressive policies, which would affect American studies in China.

The history of exchanges sponsored by the Committee on Scholarly Communication since 1972, together with the support it has received from both the American and Chinese governments, has encouraged it to seek future expansion, as funding permits. Programs for long- and short-term research in China, as well as scholarly symposia and field development, particularly in the social sciences and humanities, is becoming increasingly important; activities in the near future will involve programs in American studies, economics, history, philosophy, and literature. The goal of all these programs remains, in essence, scholarly communication between America and China through the establishment of collegial relations with the young and older generations of Chinese scholars.

—Patricia Jones Tsuchitani

Ms. Tsuchitani is assistant staff director of the Committee on Scholarly Communication with The People's Republic of China and manages the Committee's exchange programs in the humanities.



An Archaeological Year in China



Jeffrey Y.T. Kao with fellow Beijing University archaeology student on a site in Shandong Province.

Jeffrey Kao

Just before I left China, one of my fellow archaeology graduate students reproached me by saying that I had stuck too much to the set plan that I had brought with me. My roommate had earlier told me that I was the type of person who tried to get things done too hastily. I do believe that a single-mindedness bordering on the fanatic is often necessary to achieve specific objectives in China. But my friends' opinions reminded me of regrets I had over the course of the year at passing by potentially rewarding experiences and relationships because they just did not fit into my "schedule."

In the fall of 1980 I was one of nine American graduate students participating in the U.S.-China academic exchange administered by the Committee on Scholarly Communication with the People's Republic of China. Along with four of the other students, I had asked to be placed at Peking University (Beijing Daxue, or "Beida" as it is commonly referred to in Chinese).

Founded in 1898, Beida is generally regarded as one of the foremost universities in China today. In 1953 Beida was moved from its original location near the Forbidden City in downtown Peking to occupy the campus of the former Yenching University, established by Americans in the early twentieth century using indemnities paid by China after the Boxer Rebellion. The site is in the northwest suburbs of the city, a relatively peaceful area favored for imperial and aristocratic summer residences ever since the tenth century. Around the campus itself can be seen traces of the villa and gardens first belonging to an aristocrat of the Qing Dynasty Emperor, Qian Long (1736-1795). Just a short bicycle ride

away are the famous Yuan Ming Yuan ("Garden of Perfection and Light") ruins and the Summer Palace. The fact that my father had graduated from Yenching University years before provided a note of personal significance for me.

I chose Beida because my focus in the anthropology department at Harvard is on Chinese archaeology. While at least nine other Chinese universities now offer programs in archaeology (Fudan, Jilin, Nanjing, Nankai, Northwest, Shandong, Sichuan, Xiamen and Zhongshan universities), the archaeology concentration at Beida has had the longest tradition among them, and is widely acknowledged to be the strongest. In addition to a distinguished faculty, which over the years has led some of the most important excavations of Chinese sites, Beida graduates now occupy a large number of the leading positions among archaeologists at other universities, museums, and organizations working primarily in archaeology such as the Institute of Archaeology of the Chinese Academy of Social Sciences. Aside from the opportunity simply to see some of the sites and artifacts that I had previously only read about, personal contact with the scholars and students in the archaeology department at Beida greatly enriched my understanding of the manner in which these remains were brought to light, and of the intellectual milieu in which interpretations of their significance were formulated.

The core of the four-year archaeology program consists of a series of required courses in Chinese archaeology, ranging from the Paleolithic through the historically recorded dynasties. Chinese epigraphy and courses in archaeological methodology round off

the archaeology curriculum, with subjects such as political study, world history, foreign language, and physical education filling the remainder of each student's course load. The orientation of the program from the outset is to train competent professional archaeologists with little chance for students to experience the range of the liberal arts as traditionally conceived in the United States. As in many developing countries, the "luxury" of college as a period of experimentation and career exploration is not seen as a viable option in China today.

Beida students are channeled socially, as well as academically. They are generally assigned to dormitories according to the fields they have selected as majors and attend the majority of courses with classmates who have chosen the same field. By a process unknown to me, a *ban zhang* (class head) is selected for each class group, with certain responsibilities of leadership for the entire class. Although such academic and social structures certainly inculcate a degree of *esprit de corps* among Beida students that would be unheard of among their American counterparts, the regimentation does not seem oppressive nor does it pose a threat to any student's individuality. It is also worth noting that simply by virtue of gaining entrance to college and to Beida in particular, the students I knew constituted a group more socially selective than any entering class at Harvard.

In their third and fourth years, archaeology students undertake practical training at excavation sites throughout the country. For the most part these excavations constitute major research projects, often of long-term duration, rather than mere salvage operations. They are both designed and supervised by members of the archaeology faculty. The students are thus entrusted with considerable responsibility for the scientific recovery and preservation of important cultural resources. Although final reports have been published for some of these digs, I often heard of the tremendous backlog of reports still awaiting publication.

For most of the core archaeology courses at Beida, the textbooks used are not commercially available publications but manuscript texts prepared by members of the faculty and printed inexpensively by the university's press, or mimeographed. Similar materials are used in other schools. Although the texts are represented as being the product of collective effort, it is often the case that the senior professor responsible for teaching a particular course will also be the principal contributor to the current edition of the relevant text. Such, for example, is the case for *Shang Zhou Archaeology*, the textbook for the Beida course of the same name and the

work of its senior instructor, Professor Tsou Heng. The text has recently been published commercially, and is thus easily available to other specialists in the field. With the rapid pace of Chinese archaeological work, there is a great need for such texts throughout China.

During my two semesters at Beida I attended courses taught by Professors Tsou Heng (*Shang Zhou Archaeology*) and Yu Wei-chao (*Warring States-Qin-Han Archaeology*), which covered the periods of Bronze- and Iron-Age China, my particular interest. Both Professors Tsou and Yu are Beida graduates and leading authorities in their respective areas. Their command of material, their scholarship, and their teaching ability reflect the high standards maintained by all the senior faculty I encountered. At the same time, they both displayed quite personalized and distinctive approaches to teaching, each effective in his own way.

One example of the concreteness and detail of course content that is of particular appeal to the foreign student of Chinese archaeology is the amount of time devoted by both men to illustrating and discussing ceramic typologies and seriation, regularly employing representative artifacts as teaching aids. Ceramic remains constitute the most abundant category of artifactual material from the Shang to the Han Dynasty and are the building blocks of archaeological cultures and periodizations. Opportunities to conduct such studies outside of China are negligible, however. The biases of early Western collectors of Chinese archaeological materials understandably tended more toward elite goods such as bronzes and jades than to the utilitarian pottery.

A practical orientation and Marxist doctrine lent theoretical discussion a less prominent place than in the American classroom, but theoretical and interpretative issues are discussed to a significant degree in Beida archaeology courses.

I came to China with the hope of conducting research into the nature and sources of ancient Chinese jades, a topic I have been investigating for the past several years of dissertation work at Harvard. In pursuit of this goal, I took advantage of time free from courses and other obligations at Beida to travel to important sites and to the museums that held the relevant artifacts, as well as to such out-of-the-way destinations as operating jade mines and workshops. Although I profited immensely from the advice of both faculty members and classmates at Beida, once out on the road I was pretty much on my own, both with regard to the mechanics of travel—at times to remote spots reached only by bicycle or foot—and to introducing myself to local authorities. While research conducted in this fashion

was less than systematic, indeed involving considerable wasted effort, I count the experience of getting there on my own steam valuable in itself for providing insight into some of the practicalities of field research in China today. Along the way, I met a great variety of people from local archaeologists and geologists to small-town officials, who helped me in many ways although they were under no particular obligation to do so. I even managed to assemble a small collection of jade minerals, of no commercial value but of considerable interest to my studies.

During my stay at Beida, there were fewer than ten other foreign students involved in the archaeology program. For the most part, we enjoyed a remarkable amount of freedom to participate in all aspects of the program with certain exceptions, such as joining in the weekly political study sessions. Many of us were rooming with Chinese classmates from whom we learned much not only about Chinese archaeology, but about Chinese life. The main obstacles to the foreign student derive from his or her lack of fluency in Chinese and the restriction placed on foreign participation in archaeological fieldwork. The latter, of course, is obviously the most frustrating drawback to foreigners studying Chinese archaeology, but it is one that will most certainly relax as China grows more secure in its external relations. We were allowed to visit one of the sites as a group, a neolithic cemetery in Shandong Province, at which Beida students were conducting fieldwork. Though brief, this visit was a rare first-hand opportunity to observe Chinese archaeology in action.

The admonishments I received and regrets I felt after leaving China and Beida stemmed from the brevity of my one-year stay. While I had tried to expand the time by dividing my attention equally between my research and learning about Chinese life in general, the only real means of achieving the second task is time. This realization is shared by most of my American colleagues, because the majority requested extensions of their stays.

Since returning, I have been pleased to find that a fairly steady stream of Chinese archaeologists, including the Beida Professors Tsou and Yu, have found their way as visitors to Harvard and other American universities. I can only hope that as China becomes even more open, both internally as a society and externally as a nation, such scholarly exchange will become more routine than remarkable.

—Jeffrey Kao

Mr. Kao is a graduate student in archaeology at Harvard University. He spent an academic year at Peking University in 1980.

Traveling Among the Story-Tellers

A traveler often happens upon the unexpected, but sometimes it is a thing so extraordinary that it does not fit in with his understanding of the world, and he must change his way of thinking to accommodate it. Such an encounter befell linguist A. K. Ramanujan twenty years ago when he was journeying among villages in south India gathering and tape recording dialect samples and folk tales. One very hot day in May, when he had despaired of finding stories and stopped for a drink of water, he asked a half-blind, old village woman to tell him a tale. Speaking very fast, the woman told about a girl born with a curse that she would marry her own son and beget a son by him. Ramanujan turned on his recorder.

According to the story, when the girl heard of the curse, she ran away to the forest where she ate only fruit and avoided all males. But when she reached puberty, she ate a mango from a tree where a passing king had urinated. She became pregnant and bore a son. Bewildered, she wrapped the child in a piece of her sari and threw him into a nearby stream. The infant was rescued by a neighboring king and grew to be a handsome, adventurous prince.

One day, the prince was hunting in the forest and encountered the cursed woman. They fell in love and she married him, not realizing that she was marrying her own son. When a son was born to them, the baby was wrapped, according to custom, in his father's swaddling clothes. The woman recognized her sari and knew that her curse had been fulfilled. When the rest of the family was asleep, she sang a lullaby to her son:

Sleep
 O son
 O grandson
 O brother to my husband
 Sleep O sleep
 Sleep well

Then she tied her sari to a rafter and hanged herself.

Ramanujan, a professor in the department of South Asian languages and in the Committee for Social Thought at the University of Chicago, recognized at once the Oedipus legend. He was astonished by the similarity in structure between the Greek myth and the South Indian folk tale, but he was even more intrigued by the difference in the two stories: The folk tale lacked the central conflict between father and son so important to the Oedipus myth. The Indian rendition was told not from the doomed son's point of view, but from the mother's. "It changed my view of certain psychological theories," he says. "I've thought it over and over, many times. Now I look at both Sophocles and folklore differently."

Since 1956, Ramanujan has been collecting folk tales from those regions of South India where Kannada, one of twenty-one Dravidian tongues, is spoken. (The Dravidian languages belong to an independent language family unrelated to any of the world's languages, including the Indo-European ones of northern India such as Hindi.) Kannada is spoken by at least 30 million Indians living in the state of Karnataka and elsewhere, and the Kannada literary tradition stretches back at least to the tenth century. During the last two decades, a surge of interest in Indian regional folklore has prompted university folklore departments in Karnataka to collect about 3,000 stories, one of the richer repositories of folk tales in the world.

Over the years, Ramanujan himself has recorded and transcribed almost 500 stories. Of these, he now has translated and commented upon fifty for an anthology of pan-



Indian tales that he expects to complete by next year. With an introduction and an index of motifs, these tales will provide Western readers with a first comprehensive view of the central themes and patterns of South Indian folklore.

Scholars derive meaning from a tale by tracing its inner pattern and observing how it differs from others with similar structures. In his commentaries, Ramanujan discusses variants of each tale within the Kannada area, then studies parallels in other Indian regions and in classical and world folklore. For this comparative analysis Ramanujan uses the many folk-motif indexes that classify tales from various parts of the world according to the motif or basic structure, such as Stith Thomson's *Motif-Index of Folk Literature*, which uses a decimal classification scheme.

Ramanujan also finds the work of Freud and Jung useful. "The collective symbolism of mythology and individual symbolism as revealed in dreams, neuroses, or errors, give entry into rich unconscious sources of meaning," he says. Psychology is useful to the folklorist because it analyzes "the dynamic processes by which symbols are made and used by groups and individuals for purposes of disguise as well as expression," he says. But Ramanujan is skeptical about fixed dogma such as the notion that there are collective archetypes. "Anyone who uses Freud's or Jung's ideas will modify and rework them in various ways," he continues.

Reflecting that we are also molded by our cultures, he observes that Freud took as a model from the Oedipus legend a son destined to overthrow his father. In India, Ramanujan, who has traveled through all eight districts of Karnataka, could find no examples of stories where a son slays his father. The closest parallels were stories of disciples in conflict with their powerful gurus.

On the contrary, Ramanujan finds that in Indian myths, the older generation consistently takes

powers—either sexual potency or political dominance—from the younger generation. In the Indian model, a youth gains virtue by surrendering power and in time, taking the place of the parent. Perhaps, Ramanujan speculates, in regions where tradition is all-important, mythology lodges power in the elders' hands; but where innovation is important, it is necessary for mythological figures to overthrow the parents. In *Moses and Monotheism*, Freud described a hero as one who overthrows his parent, he points out.

Ramanujan does not believe that this shows that Indian culture differs in fundamental human values from that of Western society. "Myths show us the possibilities of a culture," he says. Noting that Freud did not emphasize that part of the story in which Laius, Oedipus' father plots to kill the infant Oedipus, Ramanujan says, "Freud knew other aspects of Greek myth, but the Oedipus story fitted the mirror of his time." In the long run, Ramanujan believes, "the myth and folklore allow one to look insightfully at a culture and see many contradictory things in it. As a culture changes, it finds another myth, or a new meaning for the same myth."

The Indian version of the Oedipus legend is narrated from the point of view of a mother rather than a son not only because she is an elder but also because it belongs to a group of tales told by women to children. "Men are pawns in these stories of women's fate," Ramanujan writes. In the story, kinship relations are destroyed and family order shattered. "That seems to be part of the terror of the incest taboo and the poignancy of some of the folk tales."

Other tales relate to most of life's passages—"initiation" rites for boys and girls, stories of love and work, ordeals, exile and return, sin and punishment, death, and the search for magic objects.

The stories told by women to children interest Ramanujan most.

They differ from the tales spun publicly at village festivals by traveling bards. He likens the distinction to that represented by two ancient Tamil words: *Akam*, "interior," and *puram*, "exterior." They have come to include the concepts of "private," that is, familial or domestic, and "public."

The teller of an *akam* tale is usually a grandmother, or other household member. *Puram* tales are recited by professionals who use songs, dances, and mime to arouse audience emotion, and may even have an "answerer" to serve as a kind of chorus, asking questions that express the audience reaction. *Akam* tales are simple and direct, and characters rarely have names. "Names are part of our public selves," Ramanujan says. So in the more complex *puram* stories, nearly all characters are named.

From *puram* stories come myths of the origin of villages and births of gods and goddesses. At their most elaborate, *puram* stories become theater.

In a region where television sets are only now beginning to be household objects, and where perhaps no more than 35 percent of the population is literate, folklore carries the important function of imparting cultural values. Ramanujan stresses that an illiterate person may nevertheless be highly educated for what he does. "Knowledge of medicine or plants, or the nature of human beings is transmitted orally and a whole treasury of literature is learned by heart," he says.

Even in urban areas of India, people still pass on traditions through folklore, according to Ramanujan, because city dwellers today are only a step away from their villages and are still in touch with elders who remember stories.

In Indian households, stories usually are told at mealtime rather than at bedtime as in this country. "We might call them 'food-time stories,'" Ramanujan suggests. "Sleeping and feeding are the two times we are most vulnerable to influences. We listen then with a dif-



ferent part of our brain, and are affected differently, and remember differently."

The son of a university professor, Ramanujan grew up in Karnataka and remembers the pleasures of listening with his siblings to stories told by his grandmother or one of the servants.

Although he studies folk tales for what they reveal to him of the ethos and world view of Kannada culture, Ramanujan—a poet as well as a teacher—is attracted first by the aesthetics of a story. "The tales are beautiful and moving themselves because they involve human situations," he says.

Ramanujan believes that with this nonlogical, imaginative appeal to the emotions are transmitted concepts of what is desirable in human character and what is valuable in a culture. "The stories I think about and analyze are ones that haunt me. Like poetry and dreams. There is always something in them which I don't fully understand."

