

# Humanities

## Brooks and Warren

by ROBERT PENN WARREN

Cleanth Brooks

On the announcement by the National Endowment for the Humanities that Cleanth Brooks had been selected as the Jefferson Lecturer, the editor of this journal kindly invited me to write a little essay about him. Naturally, my heart was in the project, but I finally accepted with a degree of uncertainty and doubt. For some days I could not find a way for me into the subject. There are, without question, others more capable of assessing his contribution to the criticism of this period. And what would it mean, I asked myself, if I gave the impressive list of his distinctions and tried to recount the influence he has exerted on scholars and critics—or the mutual blood-letting? Then I stumbled on the notion that I am about to pursue.

Thinking of Cleanth led me to think in general about a peculiar good fortune that has been with me most of my life. Time and again, at some crucial moment, I have come upon a person who could open my eyes to some idea, some truth, some self-knowledge, some value that was to make all the difference to me—something which sometimes I had been half-consciously fumbling for in the dark. The revelation might come in an instant or might grow over a long friendship. No clearer case of such a prolonged process has ever come to me than that of the long friendship with the Jefferson Lecturer of this year. Here, at last, was something that I could speak on with some authority.

Cleanth Brooks and I have been friends since the academic year of 1924-25, when I was a senior and he, somewhat younger than I, was a freshman, at Vanderbilt University. But already his head was buzzing with speculation and he was entering into the active literary life that prevailed among many undergraduates in that institution. So our friendship began, and now, looking back on the years of argument, exploration, speculation, and collaboration, I realize how often my eyes have been opened.

It was not, however, until our paths crossed at Oxford that our friendship took on its particular quality. He was then doing the English B.A. and about to do a B.Litt. (with Nichol Smith his supervisor and later a friend and collaborator in editing the Thomas Percy Letters, of which the ninth volume is about to appear). But it was not Cleanth's interest in eighteenth-century scholarship that was central to our association. Our characteristic topic of conversation was the opening world of poetry and poetic criticism and theory. We shared what might honestly be called a passion for poetry. I was already spending night after night trying to write poems, but his appetite was leading him into a devoted study of criticism and theory. It was Cleanth to whom I showed my midnight efforts,



by Bill Ferris

and from whose criticism, always offered with a graceful tentativeness, I was led more and more into the sense of the relation between theory and practice. One thing I learned was that probing the possibilities of theory, always with an eye on particular cases, could be a way of freeing the imagination. I had already heard a lot of subtle and learned talk from old friends like John Crowe Ransom and Allen Tate among the Fugitives back in Nashville, but then I had been so hot at the immediate task of trying to write poems that I had missed a certain enrichment for that practical task.

Now, both Cleanth and I had been reading the criticism of T.S. Eliot and I.A. Richards, but I should

be honest enough to admit that my reading had been of a hand-to-mouth variety. Not so with Cleanth, and now I remember with perfect clarity the moment when he said that he thought he had found the bridge between Eliot and Richards—what common ground permitted the meeting of minds between the churchman and the positivist. My point here is twofold. Cleanth could never be satisfied until logically at ease, and now paradoxically he had found his ease in a sort of paradox—the churchman and the positivist could shake hands over the poetic instance.

What made Cleanth's conclusion so important to me was that I, too, was deeply immersed in



## Editor's Notes

This issue of *Humanities* celebrates the life and work of Cleanth Brooks, who will deliver the fourteenth Jefferson Lecture in the Humanities on May 8 in Washington, and on May 14 in New Orleans. Mr. Brooks's subject is "Literature in a Technological Age."

This subject is at the core of many of the ensuing articles as they examine some of the reasons why the flowering of southern literature took place so much later than, say, New England's. Lewis Simpson has written that "the southern connection with the world literary order [could] not be fully restored until the twentieth century." An emerging school of historians of the South suggested to southern poets and storytellers the "subtle inward drama of southern history as a quest for meaning, especially the meaning of the self in modern history."

Until recently, the "Technological Age" was not part of the southern rubric. The photographs that illustrate the following pages (many of them by such superb photographers as Walker Evans) show a South as late as the 1940s that is distinctly untechnological, rural, and achingly poor.