—Anita Mintz

"Indian Oral Tales (from the Kannada Region): Texts and Contents"/A. K. Ramanujan/University of Chicago, IL/\$15,000/1982-83/Translations

(above, this page) *Bal Krishna Sees the Moon in His Bath*, an illustration from a *Bhagavata-Purana* manuscript, ca. 1810. *Bride's Toilet*, a painting by Amnita Shurgill.



photographs courtesy of the Embassy of India



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Voyage into Substance: Art, Science, Nature, and the Illustrated Travel Account, 1760-1840. Barbara Maria Stafford. MIT Press. 643 pages.

The first manned ascent of a hot air balloon, accomplished outside Paris in the fall of 1783 by the two Montgolfier brothers, stirred the imagination of all Europe. The literate public was already in thrall to reports of the scientific expeditions and global voyages of discovery that described such amazing natural phenomena as the geography of the South Pacific and the coasts of India, the icebergs of the polar regions and the uncanny solitude of what Chateaubriand called the "marginless" lakes of the North American continent.

There was also the "discovery"

and exploration of wonders closer to home: the spectacular morphology of Switzerland; the mysterious stonework of the Druidic and Celtic past at Stonehenge in England and Carnac in Brittany. At all levels of society men and women followed the voyages of discovery just as they followed the experiments of Franklin, Volta, Lavoisier and Priestley.

The advent of flight, which launched a new scientific field, aeronautics, was yet another sign of mankind's penetration of nature. The aeronauts, navigators of the air, were hailed as new Prometheus who would conquer the waves of the atmosphere as sailors ruled the sea.

According to Enlightenment belief, all nature was a book that could, with proper understanding, be read. Readers in the late eighteenth and early nineteenth centuries had a voracious appetite for travel books in which the art of illustration conveyed what the travelers had discovered. In a major new work focusing on travel

literature, University of Chicago art historian Barbara M. Stafford examines the link between empirical science and the fine arts.

Voyage into Substance: Art, Science, Nature and the Illustrated Travel Account, 1760-1840, studies the expeditions of the time as well as the popular narratives and atlases that brought the explorers' observations to an eager and receptive lay audience. Every season, it seemed, had its reports of a new enterprise.

(clockwise from right) *The Statue of Memnon*, from *Description of the East*, 1745/1747. *Spherical Lava amid Irregular Prisms*, from *Essai de geologie*, 1803-1809. P. Bertholon, *Erupting Volcano*, 1787. Eskimos alongside the ship *Blossom*, drawing in a manuscript journal in 1826. John Russell, *Moon in Plano*, from the *Lunar Planisphere*, 1809. (top, both pages) *The Westernmost of Scots Islands*, 1792: detail from engraving of a coastal profile by Thomas Heddington, in atlas to Vancouver's *Voyage*.



Scientific expeditions were sponsored by European governments and monarchs (Captain Cook's ships were crown vessels); royal academies and learned societies; trading companies such as Hudson's Bay and the East Indian Company; and scores of individual amateurs and scientists. Virtually all of them recorded and illustrated their findings. Their serious purpose was to present scientific truth as accurately as possible.

The audience that devoured the travel literature of the day had taken to heart Bacon's injunction to explore and explicate the relation between the mind of man and the nature of things, and to "establish and extend the power and domination of the human race itself over the universe." In order to do this, Stafford maintains, art became a language of science:

"A logical outgrowth of the Baconian conviction that the external world is the real world and that our senses, when trained, can provide a replica of it, [was that] art could . . . be regarded as the crown of science . . . Art was elevated to the task of picturing reality."

The common denominator of all

the major scientific expeditions and voyages, was, Stafford says, "the explorers' unblunted appetite for natural phenomena," an appetite almost as sharp among the readers of their accounts. Thus the book is based on a thorough reading of contemporary scientific works on the myriad subjects embraced by the Enlightenment notion of "natural philosophy."

These include popular illustrated works in mineralogy, climate, the northern lights, meteors, mists and fogs, shells, fossils, phosphorescence, caves and grottoes, thermal springs, crystallography, the pyramids, lava, waterspouts, and monumental stone configurations found on Easter Island, in India, or Cornwall.

Because her work explores the interplay of the scientific and the artistic imagination, Stafford also draws on philosophical, aesthetic, and critical works of the period to delineate the mental landscape in which the travel accounts played such an important role.

The 270 reproductions of contemporary illustration form a panorama of eighteenth-century scientific and artistic inquiry: bizarre rock formations in China and New Zealand,



photographs courtesy of MIT Press and the University of Washington Press



Siberian granite, Mount Vesuvius in eruption, the Sandwich Islands, Tierra del Fuego, the pagodas of Rangoon, the curious architecture of the banyan tree, the prospect of clouds from a balloon, the cataracts of the Nile, the falls of the Staubbach in Switzerland and the falls of the Cauvery river in Madras, a series of "remarkable icebergs."

Until the appearance of photography in the nineteenth century, viewers could apprehend the reality of nature only through such illustration. "Landscape studies emulated scientific goals," Stafford notes. These illustrations, in their awesome precision of detail, bear out her point that "scientific investigations practiced by the travelers raised heedful observation to the status of art."

The travelers themselves were conscious of their role. Here is a Swedish naturalist, Andrew Sparrman, in his account of *A Voyage to the Cape of Good Hope towards the Antarctic Polar Circle and round the World: But Chiefly into the Country of the Hottentots and Caffres, from the Year 1772 to 1776*:

"Now every authentic and well-written book of voyages and travels is, in fact, a treatise of experimental

philosophy," he wrote. "It is therefore in the original writers of itineraries and journals, that the philosopher looks for genuine truth and real observation."

In addition to NEH support, *Voyage Into Substance* received awards from the Millard Meiss Fund and the J. Paul Getty Trust.

—Barbara Delman Wolfson

Travel Literature and the Evolution of the Novel. Percy G. Adams. *The University Press of Kentucky.* 368 pages.

"I am tormented with an everlasting itch for things remote . . . to sail forbidden seas, and land on barbarous coasts," says Ishmael, the narrator and survivor of Melville's *Moby-Dick*.

So it has been since the first reed boats and vast transcontinental migrations impelled man into the unknown world. Crossing time and culture, the forces that lure or drive men to the world's edge have been so overarching that, since Phlebas the Phoenician turned the wheel and looked to windward, the voyage has been a metaphor for life itself.

"It is surely the oldest and largest cluster of metaphors in any language," writes Percy G. Adams in *Travel Literature and the Evolution of the Novel*, "and its pervasiveness has no doubt increased with every traveler who returned to unload his cargo of wonders."

Yet it is only one connection between travel accounts and the development of prose fiction, Adams points out in this comparative study of the two genres that classifies and illuminates their shared characteristics.

Adams identifies and illustrates the parallels between these two forms, discusses the areas in which they overlap, and underlines the debt of the novelist to the traveler. Much has been written about the evolution of the novel, but until now no one has analyzed the complex connection between prose fiction as it evolved before 1800 and the literature of travel, which by then had a long and colorful past. Although the book discusses the consanguinity between that early fiction and the travel writer, em-

phasizing the close literary ties that then existed among European nations, Adams's study traces the common threads up through present-day fiction.

The most obvious ties between travel literature and novel is the "romance" journey structure. The romance in one form or another has been the basis for written travel accounts since Herodotus wrote of his journeys in the fifth century B.C. The setting forth and the return—as with fiction—may be marvelous: wrecks at sea, frightening animals or people, captivity in strange lands, harrowing adventures, and narrow escapes. It is the hero's "Call to Adventure." In fiction this takes the form of voyages to the unknown, the lure of adventure, the fascination of travel. All of these are found in the Ulysses Factor, in Borges' Mediterranean ship's sailing forever, in Gulliver's inability to stay home after the first voyage. The same call is heard by a Vasco da Gama or a Columbus. It would seem that "only in the most fanciful romances could a hero face cannibals in New Zealand or return from a frightening hell off the reefs of Australia as Cook, or find himself fighting rapids and starvation, battling women warriors and wild beasts as he crosses a continent on a mighty river while seeking its mouth as Orellana did. . . . It is surely the archetypal real traveler with a thousand forms and faces who is the legitimate 'romance' protagonist."

Adams also considers the narrator

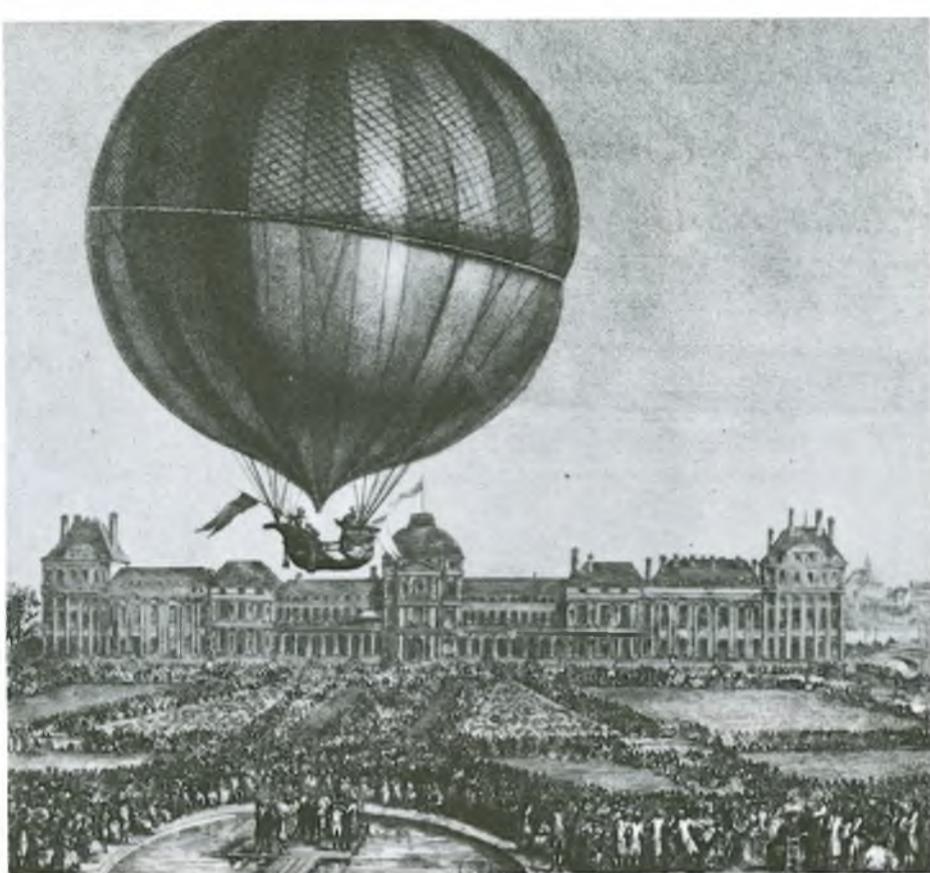
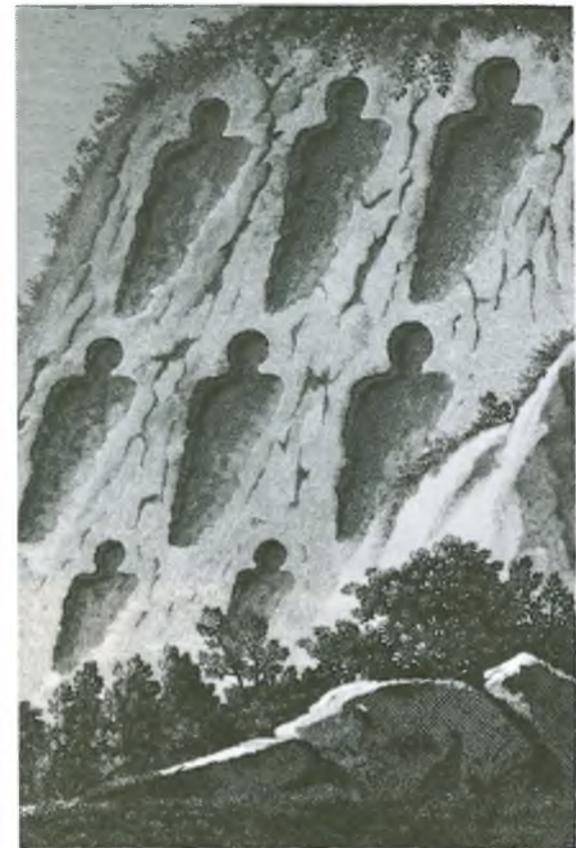
a shared device of travel literature and prose fiction. He links the great popularity of the first-person narrator in early fiction with its widespread use in the recit de voyage.

Though the personal, subjective nature of these genres has always been one of their most endearing elements, Adams suggests that the purists—in all ages—who have been insistent on muting the subjective and stressing the strict adherence to fact are in some ways responsible for the low regard in which the travelogue is held.

It is true that the literature of exploration can be predominantly imaginative, primarily historical, or simply documentary. It can be written by a participant, a companion or an observer; it can be the work of an editor or a historian close to or far from the facts. Other forms of travel accounts include letters and the device of the multiple point of view, just as in fiction. Both first- and third-person narrators have to be judged by the yardstick of reliability. Actions and opinions are colored by the prejudices of the author. "Every writer of travel accounts," Adams adds, "creates for himself a narrative voice, therefore the problems of the narrator in that form are much like those of the narrator in fiction."

This raises the whole question of the truth-lie dichotomy, which Adams examines in some detail with examples from European and American fiction. The more emotion the travel writer introduces in-





(left) *Ancient Sepulchral Remains in the Town of Olderdola, from Voyage pittoresque en Espagne, 1806.* A balloon launch in honor of the Treaty of Paris, 1783. *Tracking the Barge Round Cape Smyth, drawn by William Smyth.*



to his account the more it approaches the novel, but novelists are allowed to defend the use of invention as a means to allegorical or real truth. Said the Scuderys in *Ibrahim* (1641) "When the lie and truth are mixed by a clever hand, one not only has trouble separating them but hesitates to destroy something so pleasing."

Travel as a metaphor for life, writes Adams, was current even before what Joseph Addison calls "those beautiful metaphors in scripture, where Life is termed a Pilgrimage, and those who pass through it are called Strangers and Sojourners on Earth." It was found in poems long before Dante opened the *Divina Commedia* with the line "Nel mezzo del cammin di nostra vita." (Midway in the journey of our life.)

And as the roads have gotten smoother and the inns more inviting, the analogies remain. Adams opens his book with an envoi from that observer of landscapes within and without, T. S. Eliot:

We shall not cease from exploration
And the end of our exploring
Will be to arrive where we started
And know the place for the first time.

—Edith Nalle Schafer

Early Maritime Artists of the Pacific Northwest Coast. John Frazier Henry. *University of Washington Press. 236 pages.*

This is a rich and nostalgic catalogue of the white man's arrival in the vastness of the northern wilderness in the eighteenth and nineteenth centuries, with short histories of expeditions and lives of explorers. These venturesome men recorded their wanderings in logbooks and drawings, paintings and charts of the previously unrecorded coastline. The hundreds of illustrations here are reinforced by an ample text which, by virtue of its subject matter, reads like so many fast-paced adventure stories.

Those Americans who grew up with the old National Geographic animal books will never forget the pictures of the Peary caribou attacked by wolves, Steller's sea lions, bleeding harp seals on pack ice, or musk ox facing away from the blizzard. This artistic record of these first journeys north is about the men who gave their names to the creatures and places of our imagination.

"Had it not been for a four- to five-foot-long, furry, amphibious creature of the Northwest Coast, this book might never have been

written," the author writes in the introduction. "To its great misfortune and near extinction, the sea otter (*Enhydra lutris*) was insulated against the frigid waters of the North Pacific by a deep, soft, lustrous brownish-black fur that was fated to arouse the greed of man." Henry goes on to describe the chain of events set in motion by *Enhydra lutris*.

Survivors of the Russian Bering Voyage of 1741 brought home skins of sea otters and descriptions of beaches and waters teeming with these animals. As a result of their information, a great movement of Russian traders and hunters toward the North American coast began. The same thing happened when Captain James Cook's expedition sold otter skins for handsome prices in China. News soon reached the merchants of England and the United States. More and more fur-trading vessels set out to share in the profits, and these were soon followed by official voyages of exploration to survey and establish claims of national sovereignty. Only the Spanish resisted the lure of the fur trade in favor of saving souls and acquiring territory.

The arrival of the maritime traders was to have a profound and ultimately negative effect on native cultures. Tribes were exploited with varying degrees of harshness, diseases were introduced with devastating effects, and cultures were irrevocably altered and lost.

From the point of view of the European and American explorers, these voyages called for courage and endurance. Tenacious men spent years surveying the coast of the Pacific Northwest, sometimes making, sometimes losing, fortunes.

The legacies of their adventures are the journals and logbooks, drawings, paintings and charts that record these first encounters. The drawings, pencil and ink, water-

colors and color washes, depict native peoples, their villages and dwellings, water craft, armed conflicts, and the ships and boats of the white intruders.

Descriptions of the voyages are organized by country of origin—Russia, Great Britain, France, Spain, the United States. The text comprises spare accounts of the accomplishments of brave men in a simple age. Each vignette amazes in its chronicle of vicissitude and endurance, as the following report of the discovery of the Alaskan peninsula.

In 1724, Peter the Great of Russia appointed Vitus Bering, a Dane, to conduct an expedition to northeastern Siberia, for the purpose of determining whether the land mass of Asia stretched indefinitely eastward, or whether a great continent, separated by a sea or a strait, lay to the east of Kamchatka. This expedition's findings were inconclusive and, Peter having died, Bering persuaded the Empress Catherine to send him out again.

The second expedition suffered from poor organization, quarrels and jealousies among its leaders, and deliberate lack of cooperation by local officials. Construction of the two ships, the *St. Peter* and the *St. Paul*, was delayed, and the expedition did not sail until 1741.

The artistic record of the journey consists of maps and charts drawn by the Russian Sofron Khitrov; carefully sketched sea otters and fur seals by Friedrich Plenisner, a German; and drawings by the Swedish artist Sven Waxell, which include the only known existing contemporary likeness of the northern species of sea cow that became extinct in 1768.

The two ships were separated by fog. The *St. Paul* sent her only two boats ashore with fifteen men. The boats disappeared and were never seen again. The *St. Peter* continued to search for the *St. Paul* to no avail. Scurvy broke out to a degree that left barely enough men to handle the sails. Gales battered the ship. The brilliant but ill-tempered German scientist Georg Steller created morale problems, but to his credit, he was a superb observer and logician. By the evidence of objects floating in the sea contrary to the direction of the wind he determined that adjustments should be made in the ship's reckoning.

Looking for an anchorage for the winter, the *St. Peter* was driven ashore and wrecked. Waxell took command of a thirty-six-foot sloop built from the wreck and the forty-five survivors made it to the Kamchatkan coast in only four days, and finally to safety at Petropavlovsk a fortnight hence. The voyage succeeded in establishing the existence of the vast Alaskan peninsula, stretching over 400 miles from the mainland. Of the 153 men on the two ships, 54 lost their lives.

—Edith Nalle Schafer

Sequoyah, the brilliant Cherokee Indian chief, who invented the Cherokee Alphabet.

SIGN, SYMBOL, SCRIPT



"Contemplate for a moment the amazing fact that as you read this, you are receiving ideas that were thought and written down many months ago by someone you have never met in a place you have never visited, yet because that person could write and because you are literate, you understand these ideas."

This exhortation to stop and think about the meaning of the legacy of reading and writing to human culture appears in a particularly apt context: the introduction to the catalogue of an exhibition, *Sign, Symbol, Script*, that traces the origins of writing from primitive communications on rocks and bones through the history of what may well be mankind's greatest invention, the alphabet.

The exhibition sets out to give the general public a sense of the long process of adaptation and innovation that produced a tool as essential to civilization as any of the familiar technological developments—the wheel, the arch, the city—we learn as school children to associate with human progress.

What visitors see are more than 300 artifacts of graphic communications, from a clay token about 10,000 years old to a computer diskette. The exhibition focuses on the development of writing in the ancient Near East and the classical world, but it includes artifacts from other cultures such as China, Africa and the New World. A display of writing implements includes Egyptian rush brushes, a medieval Italian vellum music sheet, buffalo hides painted by Sioux Indians, a seventeenth-century Syrian inkwell;

wood and metal type from the United States at the turn of the twentieth century, and a ball point pen.

Cosponsored by four University of Wisconsin departments (anthropology, classics, East Asian languages, and history) and directed by Keith N. Schoville, a scholar of Semitic languages and Near Eastern archaeology who also chairs the department of Hebrew Studies, the exhibition opened at the Museum of the Wisconsin State Historical Society in Madison in the spring of 1983. That fall it went to the Milwaukee Public Museum and has been traveling across the country under the auspices of the Association of Science Technology Centers. During the course of a two-year itinerary, the exhibition is traveling to six cities in the United States as well as to Canada and Europe.

The inquiry into the elusive origins of writing has been conducted for centuries, and there is now a scholarly consensus on the general outline of the story.

"In a very real sense, the history of writing and the history of mankind are synonymous," says

Schoville, who notes that everything before the invention of writing is categorized as prehistory. There was, of course, visual communication between men long before the advent of writing: a pile of stones to mark a burial place; notched bones by which cave dwellers recorded their hunting prowess; the knotted *quipu* cords used by the Incas to record accounts. But writing is different.

The shaped clay tokens used by Neolithic man sometime around 8000 B.C. to record property bear picture-like marks and are thus precursors of writing. The first writing systems of the ancient world did not develop, however, until sometime between 3500 and 3100 B.C., when the growth of cities in southern Mesopotamia demanded administrative record-keeping more sophisticated than the crude clay tokens.

The invention of writing—the "joining of man's artistic ability to create pictures with the idea of combining them into a system of meaningful conventions," according to Schoville—is credited to the ancient Sumerians who lived between the Tigris and Euphrates in southern Mesopotamia (now Iraq). In the 1930s, German excavators found clay tablets inscribed with linear and pictorial signs in the Sumerian city of Uruk, less than 200 miles south of Baghdad. These pictographs are our earliest evidence of writing.

The signs on the Uruk tablets represent persons or objects, but they could also represent the *name* of the person or object. After a while, the signs grew more abstract and linear and looked less like pictures as they came to stand for sounds rather than objects. The signs then evolved into the combinations of wedges and lines inscribed on soft clay tablets that we call cuneiform writing. The exhibition includes a variety of Sumerian cuneiform tablets. Most of them are administrative records, for example, an account record from the royal palace documenting the receipt of

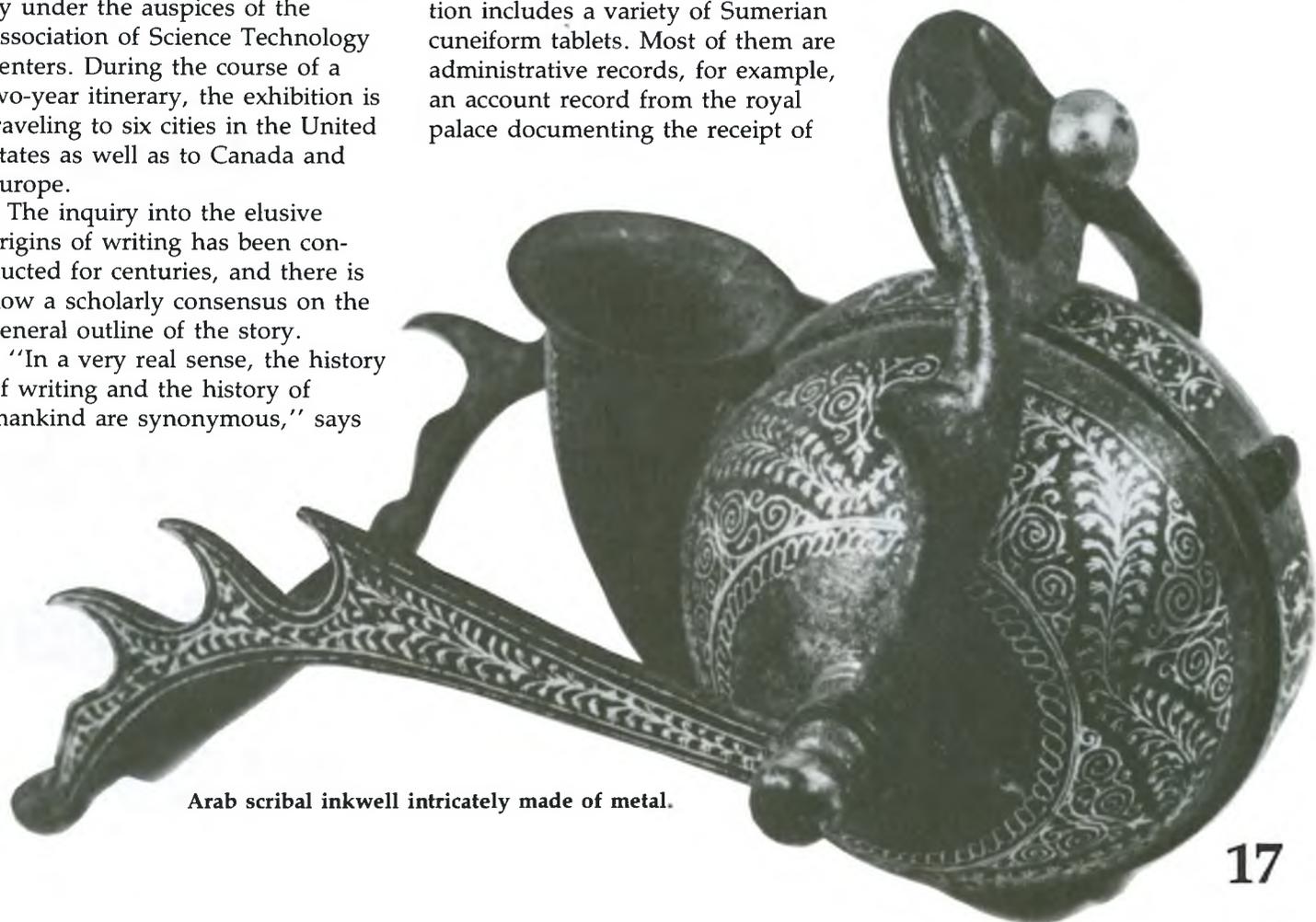
17,000 sheep and the distribution of 456 textiles.

While cuneiform was being invented in Mesopotamia, a different form of writing, hieroglyphic (from the Greek for "sacred inscriptions"), appeared in Egypt. The Egyptians themselves, who shared the commonly held ancient belief that writing was closely connected to divinity, called their hieroglyphics, "the writing of the god's words." Hieroglyphic signs are ideograms that represent an object or an idea. A sun sign might stand for the sun itself or the idea of brightness. But hieroglyphics can also represent sounds, as rebuses, for example, picture a knot to signify the word "not." Egyptian scribes were also passionately concerned with artistic detail, and hieroglyphics epitomize the universal interplay between writing and graphics characteristic of every writing system, ancient or modern.

But neither the Mesopotamian nor the Egyptian writing system made the next leap to the alphabet. According to the evidence that survives, the alphabet originated during the Middle Bronze Age (ca. 2000-1500 B.C.) in the region of Syria-Palestine populated by groups that on the basis of biblical references we call Canaanites. They spoke a regional Semitic language also called Canaanite. The evidence also suggests that the alphabet was invented in a coastal city on the Mediterranean, perhaps Byblos, near modern Beirut, whose name is perpetuated in the word "Bible."

In Schoville's scenario, "Some bright young Canaanite probably looked at the complicated writing systems in existence, threw up his hands in disgust and said, 'There's got to be a better way!'"

Compared to the cumbersome forms developed in Egypt and Mesopotamia, the alphabet is a marvelously simple system of



Arab scribal inkwell intricately made of metal.

writing, based as it is on the recognition that language has a limited number of basic sounds, or phonemes, which can be rendered symbolically by the use of a very small number of signs. (Most languages can be written with alphabets containing no more than twenty or thirty signs.) The principle of the alphabet, writes Schoville, is "a miracle of simplicity and flexibility conducive to evolution and adaptation." By adding, subtracting or modifying existing signs, the alphabet can be shaped to any language.

The idea seems to have been readily applied to the writing of different Semitic languages: Aramaic of inland Syria; Hebrew in Palestine; and Phoenician script on the seacoast. The Phoenicians are the ones who transmitted the alphabet to the Greeks, a transfer that probably took place between 1200 and 800 B.C. The Greeks borrowed the Semitic alphabet and proceeded to adapt it so they could write their own language. This was the first of many crucial adaptations as the alphabet spread through the world's languages.

The Semitic alphabet was a system of consonantal signs, and a major Greek change was the addition of signs to represent vowel sounds. The Greeks also started to write from left to right, probably a technical adjustment. The Greeks used a split-reed pen rather than a soft reed brush, and moving from left to right most likely reduced ink blots, assuming the scribe was right-handed.

The most important form of Greek writing in the Western world was Etruscan, because it was in turn adopted by the Romans sometime around the seventh century B.C. By the first century B.C.,



Red granite seated scribe from Giza in Egypt. ca. 2200 B.C., Dynasty 5.

the Romans had adopted the Classical Latin alphabet that is an integral part of the fabric of European civilization. The artifacts displayed in this section of the exhibit—coins of the Roman emperors, inscribed bowls, a Roman manuscript—are legible and familiar.

Another section of the exhibition highlights other writing systems of the world, particularly those Asian scripts that did not develop an alphabetic system. Artifacts displayed here range from Mayan hieroglyphs to Chinese ideograms to palm leaf manuscripts of the Indian subcontinent.

Still, the primary focus of the exhibit is the remarkable versatility that has enabled the alphabet to be adapted as the writing system for most of the world's language. The story of the diffusion of the alphabet is also the story of technological development: the shift from papyrus to parchment around the second century B.C.; the innovation of the codex, or book form, around the time of Christ; the script developed by monastic scribes at the Carolingian court of the ninth century that shaped the lower-case alphabet prevalent today; the application of moveable type; the typewriter; and, finally, the computerized printer.

The exhibition also traces the alphabet's spread as it followed the flag. Roman conquests propagated Latin and Latin script, and the European penetration of the New World after 1492 carried the alphabet to regions using pictorial systems. As the alphabet earlier followed the Phoenician traders as they traversed the Mediterranean, it later followed religions, Islam as well as Christianity. Biblical translation proved to be a powerful vehicle for diffusion of the alphabet. In the exhibit this process is dramatically displayed by placing one page of the English Bible alongside more than thirty translations of the same page in different languages, each using a different alphabetic script.

The exhibit concludes with the current state of the art of computerized printing. An Atari 800 has been programmed with a graphic description of the development of the letters of our alphabet, a technological feat that serves to remind us, says Schoville, that "the computer age would not have been possible without a cuneiform age and the Canaanite invention of the ABCs."

The programmed computer takes its place in the exhibit as the most recent artifact in a 10,000-year history.

—Barbara Delman Wolfson

"The Origins of Writing and the Alphabet"/Keith N. Schoville/University of Wisconsin, Madison/\$150,000/1982-86/Humanities Projects in Museums and Historical Organizations

What has happened in

Anthropology

Archaeology

Art Criticism

Art History

Classics

Ethics

History

Language

Linguistics

Literature

Musicology

Philosophy

Religion

Social Science

Professor Bernard Bailyn began the first of the articles in this series by pointing out the ways in which historical studies have fragmented during the past twenty-five years, so that no individual can keep abreast of the flood of new work. Moreover, he explains that "large areas of history . . . have become shapeless, and scholarship is heavily concentrated on unconnected technical problems."

Musicology is a much smaller field than history, but to a proportionate degree the same fragmentation can be seen in our discipline. I strongly suspect that this concentration on a wide variety of scattered technical problems, many of them new, will turn out to be a sign of our times in many, if not most fields in the humanities. Professor Bailyn finds this new diversity disconcerting, and I agree, but it can certainly be seen as a positive feature of musicology. Were it not for the fact that the job market is depressed, that many of our best students no longer pursue humanistic studies at the graduate level because they see no future for themselves, and that those who do often fail to find jobs, or jobs commensurate with their abilities, I would claim that our field is booming—or would be booming if the economy would allow it—just because it has seen such incredible growth in breadth and depth over the past two decades and a half.

To illustrate this growth, we need only refer to the new societies and journals founded during the past few decades. Many of them cater to the needs of special interest groups: those who study the music of a single country (such as the Sonneck Society for American Music), a single century (such as the journal *Nineteenth-Century Music*), or some other specialized topic (such as the journal *Early Music* or the Society for Word-Music Relationships). Two of the largest and liveliest of the new societies both broke away from the American Musicological Society during the past thirty years, the Society for Ethnomusicology in 1955, and the Society for Music Theory some years later, partly because they felt the older organization no longer catered to their needs, but also simply because there were for the first time enough scholars with like interests to exchange views and information without having always to explain their methods and motives to "outsiders." Such schisms, of course, have their negative as well as their positive aspects. The negative aspect of separating the two societies, of course, comes about because none of the techniques and attitudes of the ethnomusicologists, which might teach the rest of us something we ought to know, ever get to rub off on us.

It is even more important, it seems to me, to keep in close touch with the work of members of the Society for Music Theory than with the Society for Ethnomusicology, for the theorists and the historians study the same repertoires of music. The Germans distinguish between historical musicology and systematic musicology (the latter taking in acoustics, the psychology of music, aesthetics, sociology, and music theory), but American scholars have always been shy of acknowledging and differentiating so precisely their special interests, if only because such distinctions seem to inhibit the range of their investigations. But the theorists are apt to tell the rest of us that we are naïve in the way we talk about the style and structure of music, or obtuse in that we do not talk about such things at all. And historians are apt to criticize the theorists for being obscurantist in having recourse to mathematical models, or rigid in clinging to fixed systems. When we had to live with one another, exchanges on these subjects could be intellectually challenging, and very productive.

Even within the confines of traditional historical musicology, what we study and how we study it have changed radically during the past twenty-five years, as new areas are explored, and neglected areas more intensively cultivated than ever before. Twenty-five years ago, the study of music before Bach was at the center of most scholars' attention, because the discipline began through attempts to recover and understand earlier music, and, I suspect, because many people naively supposed that we knew all that later music anyway. Times have changed. Nineteenth-century studies have grown by leaps and bounds until they now attract more graduate students than any other field. We are beginning to discover that we know less about music in the eighteenth century than about music in the fourteenth century. And twentieth-century studies are a normal and thriving part of the scholarly scene. When I was a graduate student, it would have been unusual to write a dissertation on anything but a medieval or Renaissance subject (some of us, of course, have not wavered in our loyalty to the Renaissance; we were delighted with the way things were). Today, the distribution of interests within the field of historical musicology is much more even; it seems to me the situation is healthier—and our attitudes more mature—than in those simpler days twenty-five years ago.

Even more symptomatic of the trends of the past two and a half decades than the fact that we now study music from everywhere in the world and from every epoch of western Europe is the discovery that there are many more ways to look at a subject than we thought.



Allegory of Music by Francois Boucher, French, 1703-1770.

National Gallery of Art

We continue to cultivate ever higher standards of professionalism and ever more elegant and rigorous methodologies to solve various technical problems, precisely the trend that Professor Bailyn described as the fragmentation of historical studies. Twenty-five years ago, those scholars who did not work on medieval or Renaissance subjects studied the life and works of the great creative geniuses of the eighteenth and nineteenth centuries. But today even those who concentrate their work on the "great composers" are apt to go about their tasks in new ways, working, for example, with the sketches composers made in the course of writing a composition. Sketch studies have, in fact, become a preoccupation of many of the best scholars working in eighteenth- and nineteenth-century music, who enlighten us about the genesis of particular works, about a composer's working methods, and, ultimately, about the relationship between a composer's original conception and its final realization in sound.

Sketch studies have to a great extent taken the place of style analysis as the principal activity of many musicologists. Style analysis—a summary in prose of the qualities that make the work of one composer distinctive from that of his contemporaries, the equivalent, in many ways, of the connoisseurship of art historians—still has validity and vitality. I think immediately of the brilliant and lucid style analyses by Edward Lowinsky

of the music of various Renaissance composers, by far the best explications we have of musical style in the Renaissance. But nevertheless, our confidence in style analysis has been eroded on the one side by the analysts, who want us to make more rigorous and verifiable tests of compositional techniques, and on the other side by the new philologists, who ask for more "objective" information to counteract what they consider the unacceptably subjective criteria of the style analysts. The new philologists were inspired by the sensational results that came from a close study of the Bach manuscripts and enabled scholars to rewrite the composer's chronology. Applying similar techniques to Renaissance manuscripts, they examine bindings, watermarks, manuscript illuminations, handwritings and so on in the effort to establish fixed dates of reference. Their work has taught us a good deal, although we are just beginning to discover that the interpretation of this "hard" evidence is often just as subjective as style analysis. In any case we still need to come to grips with a composer's style if we are ever to form a comprehensive and comprehensible view of the contribution of an individual, the nature of a repertory, or even the musical characteristics of an entire era.

All this fragmentation in the discipline of musicology, as in the study of political, economic or cultural history, inhibits us from writing, for the moment, new works of synthesis. But this is sure-

ly a phase we are passing through, and the new syntheses that will eventually be written (thanks partly to all these present-day problem solvers) will be more informed and more nuanced. Moreover, we should not worry about the vitality of our discipline, for, unlike other fields, musicology is still very young, and still has the vigor and naïveté of youth. No one can argue, for example, that any aspect of the study of music is in danger of being played out. All the major questions, all the great composers, all eras, all countries can still be studied with a fresh ear and an open mind, for we have simply not been at our work long enough to feel exhausted.

Indeed, some of the most exciting things going on in musicology today are those sorts of projects that have always and quite rightly had high priority in our field. We still do not have, for example, good modern editions of the music of many of the great composers of the past. The new editions planned or under way of the complete works of such composers as Lully, Rameau, Rossini, and Verdi thus engage and will continue to engage some of our best scholars for years to come. That is as it should be, for if we do not have easy access to the music, we cannot study or perform it, and it is surely self-evident that we should have good modern editions available of the complete works of at least the most important composers from each period. It is, perhaps, less obvious why scholars are also beginning to work

on second critical editions of the works of some composers (Bach, Beethoven, Mozart, and Josquin des Prez come immediately to mind). Some of the older editions are unsatisfactory in one way or another, and some are out of print. But it is also important to note that questions raised in the course of preparing a critical edition of the works of a major composer can be as important for the vitality of the discipline as the editions themselves. Bach research again furnishes us with a good example, for the new chronology came about as a result of the preliminary work for the new edition. As a member of the editorial board for the New Josquin Edition, I am acutely aware of the questions the new edition will raise about the authenticity of many of the works, for example, and about their chronology. Moreover, as with most of the other complete works editions, preliminary editorial planning will have forced us to reexamine the nature of editions in general. We shall have succeeded only if the New Josquin Edition can set a new standard, can be seen to be a model for what such an edition ought to be.

Some scholars would question the wisdom of spending so much time, money and energy in preparing complete works editions of the great composers. They are inclined to dismiss our preoccupations with great artistic achievement as the slightly misguided posturing of nineteenth-century aesthetes. While I myself do not agree with their assessment—most of us, after all, are committed to our discipline just because we believe so strongly in the music of earlier times, and are convinced that it still has the power to enrich our lives today—nevertheless these critics have much to teach us in their attempts to relate music more closely to the societies that produced it and to incorporate into their view of the world all the music of a period, and not just the authorized masterpieces. It seems to me that the only sensible position to take is a catholic one—doubtless offensive to both sides—that admits of both or rather all positions so long as the scholarly work produced offers some valid insight into the individual work, the various repertoires of music and the conventions governing their composition, the societies responsible for the music, or whatever else can be seen to be worthy of our attention and interest today. At any rate, I take a pragmatic stance about how much time and energy we ought to devote to the music of the great composers. In my view, we need desperately to learn more about the lesser composers of the eighteenth century, for example, just because we hardly yet know who they were let alone what they did, whereas we need to concentrate our

energies on the great composers of the Renaissance, because so much scholarly work on the music of the fifteenth and sixteenth centuries has treated all composers of the period—lesser, middling and great—more or less equally, without much regard for their artistic stature.

Much of the most important and interesting work during the next twenty-five years will surely take up questions that have only begun to be investigated recently, about music as a part of society, about musical institutions, and about the way in which music is affected by the constraints of the societies for which it was produced. I think in the first place, of course, of the recent studies, based on archival work, of music in particular places during the fifteenth and sixteenth centuries: Ferrara, Mantua, the Sistine Chapel, the court of Burgundy, the city of Bruges, and so on. Such studies have been undertaken at least partly to make clear the influence of local situations on the development of music, to put forward the claims of geography against those of chronology, and to some extent to compensate for the pro-Florence bias that most Renaissance historians seem inevitably to have. Such studies should also concentrate on strategies of patronage, on the way society shapes and controls works of art, and how music written for a particular court differs from music for a civic organization, for a private patron, or for a religious institution. It goes without saying that such questions are easier to ask than to answer, and that many archival studies today still merely add to our knowledge of the life and times of the great (and not so great) composers, in spite of what their authors say they intend to do. I would also add iconographical studies, still in their infancy, to the list of approaches capable, at least in theory, of illuminating the relationships between music and society; and I would encourage musical iconographers to spend at least some of their energy in thinking about the sorts of things pictures tell us about the meaning of music in general, or the place of particular repertoires in the life of a time. Social (or even cultural or intellectual) history, in short, needed to be cultivated by musicologists, and they have finally begun to do so.

A second area of musicology newly pursued with intensity involves those studies devoted to the way composers wrote music down, and how the written image of music relates to its actual sound and to the kinds of music not normally written down. Musicologists may be surprised that I have lumped together so many things that they consider separate—sketch studies, performance practice, the study of oral traditions, manuscript studies, and even edition making—

and yet all these recent concerns of musicologists do seem to me to be related in that they question the nature of the written artifact and its significance. Milman Parry's demonstration of the formulaic nature of Homeric verse, for example, has had its influence in musicological circles, as Leo Treitler and others have contemplated the effects of the oral transmission of chant. Nino Pirrotta and others have made us acutely aware of various unwritten traditions of music in western European history, and invited us to consider the relationship of the written monuments to the orally transmitted repertoires that have inevitably disappeared with scarcely a trace. Performers, and those scholars interested in the history of performance, have been concerned to explicate those conventions of performance that were understood but not notated. Many recent scholars, and especially those involved with nineteenth-century music, have worked through the various drafts and sketches composers prepared in the course of their work on a particular piece in an effort to show us how the composer operated, what his intentions were, and hence how the written score came about. And the new philologists, in asking questions about stemmatics and filiation that are commonplace to classical philologists, are beginning to raise questions about the production and dissemination of music in earlier times that lead us inevitably back to questions about just what the written notes that appear in our manuscripts and printed books mean, and how they compare with what the first auditors of the music would actually have heard.

Finally, musicologists are beginning to deal in new ways with individual compositions. Like scholars in other fields, students of my generation were trained to offer a

more or less close reading of the texts we dealt with. We grew up as New Critics in one sense or another, inclined to dismiss the merely historical and biographical from our contemplation of the fully fashioned work of art. But those of us interested in early repertoires (and here I include the nineteenth century) are coming more and more to see that we cannot explain individual pieces unless we take into account the theoretical systems known to the composers, even though we are beginning to realize that we have also got to ask ourselves whether we suppose the results of our enquiries to be a description of the piece as the composer would have understood it, or rather an interpretation for our own times. Moreover, Joseph Kerman and others have strongly advocated that we all become "critics," by which Kerman seems to mean historically informed analysts (although he would surely take issue with that word) with superior aesthetic sensibilities, who can offer interpretations of individual compositions that can illuminate our own experience of the music. And then there are the "hardcore" analysts, who continue to explore in challenging ways approaches to individual compositions that are apt to be more speculative and less historically oriented than those by either historians or critics.

To a large extent, of course, my assessment of what happened in musicology in the past twenty-five years is a personal view. Others might well choose to emphasize completely different things. And yet I am encouraged to think that my brief summary of what is going on in our discipline corresponds to a degree with reality by the preliminary program for the next congress of the International Musicological Society that was recently submitted to the society's board of directors. Of the ten round tables that will form the centerpiece of the congress, two deal exclusively with the music of non-Western societies, four deal with questions of social or cultural history (music in universities and academies, the production and distribution of music in society, and the relationship of popular culture to high culture), one deals with oral tradition, one with musical dramaturgy (and therefore, I take it, will deemphasize the musical achievements of great men), and two with aspects of analysis and criticism. That tabulation tells me that our discipline is more intellectually challenging and more diverse than it was twenty-five years ago.

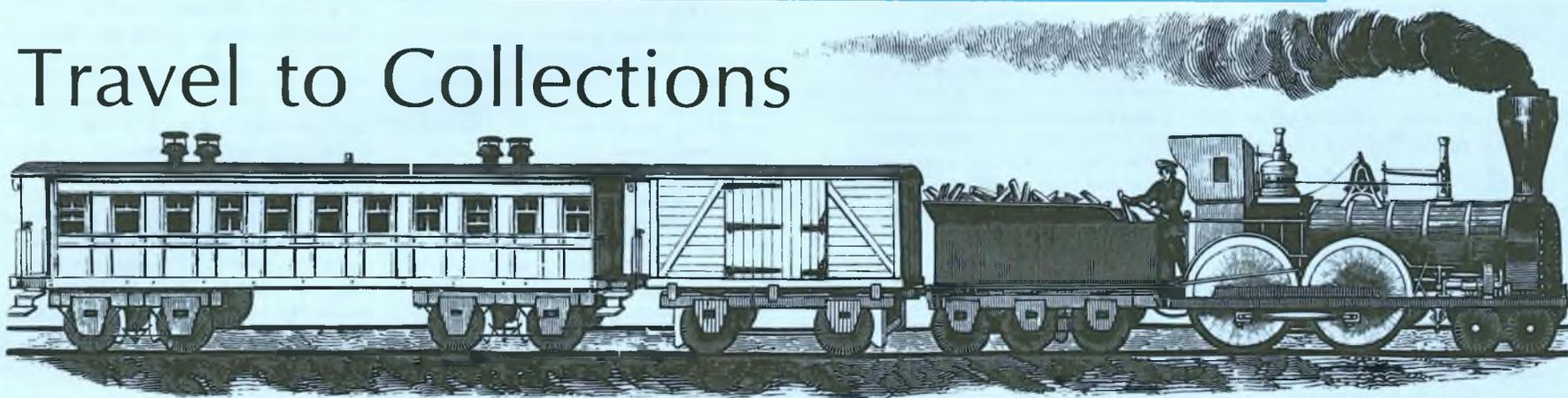
—Howard Mayer Brown

Mr. Brown is Ferdinand Schevill Distinguished Service Professor of Music at the University of Chicago. A past president of the American Musicological Society, he currently serves as vice-president of the International Musicological Society.



THE Humanities GUIDE

Travel to Collections



Small grants for travel costs to research collections became available from the Endowment's Division of Research Programs last fall. Through the new Travel to Collections Program the NEH makes grants of \$500 to help scholars pay costs for travel to research collections in North America and Western Europe.

Since the program began, 500 grants have been awarded to scholars whose research—in nearly all fields of the humanities—depended for its completion on the first-hand examination of materials in a specific library, archive, museum, or other research collection.

Five hundred more scholars who applied for grants did not receive awards. What qualities separated the 500 funded proposals from the 500 that were not funded?

Some of the 500 applications that were not recommended for funding were simply not eligible

for consideration according to the guidelines for this grant category. In order to be eligible for a Travel to Collections award, the proposed research

- must fall within the scope of the humanities;
- must *not* be part of a project currently funded or for which funding is anticipated in the six months after the application;
- must *not* be eligible for support through other NEH-supported programs administered by foundations or societies, such as the American Council of Learned Societies;
- must *not* be work leading to a degree;
- must *not* focus on pedagogical theory, educational method, tests and measurements, or cognitive psychology.

Each proposal that met the above criteria was sent by NEH staff to four scholars for evaluation. The evaluators rated the proposals on a scale of one to five according to five criteria published in the program application guidelines:

1. The significance of the project for research in the field of the humanities.
2. The overall design of the project and the plan of work.
3. The need to consult the specific research collection in order to move the research project forward satisfactorily; the appropriateness of the specific collection for the proposed project; the assurance of access to the materials essential for the progress of the project.
4. The background, training, and professional experience of the researcher for the project.
5. Evidence that the applicant

possess the necessary foreign language skills or other specialized skills necessary to use the research collection.

A large number of applications that were not funded failed to make a convincing case for the need to travel. Some proposals did not make clear, for example, why copies of documents could not be obtained by mail.

One applicant requested funding for five overnight trips by automobile to a nearby collection, but did not describe the plan of work in enough detail to explain why five trips were

necessary instead of one.

Some applications were not recommended for funding because the proposed travel would enhance the research project marginally, but was not crucial to it.

The successful applications fully explained the need to see the original materials as well as the reason that an interlibrary loan would not be possible.

One proposal from an art historian in Chicago, who is studying the iconography of a Mayan palace, explained that scholars must rely on descriptions, photographs, and draw-

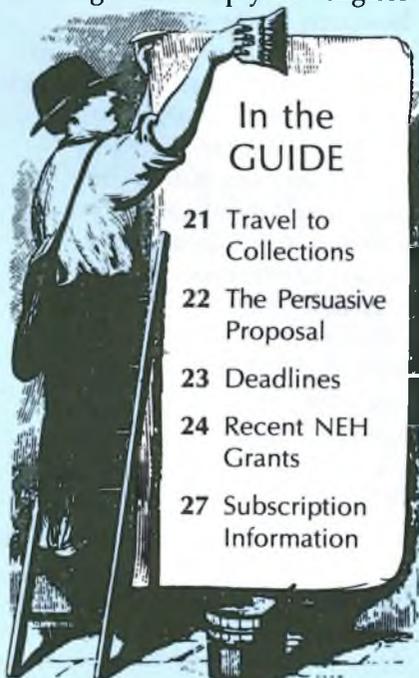


This is a reference tool to the workings of the Endowment that will contain information about divisions and programs; about the process of panel review; about deadlines, initiatives, and anything else that could help in preparing a proposal.

Here you will find the list of grants, calendar of deadlines, and staff names and telephone numbers that you have been accustomed to seeing in *Humanities*. You will also find

some new features: advice from the NEH staff, examples of persuasive proposals and quotations showing why panelists were persuaded by them, and answers to some frequently asked questions.

We hope that you will help us make the *Humanities Guide* more useful by telling us what you'd like to know about applying for a grant. Write Editor, *Humanities*, Room 409, National Endowment for the Humanities, Washington, D.C. 20506.



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The Persuasive Proposal

Form OMB-3136-0032
Expires 1/31/86

NEH Application Cover Sheet

1. Individual Applicant or Project Director a. Name and Mailing Address		2. Type of Applicant a. <input type="checkbox"/> By an Individual If a., indicate an institutional affiliation, if applicable, on line 11a. If b., complete block 11 below and indicate here: c. Type d. Status	b. <input type="checkbox"/> Through an Org./Inst. If applicable, on line 11a.
(Last)	(First)		
	(Initial)		
(City)	(State)	3. Type of Application a. <input type="checkbox"/> New b. <input type="checkbox"/> Revision and Resubmission If either c. or d., indicate previous grant number: c. <input type="checkbox"/> Renewal d. <input type="checkbox"/> Supplement	
	(Zip)		

RKB Productions submitted a proposal to the NEH Humanities Projects in Media Program to produce an hour-long documentary on the life of Huey P. Long. Their concept included a broad humanities context in keeping with one of the goals of the media program: the illumination of historical ideas, figures, and events. Here is how they described their project:

The film will be a portrait of a politician, but not just the story of one extraordinary man. It is also the biography of an age, illuminating its moods, textures, motivations, and contradictions. In Long's life are refracted the residual aspects of an older age and the developing tendencies of a new one. That age is ours, and in this resides Long's special importance, historically and symbolically, for con-

temporary awareness.

The special circumstances that coalesced to carry Long to power and Long's fierce will to dominate those circumstances are inseparable. However imperfectly, Long initiated, presided over and embodied changes in the nature of the democratic structure of our nation and helped forge a new political tradition. Like his contemporaries, we are seduced by Long's charm, enthralled by the force of his personality, aroused by his ideals and repelled by his perversion of democracy. Was Long a bad man? Perhaps, but we are not interested in making political judgments in this film. What is clear is that he was a man in whom the threads of an era are knotted together.

Here is an NEH staff member's report about how the review panel reacted:

The panel, with one exception, was very favorably impressed with the project. While the subject was considered important, the panelists ac-

corded the applicant high grades for placing it within a much broader context than either a personal or political biography. The panelists agreed with one scholar that Long represents something persistent in the American experience, and although the Long legend probably outweighs the reality, "he struck a chord in his fellow southerners where he lived and reflected a culture that was widespread." Another scholar saw Long and the proposed treatment of him as revealing "the changes in the nature of the democratic structure of the nation which helped form a new democratic tradition."

And about the reactions of reviewers . . .

Since the application requests support for a major production and features a prominent and controversial figure in American history, the staff solicited the opinions of four specialists whose work generally and specifically is related to the subject matter.

All four reviewers endorsed the project, and three of the four did so

with a high degree of enthusiasm. In many respects the positive commentary was similar to that of the panel members. One historian explained that he was very impressed with the presentation of the 1930s and the intention to draw heavily on archival materials on Long, the New Deal, and the South. But from his perspective the most convincing aspect of the project is the proposed interpretation of Huey Long. "It is clear," the reviewer wrote, "that they seek to capture the complexity, the ambiguity, and the Janus-faced quality of this remarkable man. They are also interested in raising questions . . . that deal with profound issues like the meaning of democracy, of power, and of morality in modern life. I also applaud their intention to try to integrate Long into the social and political milieu of Louisiana, the South, and the United States."

Of course, there are other requirements for funding than a well-written rationale for a project. But making a compelling case for the significance of the topic and demonstrating a confidence about how to proceed to communicate that significance is a good start.

Travel to Collections

(Continued)

ings in order to study a certain stucco frieze that had deteriorated since its discovery in 1906. This scholar learned that materials regarding the frieze, including an unpublished manuscript, a drawing measuring 6 feet by 15 inches, and more than forty color photographs, were held at the Lee Library at Brigham Young University. She made her case for travel in this way:

Because of the destruction of the frieze, any illustrations, particularly colored ones, are of inestimable value in recreating the facade's original appearance. Given that the material is unpublished and includes a large drawing and valuable old photographs, it is unlikely that BYU would be willing to release it via interlibrary loan, nor would it be practical for the library to photocopy or photograph the illustrations. Furthermore, as an art historian, it is essential that I examine photographs and drawings firsthand, particularly when color is involved.

Establishing a need for travel, however, meets only one of the four criteria for funding. Some of



the proposals went unfunded because it was not clear that the research would advance scholarship in a particular field. An applicant's academic preparation and plan of work must warrant confidence that an award would help produce a significant and publishable product.

One successful applicant, who is traveling from Pennsylvania to the Bibliotheque Nationale in Paris to read a collection of Renaissance commentaries on Quintilian, related his work to an entire period of literature. He intends to determine how successive Renaissance commentators reinterpreted Quintilian's concepts of "textual fluency," that is, his strategies for creating a text that *seems* to flow spontaneously without exposing the underlying rhetorical structure. He explains that this research will advance scholarly understanding of a major theme in Renaissance literature, that of the irrational, as it is expressed in

thematic patterns of inspiration, madness, calculated disorder and random composition.

Collaborative projects are eligible for Travel to Collections grants, but each collaborator must submit an application. Both collaborators will receive awards only if it is clear that each one brings something to the project that could not be accomplished by the other. Most of the collaborative proposals resulted in the funding of only one application because the proposals did not adequately explain the individual functions of the shared work. The necessity of complementary skills provided by competence in two different disciplines might be demonstrated in this kind of application, for example, or the need for two people to complete the amount of work proposed.

Applicants for Travel to Collections grants should be aware that evaluation of proposals is more general and interdisciplinary in

this category than in some other NEH categories. Scholars who review Travel to Collections proposals are accomplished researchers with respected records of publication, but they are not likely to be specialists in the applicant's particular field. In the last competition for awards, for example, proposals related to biography were reviewed by a historian, a curator of manuscripts, a sociologist, and a literature scholar.

For other programs in the Research Division, involving much larger grant budgets and several years' work by a research team, as many as eight or ten specialists may be asked to discuss and evaluate a proposal. But a small grant category such as Travel to Collections must minimize overhead expense and staff time in order to be viable.

The next deadline for applications in the Travel to Collections Program is September 15, 1984. Application materials are available from the Travel to Collections Program, Division of Research Programs, Room 319-G, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. 202/786-0207.

SEMINAR DEADLINES

DEADLINES

NAMES &

NUMBERS

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

	Deadline in boldface	For projects beginning after
DIVISION OF EDUCATION PROGRAMS —Richard Ekman, Director 786-0373		
Central Disciplines in Undergraduate Education—Blanche Premo 786-0380		
Improving Introductory Courses—Lyn Maxwell White 786-0380	October 1, 1984	April 1985
Promoting Excellence in a Field—John Walters 786-0380	October 1, 1984	April 1985
Fostering Coherence Throughout an Institution—Blanche Premo 786-0380	October 1, 1984	April 1985
Humanities Instruction in Elementary and Secondary Schools—Carolynn Reid-Wallace 786-0377	January 6, 1985	July 1985
Exemplary Projects in Undergraduate and Graduate Education—Charles Meyers, Peter Patrikis 786-0384	December 1, 1984	July 1985
Humanities Programs for Nontraditional Learners—Gene Moss 786-0380	October 1, 1984	April 1985
DIVISION OF FELLOWSHIPS AND SEMINARS —Thomas Kingston, Director 786-0458		
Fellowships for Independent Study and Research—Maben Herring 786-0466	June 1, 1985	January 1, 1986
Fellowships for College Teachers—Karen Fuglie 786-0466	June 1, 1985	January 1, 1986
Constitutional Fellowships—Maben Herring and Karen Fuglie 786-0466	June 1, 1985	January 1, 1986
Faculty Graduate Study Grants for Historically Black Colleges and Universities— Eric Anderson 786-0463	March 15, 1985	January 1, 1986
SEMINAR PROGRAMS		
Summer Seminars for College Teachers—Richard Emmerson 786-0463		
Participants: 1985 Seminars	April 1, 1985	Summer 1985
Directors: 1986 Seminars	March 1, 1985	Summer 1986
Summer Seminars for College Teachers on Campuses of Historically Black Colleges and Universities—Eric Anderson 786-0463		
Participants: 1985 Seminars	April 1, 1985	Summer 1985
Directors: 1986 Seminars	March 1, 1985	Summer 1986
Summer Seminars for Secondary School Teachers—Ronald Herzman 786-0463		
Participants: 1985 Seminars	March 1, 1985	Summer 1985
Directors: 1986 Seminars	April 1, 1985	Summer 1986
Centers for Advanced Study—David Coder 786-0466	February 1, 1985	Fall 1986
Summer Stipends for 1985—Joseph Neville 786-0466	October 1, 1984	Summer 1985
DIVISION OF GENERAL PROGRAMS —Donald Gibson, Director 786-0267		
Humanities Projects in:		
Media—James Dougherty 786-0278		
Children's Media	January 30, 1985	October 1, 1985
Regular Media Projects	January 30, 1985	October 1, 1985
Museums and Historical Organizations—Gabriel Weisberg 786-0284	October 31, 1984	July 1, 1985
Special Projects—Leon Bramson 786-0271		
Program Development (including Libraries)	February 6, 1985	October 1, 1985
Youth Projects	June 15, 1985	January 1, 1986
Younger Scholars Program	October 15, 1984	June 1, 1985
DIVISION OF RESEARCH PROGRAMS —Harold Cannon, Director 786-0200		
Intercultural Research—Harold Cannon 786-0200	February 15, 1985	July 1, 1985
Basic Research Program—John Williams 786-0207		
Project Research—Gary Messinger and David Wise 786-0207	March 1, 1985	January 1, 1986
Archaeological Projects—Eugene Sterud 786-0207	March 1, 1985	January 1, 1986
Research Conferences—Eugene Sterud 786-0207	September 15, 1984	April 1, 1985
Travel to Collections—Eric Juengst 786-0207	September 15, 1984	January 1, 1985
Humanities, Science, and Technology—David Wright 786-0207		
NEH HST Projects	March 1, 1985	January 1, 1986
NEH-NSF EVIST Projects	February 1, 1985	October 1, 1985
Research Resources—Jeffrey Field 786-0204		
Access—Jeffrey Field 786-0204	June 1, 1985	April 1, 1986
Preservation—Jeffrey Field 786-0204	June 1, 1985	April 1, 1986
Publications—Margot Backas 786-0204	November 1, 1984	April 1, 1985
U.S. Newspaper Projects—Jeffrey Field 786-0204	August 15, 1984	April 1, 1985
Reference Works—Dorothy Wartenberg 786-0201		
Tools—Crale Hopkins 786-0210	October 1, 1984	July 1, 1985
Editions—Helen Aguera 786-0210	October 1, 1984	July 1, 1985
Translations—Susan Mango 786-0210	July 1, 1985	April 1, 1986
DIVISION OF STATE PROGRAMS —Marjorie Berlincourt, Director 786-0254		
Each state 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.		
OFFICE OF CHALLENGE GRANTS —James Blessing, Director 786-0361	May 1, 1985	December 1984

RECENT NEH GRANT AWARDS

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

Archaeology & Anthropology

Brandeis U., Waltham, MA; Ian A. Todd: \$21,578. To continue research on materials excavated at the site of Kalavassos-Aylos Dhimitrios, a late Bronze Age site on the island of Cyprus. *RO*

Brown U., Providence, RI; R. Ross Holloway: \$11,072 FM. To continue archaeological excavation of the Early Bronze Age site of La Muculufa in Sicily. *RO*

Capital Children's Museum, Washington, DC; Ann W. Lewin: \$241,894. To produce five films to interpret a permanent exhibition examining significant social changes resulting from new technology for the transmission of information during four historical periods. *GM*

Johns Hopkins U., Baltimore, MD; Lowell Edmonds: \$6,000 FM. To continue the study of excavated materials from the Archaic Precinct of the Sanctuary of Apollo Hylates at Kourion, Cyprus, and to complete conservation of the objects recovered and preparation of photographs and drawings for publication. *RO*

Dorothy L. Larson, Denver, CO; \$2,200. To conduct research on the environment and warfare as determinants of settlement in the Tsegi Canyon. *GY*

Rutgers U., New Brunswick, Piscataway, NJ; Wendy A. Ashmore: \$21,490 FM. To continue excavation of Mesoamerican sites in the Santa Barbara region of west central Honduras. *RO*

Texas A&M Research Foundation, College Station, TX; Frederick H. van Doorninck, Jr.: \$20,546 FM. To continue the first phase of the reassembly of the hull of an 11th-century Islamic ship recovered in 1977-79 off the coast of Turkey. *RO*

U. of Colorado, Boulder; Robert L. Hohlfelder: \$37,969 FM. To continue the survey and excavation of the submerged harbor complex of Caesarea Maritima, Israel, which was constructed by Herod the Great ca. 10 B.C. A team of scholars will investigate innovations in maritime technology and the development of hydraulic concrete in antiquity. *RO*

U. of Minnesota, St. Paul; William D. E. Coulson: \$26,327. To continue the study of materials recovered during the survey and excavation of the Naukratis site in Egypt. Naukratis was, according to Herodotus, a major Greek trading center in the Nile delta. *RO*

U. of New Mexico, Albuquerque; John M. Fritz: \$44,100. To continue a multidisciplinary archaeological analysis of the Royal Center of Vijayanagara in present Karnataka state, India. *RO*

U. of Pennsylvania, Philadelphia; Ellen L. Kohler: \$39,563. To continue research on excavated archaeological materials from the Gordion site in Anatolia for publication in two volumes: one on Bronze Age materials, the other on potters' and owners' marks, and numerical and commercial notations that appear on pottery and other objects. *RO*

U. of Pennsylvania, Philadelphia; Robert H. Dyson, Jr.: \$50,228. To continue metallographic analysis of a sample of copper-based artifacts recovered from three sites in ancient Mesopotamia with the expectation of revealing patterns of variation in Sumerian use of alloys and of gaining new insights on the development of this metallurgy. *RO*

U. of Texas, San Antonio; Thomas R. Hester: \$5,000 FM. To continue archaeological research at the Mesoamerican site at Colha, Belize, Central America. *RO*

Washington State U., Pullman; Dale R. Croes: \$25,000 FM. To continue the final phase of excavation at the Hoko River rock shelter site on the Olympic Peninsula. *RO*

Arts—History & Criticism

Melissa D. Aaron, Sarah Lawrence College, Bronxville, NY: \$2,200. To research and write on the role of travesti in the history of opera. *GY*

Academy Foundation, Los Angeles, CA; Linda H. Mehr: \$90,677. To preserve by micro reproduction 3,000 files of historical material collected by the Academy Foundation documenting the history of motion pictures. *RC*

American Dance Festival, Inc., Durham, NC; Gerald E. Myers: \$87,188. To observe the 50th anniversary of the American Dance Festival by investigating the connection between modern dance and culture through public discussions with demonstrations and illustrations, an exhibit, and a variety of printed material. *GP*

American Federation of Arts, NYC; Samuel H. McElfresh: \$50,000 OR; \$25,000 FM. To select a program of films from the first two decades of motion pictures produced in America, which will convey insights into the popular culture of the period 1896-1916, and to edit the films into five 90-minute programs for a national tour. *GP*

Art Institute of Chicago, IL; Susan G. Godlewski: \$6,793. To produce a microfiche copy of the final report on the 1893 Chicago "World's Columbia Exposition" issued by Burnham and Root, the architectural firm in charge of planning and construction. *RC*

Carolyn E. Behrendt, Cleveland, OH: \$2,200. To research and write about the history and performance of the keyboard toccata. *GY*

CUNY Research Foundation/Graduate School & U. Center, NYC; Barry S. Brook: \$67,695. To catalogue and create an iconographic index to works of art held in six major American museums depicting musical subject matter. *RC*

Connie Goldman Productions, Inc., Washington, DC; Connie J. Goldman: \$15,000. To plan a radio series for National Public Radio exploring the creativity and experiences of older artists, writers, composers, and dancers. *GN*

Department of Library, Archives & Public Records, Phoenix, AZ; Jessica S. Perry: \$65,611. To compile a guide to collections of architectural records in Arizona. *RC*

Drexel U., Philadelphia, PA; Ruth S. Luborsky: \$82,373. To catalogue and index woodcuts in books published in England between 1536 and 1603. *RC*

Educational Media Association of America, Inc., Berkeley, CA; Curtis W. Davis: \$10,000. To develop 13 treatments for a series of half-hour radio programs presenting Leopold Stokowski as a musician and as a focal point in the history and development of 20th-century American music. *GN*

Film Arts Foundation, San Francisco, CA; Terry E. Zwigoff: \$150,278. To produce a 58-minute documentary film chronicling the little known contributions of blacks to American country music and focusing on the life and music 75-year-old Howard Armstrong, leader of the only black string band still performing. *GN*

Susanna T. Gatlin, Taylors, SC: \$1,800. To conduct research on the Charleston theater in the 18th century. *GY*

Imago Mundi, Fraser, MI; Giovanna Costantini: \$100,000. To produce a 30-minute film on the Isenheim Altarpiece, executed ca. 1515 by Matthias Grunewald, which will explore the altarpiece and the social and political context in which it was created. *GN*

Nancy E. Locke, Columbia, MO: \$2,200. To conduct research on Manet's images of Victorine. *GY*

Nina A. Mallory, NYC: \$23,000 OR; \$10,000

FM. To edit, annotate, and translate Antonio Palomini's *Lives of the Eminent Spanish Painters and Sculptors*, 1724. *RI*

Mississippi Department of Archives and History, Jackson; Patti Carr Black: \$20,000. To compile a study file composed of photographs, descriptive cataloguing, and related documentation on extant furniture made in Mississippi between 1790 and 1865. *RC*

Musical Arts Association, Cleveland, OH; Denise Horstman: \$17,740 OR; \$10,000 FM. To organize the records of the association, the parent body of the Cleveland Symphony Orchestra. *RC*

New York U., NYC; Frank X. Walker: \$41,689. To arrange and describe the papers of Elizabeth Robins (1862-1952) and her husband Raymond. Elizabeth Robins was a playwright, actress, and novelist who first gained renown on the stage in the 1890s. *RC*

David L. Norman, U. of Florida, Gainesville; \$2,200. To conduct research on the songs of the Swedish composer C. M. Bellman (1740-1795). *GY*

Oakland Museum Association, CA; Therese T. Heyman: \$28,577. To catalogue and create study prints and safety negatives for a collection of photographs documenting Bay Area architecture, 1925-1972. *RC*

Alexander B. Platt, Westport, CT; \$2,200. To research and write on Cesar Franck and his influence in French music. *GY*

Ruben J. Rucoba, Chicago, IL; \$2,200. To conduct research on the parasite character in English Renaissance drama. *GY*

Rutgers U., Newark, NJ; Marie P. Griffin: \$133,807. To preserve research files and selected recorded jazz performances on unstable recording media, and to enter data on the preserved recordings into the RLIN library network. *RC*

SUNY Research Foundation/Albany, NY; Patricia K. Ross: \$11,393. To plan ancillary programs to accompany a national tour of the Dance Black America Company. Exhibits, an interpretative catalogue, lectures, and colloquia will present the history, musicology, aesthetics, and the religious and social aspects of black dance. *GP*

Temple U., Philadelphia, PA; David M. Bartlett: \$9,000. To publish an illustrated work that studies government patronage of the arts during the New Deal, specifically the thousands of murals and sculptures created for post offices across the country. *RP*

Tufts U., Medford, MA; Leila A. Sussmann: \$101,500. To research the sociology of modern dance with a focus on the theoretical character of the art and the organizational conditions surrounding the creation of its works. *RO*

U. Press of New England, Hanover, NH; Thomas L. McFarland: \$10,000. To publish a book that traces the historical development of connected farm buildings, an architectural form common in rural New England, and relates them to local culture. *RP*

U. of Chicago, IL; Ellin Greene: \$63,940. To examine the importance of illustrations in children's books through a conference and an interpretative exhibition of works by classic illustrators of children's literature. *GL*

U. of Minnesota, St. Paul; Lindsay E. Waters: \$2,550. To translate Peter Szondi's *Theory of Modern Drama*, a general interpretation of its emergence from 1880 to 1950. *RI*

Andrew G. Weinstein, Brown U., Providence RI; \$2,200. To conduct research on the realism of the American painter Edward Laning, 1930-1960. *GY*

Classics

Fordham U., Bronx, NY; Thomas G. Palaima: \$9,983. To conduct a two-day international symposium that will bring together

14 specialists in Mycenaean studies to discuss the Palace of Nestor at Pylos in Greece as a model of Mycenaean Greek civilization. *RD*

Fordham U. Press, Bronx, NY; Mary Beatrice Schulte: \$2,500. To publish a systematic examination of the portraiture of Gaius and Lucius Caesar, the grandsons and later adopted sons of Augustus Caesar. *RP*

Louise M. Martzinek, NYC: \$2,200. To conduct research and write on the ransom of Hector with a comparative analysis of its description in the *Iliad* and its depiction in Greek vase-painting. *GY*

Princeton U. Press, NJ; Sanford G. Thatcher: \$3,000. To publish a history of the Roman frontier in the western provinces—Northern Italy, Southern France, Spain, and Sardinia—during the Roman Republic. *RP*

Princeton U. Press, NJ; Sanford G. Thatcher: \$4,000. To publish a consideration of six plays by Plautus that applies modern performance theory and criticism to ancient comedy. *RP*

Renaissance Society of America, NYC; F. Edward Cranz: \$27,750. To continue the microfilming of unpublished inventories of early Latin manuscript collections in European repositories. They will join the large corpus of filmed manuscript inventories held at the Library of Congress. *RC*

Rutgers U., New Brunswick, NJ; William W. Fortenbaugh: \$50,000 OR; \$7,000 FM. To continue to collect, edit, and translate all the surviving fragments of Theophrastus, Greek philosopher and pupil of Aristotle (fourth century B.C.). *RI*

U. of Pennsylvania, Philadelphia; Georg N. Knauer: \$26,000. To prepare a guide to the Latin translation of and commentaries on Homer to 1620 for publication in the *Catalogus Translationum et Commentariorum*. *RC*

U. Press of New England, Hanover, NH; Thomas L. McFarland: \$3,550. To publish a study of the plays of Aeschylus, focusing on the *Oresteia*, that analyzes the work in terms of musical pattern and form to show how the words of the chorus are reflected and enhanced by the proper staging, music, and dance patterns. *RP*

Paul A. Vander Waerdt, Stanford U., CA: \$2,200. To conduct research on the concept of the good man and the good citizen in Aristotle's political thought. *GY*

History—Non-U.S.

David G. Amico, St. Bonaventure, NY: \$2,200. To conduct research on a translation and historical introduction for Bernard of Besse's *Liber de Laudibus Beati Francisci*. *GY*

Brigham Young U., Provo, UT; S. Kent Brown: \$90,463 OR; \$100,000 FM. To microfilm and catalogue Coptic and Arabic manuscripts held by the Coptic Orthodox Church in Egypt which document many aspects of Egyptian civilization from the Greco-Roman era to the present. *RC*

Brown U., Providence, RI; Peter R. Schmidt: \$54,961. To prepare for publication research concerning ancient iron technology and civilization in Tanzania. *RO*

Columbia U., NYC; Richard L. Darling: \$414,468 FM. To continue the nation's only formal training program for book conservation and library preservation administrators. *RV*

Cornell U., Ithaca, NY; John G. Ackerman: \$3,340. To publish an examination of the different South Slavic nationalities and their conflicting national ideologies in the period from 1918 to 1921. *RP*

Film Arts Foundation, San Francisco, CA; Stephen E. Longstreth: \$214,413. To produce a 60-minute documentary that examines the "vocal orchestra" formed by a group of women interned in the Palembang area of South Sumatra by the Japanese from 1942 to

1945. GN

Paula E. Findlen, Wellesley College, MA; \$2,200. To conduct research on anatomical theory and notions of sexuality in Europe, 1300-1600. *GY*

Indiana U., Bloomington; Emanuel J. Mickel: \$50,000 OR; \$3,000 FM. To translate with commentary Hungarian writings of the Middle Ages, Renaissance, and Enlightenment: *The Life of St. Margaret* (13th century), *A Hungarian Chronicle* (14th-15th centuries), and *The Life of Stefan Szegedini* (16th century). *RL*

Indiana U., Bloomington; Helen Nader: \$10,000. To plan a conference to discuss issues pertaining to the Hispanic aspects of the discovery of the New World, to identify the archival materials that deal with them, and to sort out major research issues. *RD*

Johns Hopkins U., Baltimore, MD; Henry Y. K. Tom: \$9,415. To publish a study of the monetary and banking practices of Renaissance Venice, which affected both the Latin West and the Greek East. *RP*

Kingston Press, Inc., Princeton, NJ; Carl M. Kortepeter: \$9,000. To publish Volume 3 of *The Nikonian Chronicle*, an edition and translation of a 16th-century "official" chronicle covering Russian history from the ninth through the late 16th century. *RP*

Louisiana State U., Baton Rouge; Kenneth F. Kitchell, Jr.: \$14,879. To complete the translation, with commentaries, glossaries, and maps, of Albertus Magnus's treatise on natural history, *De Animalibus*. *RL*

Michigan State U., East Lansing; Grover M. Hudson: \$8,500. To translate Alaqa Tayya's *History of the Peoples of Ethiopia*, an important source for Ethiopian traditional and popular ideas on their people's legendary origins (20th century). *RL*

Robert G. Moeller, Columbia U., NYC; \$3,010. To translate and annotate texts on modern German rural life and prepare an introduction for a volume of essays on modern German agrarian history. *RL*

New York City Board of Education, Brooklyn; Philip Lewis: \$15,461. To produce in English and Spanish one 30-minute program and four additional treatments for a 15-part radio series for teenagers, which will explore historiography. The pilot features "detective work" by historians on the Benjamin Franklin Papers at Yale. *GN*

New York Public Library, NYC; Vartan Gregorian: \$188,000 OR, \$78,000 FM. To conduct a three-year series of programs on "Printing and Censorship." An exhibit from the library's extensive collections will be accompanied by materials developed from research and from lecture and public discussion programs. *GL*

Oriental Research Partners, Newtonville, MA; Philip H. Clendenning: \$3,292. To publish an analysis and reconstruction of the Lithuanian *Metrika*, the royal chancery record books of the Grand Duchy of Lithuania from the 15th through the 18th centuries. *RP*

Purdue U., West Lafayette, IN; Charles W. Ingrao: \$5,200. To conduct an international conference of historians on the politics of the Holy Roman Empire from 1500 to its demise in 1806. *RD*

Lisa J. Shives-McCrea, La Jolla, CA: \$2,200. To conduct research on the significance and shifting critical reputation of the French historian Charles Peguy. *GY*

Southern Illinois U., Carbondale; John E. Dotson: \$20,000 OR; \$2,500 FM. To translate with extensive commentary a 14th-century Venetian merchant's manual, *The DaCanal Notebook*, important for the social and economic history it supplies of that medieval center of culture and trade. *RL*

U. of Detroit, MI; Edwin B. DeWindt: \$3,500. To translate court rolls of the community of Ramsey, England, from 1268 to 1572 rendered in calendar form. *RL*

U. of Michigan Press, Ann Arbor; Mary C. Erwin: \$30,000 OR; \$5,000 FM. To translate and edit Volume 1 (*The War Diaries, 1941-1945*) of the diaries of Vladimir Dedijer, official biographer and literary executor of Marshal Tito. *RL*

U. of Minnesota, St. Paul; John Ervin, Jr.: \$3,760 FM. To publish a narrative and analytical history of Scandinavia during the half-century between the Seven Years War and the end of the Napoleonic Wars. *RP*

U. of Pennsylvania, Philadelphia; David P. Silverman: \$7,000 OR; \$5,000 FM. To translate with commentary and index Egyptian funerary texts in the tomb of Khesu the Elder in the Western Delta, dating from the third millennium B.C. *RL*

U. of Wisconsin, Parkside, Kenosha; Andrew M. McLean: \$10,000. To conduct a

two-day international conference to assess the present state of scholarship on Renaissance humanism, especially its origins and transmission from the Continent to Britain. *RD*

Yale U., New Haven, CT; William Peters: \$20,000. To research and develop a treatment for a 90-minute documentary film on the life and times of Joseph Stalin. *GN*

Yeshiva U., NYC; Richard C. Steiner: \$30,000. To decipher and translate an Aramaic papyrus written in Demotic, a late Egyptian script. *RL*

Katherine E. Young, Columbia U., NYC: \$2,200. To conduct research on a 16th-century-cross cultural dialogue: the Ivan-Elizabeth letters. *GY*

History—U.S.

Aldrich Public Library, Barre, VT; Karen E. Lane: \$18,529. To arrange and describe historical records held by the library. *RC*

Bethel College, North Newton, KS; David A. Haury: \$148,456. To catalogue a collection of Dutch, Prussian, and Russian Mennonite research materials. *RC*

Brown U., Providence, RI; Jennifer B. Lee: \$26,500. To promote the library's McLellan Lincoln collection by holding workshops and public discussions, publishing scholarly papers, and exhibiting the materials from the collection. *GL*

Calliope Film Resources, Inc., Cambridge, MA; Randall Conrad: \$44,152. To write a 90-minute script on Shay's Rebellion of 1786-87 with emphasis on the role the Massachusetts agrarian uprising played in influencing the activities of the Philadelphia Convention and the character of the 1787 U.S. Constitution. *GN*

Carleton College, Northfield, MN; Michael P. Zuckert: \$49,234. To plan a program to dramatize the intellectual and political rivalry between Thomas Jefferson and John Adams. *GB*

Cincinnati Historical Society, OH; Steven W. Plattner: \$23,241. To print a microfiche study copy from photographic negatives documenting neighborhoods in Cincinnati, 1934-1981. *RC*

Division of Historical & Cultural Affairs, Dover, DE; Roy H. Tryon: \$46,414. To arrange and describe 25,000 photographs documenting Delaware history. *RC*

Thomas E. Fennell, Boston College, MA: \$2,200. To conduct research on the Russian influence on the Catholic Worker Movement. *GY*

David A. Levenstein, Ardmore, Pa: \$2,200. To conduct research on the development of Thoreau's political philosophy. *GY*

Scott R. McLemee, Austin, TX: \$2,200. To conduct a critical study of Cotton Mather's writings. *GY*

New Images Productions, Inc., Berkeley, CA; Avon Kirkland: \$133,932. To write a script for a four-part television series on the life and times of Booker T. Washington, focusing on his career, his founding of the Tuskegee Institute, his national prominence, and his struggles with black militants. *GN*

Nightowl Productions, Inc., Nahant, MA; Victor R. Pisano: \$742,500. To produce a three-hour mini-series depicting the Salem witch trials of 1692 focusing on the story of three sisters, distinguished matrons in the community, who were caught up in these events and tried as witches. *GN*

Pomona Public Library, CA; David Streeter: \$50,291. To reproduce and index selected nitrate negatives depicting southwestern towns, 1914-1955. *RC*

RKB Productions, Walpole, NH; Kenneth L. Burns: \$185,500. To produce a 60-minute documentary on the life and political career of Huey P. Long set within the social, cultural, and economic context of national and southern history. *GN*

Rutland Free Library, VT; Patricia L. Bates: \$130,000. To organize reading groups in 30 public libraries in rural Vermont and New York. Led by scholars, participants will discuss works related to American history such as *The Federalist Papers* and *Uncle Tom's Cabin*. *GL*

U. Press of Kentucky, Lexington; Kenneth W. Elliott: \$9,417. To publish Volume 8, covering the years 1829 to 1836, in an edition of *The Papers of Henry Clay*. *RP*

U. of Alabama, University; Brenda W. McCallum: \$72,941. To produce 13 half-hour documentary radio programs on black working-class social history in Birmingham,

Alabama, prior to World War II. *GN*

U. of California, Los Angeles; Lois Smith-Bupp: \$164,923. To conduct a two-year project on the Constitutional Convention of 1787, which will stage 24 public debates or dialogues by humanities scholars. These scholars will reproduce the opposing viewpoints on issues which divided Americans at the time of the Convention. *GB*

U. of California, Los Angeles; Donald Crabs: \$50,434. To preserve the Hearst-Metrotone Newsreel Collection housed at UCLA, a unique body of news footage dating from the 1920s. *RC*

U. of Illinois, Urbana; Roger G. Clark: \$4,050. To publish a monograph on the three major agricultural commodities of the South—cotton, tobacco, and rice—that examines how they were affected by the mechanization of government intervention over the hundred-year period from 1880 to 1980. *RP*

U. of Massachusetts, Amherst; Joan M. Wilber: \$12,000. To write eight dramatizations of American historical periods for a 13-part series of half-hour radio programs for children ages 8-12. *GN*

U. of North Carolina Press, Chapel Hill; Lewis A. Bateman: \$2,956. To publish a book that studies the development of the political party system in the South during Reconstruction. *RP*

Western New York Public Broadcasting Association, Buffalo; Wiley F. Hance: \$55,731. To write one script and three treatments for a four-hour series on the life and accomplishments of John James Audubon (1785-1858). *GN*

Women of Summer, Tenafly, NJ; Suzanne E. Bauman: \$238,650. To produce a one-hour documentary presenting a history of the Bryn Mawr Summer School for Women Workers, 1929-1938. *GN*

Yale U., New Haven, CT; William Peters: \$8,000. To revise a script for a television film exploring the pre-Civil War debate over slavery. *GN*

Yale U. Press, New Haven, CT; Edward Tripp: \$2,810. To publish a volume in *The Papers of Benjamin Franklin* that covers the years of Franklin's mission to France. *RP*

Interdisciplinary

American Antiquarian Society, Worcester, MA; John B. Hench: \$10,000 OR; \$5,615 FM. To conduct a conference of 35 scholars from the United States and abroad on the history of the book in American culture, stressing the links with social, cultural, and literary history. *RD*

Herman L. Bennett, U. of North Carolina, Chapel Hill: \$2,200. To conduct research on the impact of the ideology of black power on the recent history of Trinidad. *GY*

Berkeley Art Center, CA; Marlon T. Riggs: \$22,000. To write a script for a 60-minute video documentary on the evidence of black caricature and stereotype in American popular culture and the historic relationship of such caricature to popular racial attitudes. *GN*

Bund Archives of the Jewish Labor Movement, NYC; Benjamin Nadel: \$88,214. To conduct archival processing of 400 feet of manuscripts relating to Jewish-American labor history; cataloguing of 2,000 posters, pamphlets, and broadsides; and the preparation of a printed guide to the European and American collections of the Bund Archives. *RC*

Rebecca D. Catz, Beverly Hills, CA: \$25,000 OR; \$5,000 FM. To produce a critical, annotated translation of Mendes Pinto's *Travels*, a 16th-century autobiographical account of a Portuguese traveler in Asia. *RL*

Cooper Union for the Adv. of Science & Art, NYC; Michael G. Sundell: \$15,000. To plan, with the help of outside consultants, the institution's offerings in the humanities. *EM*

Cornell U., Ithaca, NY; Ryburn M. Ross: \$140,000 OR, \$24,482 FM. To plan the addition of holdings information on 24,000 non-current humanities serials to the Research Libraries Information Network, as well as cataloguing copy to CONSER, the national serials data base. *RC*

D.E.A.F. Media, Inc., Emeryville, CA; Susan D. Rutherford: \$68,750. To write scripts for 13 half-hour television programs on humanities subjects for deaf children. *GN*

Educational Broadcasting Corporation, NYC; David Loxton: \$86,661. To write a script for a 90-minute television film based

on "Ishi in Two Worlds" by Theodora Kroeber, the account of the last Yahi Indian to be found in northern California after his tribe has been exterminated by white settlers. *GN*

Educational Testing Service, Princeton, NJ; Margaret E. Goertz: \$10,000. To conduct the planning phase for study of state teacher certification requirements in the humanities. *OP*

Francis C. Wood Institute/College of Physicians, Philadelphia, PA; Diana L. Hall: \$10,000. To conduct a conference that will explore the history of American hospitals in the 20th century. *RD*

Hadassah, NYC; Lawrence D. Geller: \$71,760. To survey, arrange, describe, and microfilm records of Hadassah, a Jewish women's philanthropic organization active in the U.S. and Israel. *RC*

Illinois State U., Normal; John C. Shields: \$10,000. To conduct a conference on Phillis Wheatley, the first black poet to publish a book in America. *RD*

Institute for the Study of Human Issues, Philadelphia, PA; Joan Cassell: \$65,000. To plan a study by a cultural anthropologist of the informal mechanisms that the community of surgeons employs to enforce its moral understandings, beliefs, and expected behaviors. *RH*

Jackson State U., MS; Lelia G. Rhodes: \$15,000. To conduct a project for life-long learning in the humanities that will focus primarily on Afro-American history, literature, art, music and science/technology through lectures, seminars, book reviews, dramatic readings, concerts and exhibits and the personal guidance of library staff. *GL*

Shoshana B. Jedwab, Brooklyn, NY: \$2,200. To conduct research on the cultural significance of a 16th-century Jewish legal text in Poland. *GY*

John Hopkins U., Baltimore, MD; George B. Udvarhelyi: \$200,000. To conduct a three-year series of lectures and seminars on issues arising from the intersection of medicine and the humanities for audiences of medical school faculty, students, employees, hospital patients, and visitors. *GP*

Kentucky Department for Libraries & Archives, Frankfort, KY; Richard N. Belding: \$143,212. To inform the public about the historical materials kept in the Kentucky state archives through public programs in the humanities, workshops for teachers and librarians, a traveling photographic exhibit, and a series of radio programs. *GL*

Louisiana Association of Museums, Baton Rouge; Carol J. Nelson: \$75,720. To code, store, retrieve, and update information obtained in a survey of Louisiana museums, with the aim of establishing a national model for a statewide cultural resources clearinghouse. *OP*

Modern Language Association of America, NYC; Phyllis Franklin: \$49,450. To design a system for regular surveys of English and foreign language departments on issues of interest in the higher education community. *OP*

Morgan State U., Baltimore, MD; Samuel A. Hay: \$10,000. To plan a conference of scholars to investigate the history of black theater in America from 1852 to 1980, focusing on African cultural retentions and the growth of a black theatrical idiom. *RD*

Museum of Fine Arts, Boston, MA; Roy Perkinson: \$8,000 OR; \$2,000 FM. To translate Max Schweidler's work on paper conservation: *The Repair of Engravings, Drawings, Books, Etc.*, (1949). *RL*

Native American Pub. Broadcasting Consortium, Lincoln, NE; Frank M. Blythe: \$50,016. To write six scripts for a series of 30-minute television programs about native American children from six major tribes: the Zuni, Cherokee, Blackfeet, Navajo, Seminole, and Kiowa. *GN*

Newberry Library, Chicago, IL; John Jentz: \$13,753. To translate and annotate more than 160 German-language documents on the history and culture of Chicago's German workers, from 1850 to 1920. *RL*

Polish American Historical Association, Chicago, IL; James S. Pula: \$8,689 OR; \$7,500 FM. To complete translating and editing Part II of Waclaw Kruszk's *Historia Polska w Ameryce*, (*A History of the Poles in America*). *RL*

F. Jamil Ragep, Cambridge, MA: \$28,000. To edit and translate with a commentary the 14th-century treatise on astronomy by al-Tusi, who sought to reform the Ptolemaic system in much the same way as did Copernicus almost two centuries later. *RL*

Rutgers U. Press, New Brunswick, NJ; Marlie P. Wasserman: \$3,078. To publish a collection of essays that examine the Dutch

emigration to America. *RP*

Saint Olaf College, Northfield, MN; Odd S. Lovoll: \$9,400. To conduct a research conference on the experience of Scandinavian immigrant groups in urban settings. *RD*
South Dakota Library Association, Aberdeen; Sue Laubersheimer: \$193,527 OR; \$17,000 FM. To conduct a two-year library program for the study of South Dakota's first hundred years of statehood. *GL*

Swedish-American Historical Society, Chicago, IL; Nancy S. Kahlich: \$44,551. To organize the Swedish American Historical Society Archives, a collection of material relating to Swedish immigrants and their descendants. *RC*

U. of California, Berkeley; James F. Deetz: \$36,433. To plan the retaping of native American songs and narratives, currently recorded on a variety of unstable, obsolete media, and cataloguing these ethnographic field recordings and related documentation. *RC*

U. of California, Los Angeles; Ann M. Briegleb: \$127,867. To catalogue commercial and field sound recordings held by the UCLA ethnomusicology archive, which will enter the cataloguing into OCLC, a national library database. *RC*

U. of Florida, Gainesville; Robert A. Hatch: \$53,681. To prepare a guide to the collected letters of Ismael Boulliau, an important 17th-century astronomer. *RC*

U. of Iowa, Iowa City; Enzo O. Macagno: \$20,909 OR; \$10,000 FM. To translate all the notes, with accompanying drawings, on fluid flow in the Paris notebooks of Leonardo da Vinci. *RL*

U. of Iowa, Iowa City; John S. Nelson: \$10,000. To conduct a four-day interdisciplinary conference on the role of rhetoric in scholarly research and discourse. *RC*

U. of Massachusetts, Amherst; Bruce G. Wilcox: \$3,595. To publish a study of a neglected aspect of American theater history—the contributions made by black actors who have appeared in Shakespeare's plays in the past. The work discusses such black companies as the Acting Grove Theatre of the 1820s and the Astor Place Company of the 1880s. *RP*

U. of Michigan, Ann Arbor; Willis C. Patterson: \$30,000. To conduct a symposium on black American music, which will engage a general audience in a historical and critical examination of the generally unknown and seldom addressed genres of black American music such as chamber, orchestral, operatic, and other classical music compositions. *GP*
U. of Minnesota, Minneapolis; Susan Grigg: \$52,466. To organize several manuscript collections on Polish-Americans dealing with the immigrant press as well as cultural and social organizations. *RC*

U. of Nebraska, Lincoln; Kay Graber: \$3,624. To publish an ethnohistorical work that explores the social, economic, and political relationships that evolved between the Dakota Indians and whites along the Minnesota frontier between 1650 and 1862 and attempts to determine why, after 200 years of friendly interaction, the peace was broken. *RP*

U. of New Mexico, Albuquerque; Elizabeth C. Hadas: \$4,150. To publish an English translation with annotation of the major creation myths of the Navajo people. *RP*

U. of Wisconsin, Madison; Susan E. Searing: \$46,569. To prepare an annotated bibliography of significant books and journals in women's studies, 1980-1985; the bibliography will supplement a volume covering the period before 1980. *RC*

Karen E. Waldemar, New Haven, CT: \$2,200. To conduct research on Islamic and other cultural traditions in West Sumatra. *GY*
Wayne State College, NE; Jack L. Midden-dorf: \$41,423. To continue a series of programs in libraries throughout northeast Nebraska showing films on the Great Plains experience, accompanied by scholarly lecture, discussion, and a suggested bibliography. *GL*
Wesleyan U., Middletown, CT; Richard T. Vann: \$10,614. To continue the compilation and publication of a bibliography of works in the philosophy of history, 1978-1985, to be published as a special issue of "History and Theory." *RC*

Williams College, Williamstown, MA; Samuel Y. Edgerton, Jr.: \$10,000. To conduct a two-day scholarly conference that will bring art historians and historians of science together to compare artistic revolutions and scientific revolutions, especially those of the 17th, late 19th and early 20th centuries. *RD*

Jurisprudence

Chester County Historical Society, West Chester, PA; Jack McCarthy: \$29,597. To organize the County Court of Common Pleas records, 1714-1820, the court of original jurisdiction for civil and equity cases. *RC*
Frank H. Stewart, Wilson Center, Smithsonian Institution Building: \$6,835. To translate a series of texts based on Sinai Bedouin legal disputes. *RL*

U. of North Carolina Press, Chapel Hills; Lewis A. Bateman: \$5,414. To publish an intellectual biography of Justice Joseph Story, a member of the Supreme Court from 1811 to 1845, a founder of the Harvard Law School, and a prolific legal publicist. *RP*

U. of Texas, Austin; Roy M. Mersky: \$37,465. To process the papers of U.S. Supreme Court Justice Tom C. Clark who served on the court from 1949 to 1967. *RC*

Language & Linguistics

Massachusetts Institute of Technology, Cambridge; Helen W. Slotkin: \$56,797. To process the papers of Roman Jakobson, founder of modern structural linguistics. *RC*

George E. Stuart, National Geographic Society: \$16,070 FM. To plan the data-gathering, research, writing and illustration of a monograph, "Ancient Maya Writing," that will deal with the structure and content of Maya hieroglyphic texts. This work will assemble many sources that are scattered throughout the scholarly literature or have never before been published. *RO*

U. of California, Los Angeles; Christopher B. Donnan: \$17,542 OR; \$61,319 FM. To conduct a multidisciplinary investigation of Pacatnamu, a complex of more than 50 pre-Hispanic pyramidal temples and associated monumental architecture on the north coast of Peru. *RO*

U. of Colorado, Boulder; David S. Rood: \$10,000. To conduct a four-week workshop on comparative Siouan linguistics bringing together widely scattered Siouan Languages archives specialists to study Siouan linguistics and begin work on a Proto-Siouan grammar and dictionary. *RD*

U. of Massachusetts, Amherst; David Porter: \$38,999. To write a script for a one-hour television pilot program on language based on new research in linguistics and in speech and writing theory. *GN*

Literature

American Oriental Society, New Haven, CT; George L. Hart: \$26,510. To translate and edit two anthologies, comprising 480 poems, of Tamil Sangam literature (A.D. 100-300). These poems, considered among the finest literature written in South Asia, form the earliest and most complete description of South India before northern influence became strong. *RL*

American Oriental Society, New Haven, CT; Barbara Stoler Miller: \$11,550. To translate the *Kumarasambhaya*, the poetic masterpiece of the classical Sanskrit poet and dramatist Kalidasa. *RL*

Lynnann Barkik, Lafayette College, Easton, PA: \$2,200. To conduct research on Henry Fielding and 18th-century social justice. *GY*

Jeffrey P. Beck, Iowa City, IA: \$2,200. To research and write on the concepts of time in *Look Homeward, Angel* and *The Sound and The Fury*. *GY*

Jacqueline E. Belleville, Norton, MA: \$2,200. To research and write on the characterization of older women in the novels of Woolf and Forster. *GY*

David A. Brenner, Middletown, CT: \$2,200. To conduct research related to the translation of Thomas Bernhard's *Wittgenstein's Neffe*, and to write a critical introduction. *GY*

Raina E. Brubaker, Oak Park, IL: \$2,200. To conduct research on the artistic growth of William Wordsworth and James Joyce. *GY*
William A. Cohen, Swarthmore College, PA: \$2,200. To conduct research on modern critical theories and their application to Shakespearean texts. *GY*

David C. Conrad, Stinson Beach, CA: \$20,000. To prepare the original language text

and a translation of a book-length traditional oral history from Bambara Segou (Mali, West Africa), which spans the reigns of nine rulers (1712-1827) and covers the most active years of the Atlantic slave trade. *RL*

CUNY Research Foundation/City College, NYC; Henrietta Yurchenco: \$45,000. To transcribe, translate, and publish secular and religious songs of the Sephardic Jews of Morocco. *RO*

Cornell U., Ithaca, NY; Kathryn S. March: \$21,480. To translate and edit the Tamang women's narrative life histories and songs from north central Nepal, to result in the first written literature of the Tamang people. *RL*

Cornell U., Ithaca, NY; Bernhard Kendler: \$2,730. To publish Volume 3 in an edition of the collected letters of American essayist and critic Margaret Fuller (1810-1850). *RP*

Cornell U., Ithaca, NY; Bernhard Kendler: \$4,210. To publish a volume in the Cornell Wordsworth that presents an authoritative reading text of the "Prelude," together with all variant readings, that will enable scholars to see how the poem evolved from 1820 until its first publication in 1850. *RP*

Monica C. Dorenkamp, Sarah Lawrence College, Bronxville, NY: \$2,200. To conduct research on the work of Susan Sontag in the context of 20th-century literary criticism. *GY*

Duke U. Press, Durham, NC; Joanne Ferguson: \$15,000. To publish Volumes 10 and 11 in the comprehensive edition of the letters of Thomas and Jane Welsh Carlyle. *RP*

Film Company, Washington, DC; Robert D. Squier: \$620,000 OR; \$75,000 FM. To produce a series of three 60-minute documentary films on the 20th-century American novelists Ernest Hemingway, Thomas Wolfe, and F. Scott Fitzgerald. *GN*

Suzanne M. Finley, Rochester, NY: \$2,200. To conduct research on the English literature of travel and discovery in the 16th century. *GY*

David A. Gamson, Hopkins, MN: \$2,200. To conduct research on a study of children and childhood in selected works of Mark Twain. *GY*

Richard B. Hardack, Haverford College, PA: \$2,200. To research and write on the evolution of the mythical animal in the work of Spenser, Melville, and Pynchon. *GY*

Harvard U., Cambridge, MA; Edward L. Keenan: \$150,000 OR; \$150,000 FM. To conduct oral history interviews of approximately 150 individuals who either participated in or observed at close range cultural and political events in Iran during the past four decades. *RC*

Linnea M. Hendrickson, Albuquerque, NM: \$14,050. To prepare a bibliography of criticism of children's literature published in English and read in the 20th century. *RC*
Suzanne P. Keen, Brown U., Providence, RI: \$2,200. To research and write on the 20th-century reaction to the lyric series poem. *GY*

Joseph F. Kelly, U. of Rochester, NY: \$2,200. To research and write on W.B. Yeats and T.S. Eliot. *GY*

Kent State U., OH; Paul H. Rohmann: \$3,515. To publish a volume in the *Bicentennial Edition of the Novels and Related Works of Charles Brockden Brown* that contains the texts of two novels with full critical apparatus. *RP*

Theresa L. Kerrigan, Chicago, IL: \$2,200. To research and write on the interpretations of the Dionysian in Nietzsche. *GY*

Learning in Focus, Inc., NYC; Robert Geller: \$591,333. To write scripts for television dramatizing six major American novels: *The American* by Henry James; *The Awakening* by Kate Chopin; *The Financier* by Theodore Dreiser; *Main Street* by Sinclair Lewis; *The Bear/Go Down Moses* by William Faulkner; and *Invisible Man* by Ralph Ellison. *GN*

Edward E. Manouelian, Chicago, IL: \$2,200. To conduct research on the theme of exile in the poetry of Joseph Brodsky. *GY*

David F. McGonigle, Notre Dame, IN: \$2,200. To conduct research on Camus's revolt: its literary and philosophic expressions. *GY*

New York Center for Visual History, NYC; Lawrence Pitkethly: \$728,139 OR; \$150,000 FM. To produce three one-hour television documentaries on the world and work of Emily Dickinson, Hart Crane, and Robert Frost; and write scripts for four one-hour documentaries on William Carlos Williams, T.S. Eliot, Marianne Moore, and Wallace Stevens. *GN*

Northeastern U. Press, Boston, MA; Deborah J. Kops: \$3,395. To publish an account by Robert Fitzgerald of the first two years, 1949 to 1950, of the Gauss Seminars in Literary Criticism at Princeton, years in which the participants included Erich Auer-

bach, Rene Wellek, Jacques Maritain, R. P. Blackmur, and Francis Fergusson. *RP*
Judy R. Petrou, U. of Rochester, NY: \$2,200. To conduct research on explorations of the ideal in Ben Jonson's masques and poems. *GY*

Princeton U. Press, NJ; Sanford G. Thatcher: \$5,500. To publish a literary investigation of the Russian writers from 1900 to 1930 who experimented with visual effects in their texts, using such devices as unconventional layouts and typography and lithographed or handmade books. *RP*

Regents of the U. of Minnesota, Minneapolis; Richard B. Mather: \$25,000. To translate, with extensive commentary on the history and stylistic form, the Yung-ming poets (fifth century) whose literary innovations influenced all subsequent Chinese poetry and poetics. *RL*

Ilene B. Richman, Goucher College, Towson, MD: \$2,200. To conduct research on characterization, voice, and vision in Virginia Woolf's *The Waves*. *GY*

Jennifer L. Rossie, Canton, NY: \$2,200. To conduct research on two leading Canadian writers, Hugh MacLennan and Morley Callaghan. *GY*

Rutgers U. Press, New Brunswick, NJ; Leslie C. Mitchner: \$3,676. To publish a monograph that analyzes the development of D.H. Lawrence's short fiction and relates these works to his novels and poems. *RP*

Sean P. Ryan, Bates College, Lewiston, ME: \$2,200. To conduct research on consciousness in Sartre's later works. *GY*

Marie R. Sawaya, Huntington Beach, CA: \$2,200. To conduct research on the conception of the scientist in *Frankenstein* and *Middelmarch*. *GY*

Andrew I. Schamess, Sarah Lawrence College, Bronxville, NY: \$2,200. To conduct research on visions of madness in American literature. *GY*

Stephen J. Talty, Amherst College, MA: \$2,200. To conduct research on the travel poetry of Elizabeth Bishop. *GY*

Mary P. Thompson, Reed College, Portland, OR: \$2,200. To conduct research on Gunther Grass' novel *The Tin Drum*. *GY*

Sudrutai R. Tongpituk, Miami U., Oxford, OH: \$2,200. To conduct research on a comparative analysis of Indian and Thai versions of the *Ramayana*. *GY*

U. of California, Davis; Dorothy Gilbert: \$18,355. To produce a verse translation of the first Arthurian romance, *Erec et Enide*, written by Chretien de Troyes in the 12th century. *RL*

U. of Illinois, Urbana; Philip Kolb: \$10,000 OR; \$10,000 FM. To edit and translate Proust's *Selected Letters* Vol. II, 1903-1909. *RL*

U. of Illinois, Urbana; Roger G. Clark: \$4,000. To publish a two-volume critical edition and textual study of Fernando de Rojas' *La Celestina*, which was prepared by the Venezuelan scholar Miguel Marciales. *RP*

U. of Minnesota, Minneapolis; Austin J. McLean: \$27,174. To plan a traveling library exhibit and lecture series throughout rural Minnesota, drawing from the university's collection of Arthur Conan Doyle and Sherlock Holmes material. *GL*

U. of Washington, Seattle; Naomi B. Pascal: \$5,820. To publish a critical study of the 16th-century blind Hindi poet Sur Das. *RP*

U. of the State of New York, Albany; Peter R. Christoph: \$50,000 OR; \$74,580 FM. To continue work on the translation and editing of the archives of New Netherland, a major source for the study of the early history and culture of the middle Atlantic states. *RL*

Amy Villarejo, Bryn Mawr College, PA: \$2,200. To research and write on Sarah Orne Jewett as local colorist. *GY*

Roy S. Weatherston, U. of California, Berkeley: \$6,000. To translate and annotate Mikhailo Lomonosov's *Rhetoric*, an 18th-century work that introduced into Russia and assimilated European models of rhetorical theory. *RL*

Joanne A. Wood, Swarthmore College, PA: \$2,200. To research and write on Kantian morality and Conrad's *Lord Jim*. *GY*

John D. Zuern, Moorhead, MN: \$2,200. To conduct research on the literature of ethnic German immigrants from Russia to the United States. *GY*

Philosophy

Columbia U. Press, NYC; William F. Bernhardt: \$3,200 FM. To publish a monograph on the Ming intellectual Chio Hung

(1540-1620), whose thought was associated with the culmination of Neo-Confucianism in the Ming period. *RP*

Steven G. Daniel, Bloomington, IN: \$2,200. To conduct research on Husserl's adoption of Transcendental Idealism. *GY*
De Paul U., Chicago, IL; Parvis Emad: \$24,000 OR; \$4,000 FM. To translate two works by the German philosopher Martin Heidegger, one examining Kant's *Critique of Pure Reason*, the other Hegel's *Phenomenology of Spirit*. *RL*

Bradford S. Duhon, Baton Rouge, LA: \$2,200. To research and write on the ethical issues in the lawyer-client relationship. *GY*
Nadine C. Gassner, Boston, MA: \$2,200. To conduct research on the varieties of metaphor in humanistic discourse. *GY*
Jyl K. Gentzler, Bryn Mawr College, PA: \$2,200. To conduct research on Hegel's logic and its Kantian origins. *GY*

Mary A. Kelleher, Houston, TX: \$2,200. To conduct research on St. Thomas Aquinas, including a translation of *The Soul's Knowledge of Itself*. *GY*

Massachusetts Institute of Technology, Cambridge; Robert M. Wallace: \$11,200 OR; \$10,000 FM. To translate *The Genesis of the Copernican World* by the modern German philosopher Hans Blumenberg. *RL*

Princeton U. Press, NJ; Sanford G. Thatcher: \$3,500. To publish a study of Giambattista Vico's thought that places it in the historical context of the traditions of rhetoric and jurisprudence. *RP*

Tracey K. Rizzo, Salem, OR: \$2,200. To research and write on Denis Diderot's philosophical response to madness. *GY*

Saint Olaf College, Northfield, MN; Howard V. Hong: \$60,000 OR; \$75,000 FM. To continue the edition and translation of *Kierkegaard: Complete Works*, 26 volumes. *RL*
Karen D. Thomas, Georgetown College, KY: \$2,200. To conduct research on C. S. Lewis and the role of storytelling in moral development. *GY*

U of Chicago, IL; Stephen E. Toulmin: \$10,000. To conduct a conference to explore the changing relations between continental and Anglo-American philosophy (phenomenology and analytical philosophy), two traditions of 20th-century philosophic thought that have led essentially separate existences. *RD*

U. of Illinois, Chicago Circle; Edwin F. Curley: \$70,000. To edit and translate, with extensive critical apparatus, Volume II of *The Complete Works of Spinoza*. *RL*

U. of Lowell Research Foundation, MA; Paul C. Smith: \$13,000. To translate, with introduction and commentary, Hans-George Gadamer's *The Idea of the Good from Plato to Aristotle*. *RL*

U. of Notre Dame, IN; Alfred J. Freddoso: \$15,000. To prepare an annotated translation of Luis de Molina's *De Concordia*, a major text in the 16th-century revival of scholastic philosophy. *RL*

U. of Santa Clara, CA; George R. Lucas: \$7,425 FM. To conduct an international symposium on Hegel and Whitehead that will bring together scholars for a comparative and critical examination of the linkages between two of the most distinguished names in modern philosophy. *RD*

Iakovos Vasiliou, Cornell U., Ithaca, NY: \$2,200. To research and translate John Philoponus's commentary on Book III of Aristotle's *De Anima*. *GY*

Yale U., New Haven, CT; Brian J. Massumi: \$2,145 OR; \$4,300 FM. To translate "Mille Plateaux" by Gilles Deleuze and Felix Guattari, contemporary French scholars of philosophy and psychoanalysis. *RL*

Religion

Brown U., Providence, RI; Ernest S. Frerichs: \$10,000 OR; \$6,155 FM. To conduct a conference on the problem of Jewish-Christian relations during the first seven Christian centuries. *RD*

Catholic U. of America, Washington, DC; John M. Headley: \$10,000 OR; \$5,000 FM. To conduct a conference to reassess the meaning of the Counter Reformation and the role of San Carlo Borromeo within that context. *RD*

Grail Movement, Loveland, OH; Joyce M. Dietrick: \$20,502. To arrange and describe the papers of the Grail Movement, a Catholic organization for lay women founded in the United States in 1940. *RC*

Harvard U., Cambridge, MA; Maria Gross-

man: \$58,856. To organize and preserve the Paul Tillich manuscript collection, an important source for research on 20th-century religion. *RC*

Harvard U., Cambridge, MA; Robert G. Gardner: \$137,582. To complete three one-hour films—part of a series of six called "Pleasing God—How Hindus Worship"—which will document particular aspects of community worship and explore the relationships of ritual and everyday life in Hindu India. *GN*

Kuroda Institute, Los Angeles, CA; Donald S. Lopez, Jr.: \$10,000 OR; \$12,884 FM. To conduct a conference on traditional and revisionist interpretations of a large corpus of scriptures attributed to Buddha. *RD*

Princeton U. Press, NJ; Sanford G. Thatcher: \$3,000. To publish a symposium volume studying the Japanese response to Neo-Confucianism by Shinto, Buddhist, Kokugawa, and heterodox Confucian scholars and leaders during the Tokugawa period (17th to 19th centuries). *RP*

Stanford U., CA; Susan K. Matisoff: \$35,000. To translate, with accompanying explanatory essays, a collection of 17th-century sermon-ballads that evolved from 8th-century Buddhist morality plays and were performed as popular puppet dramas. *RL*

U. of Akron, OH; Lawrence T. Martin: \$25,000. To translate with critical introduction and notes the *Homilies on the Gospels* by the Venerable Bede (8th century), which have been used by the Western Church for eleven hundred years. *RL*

U. of Dallas, Irving, TX; Kent Emery, Jr.: \$59,626. To prepare a catalogue of the manuscripts of Denys of Ryckel, a major figure in 15th-century theology. *RC*

Social Science

Alaska Institute for Research and Public Service, Anchorage; James W. Muller: \$10,000. To conduct a research conference on the political theory of the American Constitu-

tion as an application of 18th-century political science. *RD*

American Bar Association, Chicago, IL; Robert S. Peck: \$14,506. To plan a weekly newspaper series dealing with constitutional issues and a complementary series of public meetings in a number of cities. *GB*

Margaret J. Berry, American U., Institut d'Etudes Européennes: \$2,200. To conduct research on the development and implications of NSC-68, a National Security Council document, for American foreign policy during and after the Cold War. *GY*

Robert J. Bookmiller, Indiana U. of Pennsylvania: \$2,200. To conduct research on Islamic values and their impact on the political systems of three selected Islamic nations. *GY*

Terrence J. Bush, Beloit College, WI: \$2,200. To conduct research on the conception of human nature in *The Federalist*. *GY*

Stuart W. Daniel, Lexington, KY: \$1,800. To conduct research on the atomic bomb and Soviet-American relations, 1944-1945. *GY*
Renee K. DuRand, St. John's College, Annapolis, MD: \$2,200. To conduct research on the foundations of American political and economic thought. *GY*

Angela C. Griffin, Kansas State U., Manhattan: \$2,200. To conduct research on the concept of "reason of state" in French political theory during the 16th and 17th centuries. *GY*

John M. Hillebrand, Appleton, WI: \$2,200. To conduct research on a theoretical history of the role of the Italian peasant in the rise of the Italian communist party, 1920 to the present. *GY*

Julie S. Meisami, U. of California Berkeley: \$19,500. To conduct an annotated translation of the *Bahr al-Fava'id (The Sea of Precious Virtues)*, a treatise reflecting orthodox Islamic views on kingship and ethics. *RL*

Metrocenter YMCA, Seattle, WA; Jarlath Hume: \$53,347. To continue a public education program to explore the relationship between wealth and well-being. Scholars from the fields of ethics, history, theology, and economics will review attempts to define "the good life." The grant will support lec-

tures and an adult education curriculum. *GP*
U. of Oregon, Eugene; Hilary A. Cummings: \$46,892 OR; \$10,000 FM. To arrange and describe mid-20th-century personal and organizational records that form the core of the Research Collection for Conservative or Libertarian Studies. *RC*

U. of Pennsylvania, Philadelphia; Richard R. Beeman: \$10,000. To conduct a conference on the creation of the American Constitution for legal scholars, historians, and political scientists sponsored by the Philadelphia Center for Early American Studies, the American Philosophical Society, and the Institute of Early American History. *RD*

U. of Pittsburgh, PA; Catherine Marshall: \$5,110. To publish the second volume in a study of the writings of Marx and Engels. *RP*

Capital letters following each grant show the division and program through which the grant was made.

Division of General Programs

GP Program Development
GY Younger Scholars
GZ Youth Projects
GL Libraries Humanities Projects
GM Humanities Projects in Museums and Historical Organizations
GN Humanities Projects in Media

Division of Research Programs

RH Humanities, Science and Technology
RC Research Resources
RD Research Conferences
RE Editions
RI Intercultural Research
RL Translations
RO Project Research
RP Publications
RS State, Local and Regional Studies
RT Research Tools
RV Conservation and Preservation
RY Travel to Collections

Program and Policy Studies

OP Planning and Assessment Studies

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1 **The American Scholar in the Soviet Union** by Allen Kassof. The executive directive of IREX explains how, despite acute political tensions, a delicate balance struck in 1958 enables an exchange of scholars between the United States and the Soviet Union that produces the majority of our published knowledge about Soviet Russia.

1



9 **Cultural Exchange after the Cultural Revolution** by Patricia Jones Tsuchitani. How the Committee on Scholarly Communication with the People's Republic of China is helping American scholars to take part in China's thriving intellectual life.



17 **Sign, Symbol, Script.** A traveling exhibition traces the development of the first means of communicating ideas over distance and time: the alphabet. Displays describing its invention remind us that "the computer age would not have been possible without . . . the Canaanite invention of the ABCs."



4

4 **Notes on a Baku Summer** by Ayse Rorlich. During a trip to Azerbaijan to study the status of Muslim women in the Soviet Union, a scholar finds "those dimensions of a culture which remain elusive even after meticulous scrutiny of documents and archives."



11

11 **An Archaeological Year in China** by Jeffrey Kao. The opportunity to see Chinese archaeology in action uncovers the emphasis on practical training as China feverishly pursues her archaeological record.

12 **Traveling Among the Story-Tellers.** In Karnataka, India, where television sets are only now beginning to be household objects, folk tales impart cultural values. What do these tales tell us of the ethos and world view of this culture?



12



19

19 **What Has Happened in Musicology** by Howard Mayer Brown. Advances in ethnomusicology and music theory, continuing achievements in style analysis, and brand new work in iconographical studies and philology prove the vitality of the study of music in the past quarter century.

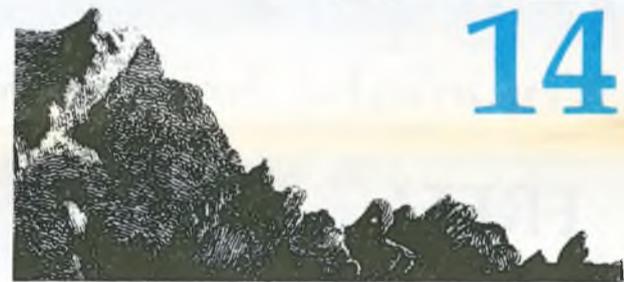
6 **Writing in Exile.** What are the prospects for the third wave of Russian émigré writers, those who since 1966 have chosen exile as an alternative to prison, internal exile, or psychiatric treatment? How can émigré literature discard limited, parochial interests to enter the permanent culture of the Russian people?

6

21 **The Humanities Guide.** A new section of information for those who are thinking of applying for NEH grants. In this issue: what you should know before applying to the new Travel to Collections Program and an example of a persuasive proposal.

21
GUIDE

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14

7 **Eastern Civ.** How can the study of Asia be introduced in the undergraduate core curriculum? A conference at Columbia University tackles the problem of teaching the East without sacrificing the study of the West.

7



14 **Travel Books.** "Surely the oldest and largest cluster of metaphors in any language and its pervasiveness has increased with every traveler who returned to unload his cargo of wonders." Three books examine the travel account as an expression of the Enlightenment perception of nature, science and art; as a force in the development of the novel; and as a record of the wonder of discovery.

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