In fewer than forty years, this image of the South has been erased. The South has become, as Fred Hobson writes, "the nation's second chance, a relatively unspoiled land whose cities are new and sparkling and whose people retain the mythical innocence of an earlier America."

—Judith Chayes Neiman

## Humanities

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Elizabethan and metaphysical poetry, along with the modern radicalism. What most obviously distinguished such poetry from the neoclassic, the Romantic, and the Victorian variety seemed clearly to lie in the power to absorb non-poetic material—such as the famous instance of Eliot's evening sky stretched like a patient etherized upon a table. Both Eliot and Richards denied the necessity of what might be called "poetic" material as such. In their different ways they held to the doctrine of "inclusion," not "exclusion," for poetry. Or as Coleridge had phrased it, the imagination is to be defined as the "faculty" that achieves the "balance or reconciliation of opposite or discordant qualities." And, of course, this general notion was to lead to Cleanth's later studies of irony as a structural principle.

What I must remember, and emphasize, is that in those days I was more involved in sniffing in the tracks of the poets than in theory, even in sniffing, often with satisfaction, in the tracks of poets who lay outside any theory of taste I might have been developing—for instance Keats (whose work I was mad about but had not grasped), even Coleridge (by whose work I was later fascinated), selections from Tennyson (for the great vividness), some early Yeats. Oddly enough, I must gratefully report that it was Cleanth's theorizing that finally converted me to Wordsworth—from whose work I had long been alienated by some stupid courses in the subject, as I was later to be for a long time totally alienated from Whitman by Professor Cestre of the Sorbonne. But to get back to my subject: Cleanth early led me to see that criticism can be a fundamentally creative act. It can be a way to the inwardness of poetry.

After Oxford it was not until the fall of 1934 that I rejoined Cleanth, now at the Louisiana State University, where our old discussions led

to our first collaboration on *Understanding Poetry*. Looking back on that time, I more and more feel that it was crucial for me. The work, begun at the suggestion of the head of the department, had started modestly enough, only some mimeographed sheets and samples of analyses, to supplement general notes on theory—all this simply prepared as the basis for discussion with the number of teachers of sophomore English. Poetry was here the general topic because it was the subject that met with the most massive resistance. But our serious work began when the publishers Henry Holt and Company wanted a book.

What led to my greatest benefit was that everything was quite literally to be collaborative. We sat down and argued out general notions and general plans for the book—only to find as work developed that we were constantly being thrown back to revise original ideas. But very early Cleanth had made a fundamental suggestion. After an introductory section of general discussion, we would get down to individual poems and start with narrative, including folk ballads. Folk poetry has one great pedagogical advantage. It springs from a nonliterary world and some event that has had some special appeal to the imagination of that world. But how is the ballad different from a folk tale? What are its key elements? Obviously the ballad, sung or not, is more handy to memory, not merely because it is shorter but because of its very nature, its very appeal to the imagination.

For one thing the ballad would differ from the folk tale in that it had to be chopped up, to leap, that is, from peak to peak, but chopped in such a way that the hearer's imagination must make the leap. In other words, he must get involved in the ballad itself. By the suggested leaps he is helping to create it. And of course the ballad dif-

fers in being shaped more scrupulously—by meter for one thing (which also contributes to ease of memory). But metrical language is not mechanical; it rises from a special formal use of language that is played both with and against the dramatic flow of language. Meter and rhythm, in their complex relationship, call for a vivid, if often unconscious, play of imagination. But, in any case, our whole effort was to show how the non-bookish poetry could lead straight to the bookish: that is, to a narrative poem, say, by Frost.

So much had become involved long after our talk about ballads. Small poems led to large poems and to theorizing sometimes ignorant enough. At this time, though certainly not in ignorance, Cleanth was working at *The Waste Land*, and when finally the essay was done he sent a draft to Eliot. The poet replied, saying that it was "on the whole excellent," and that this kind of "analysis is perfectly justified as long as it does not profess to be a reconstruction of the author's method of writing . . . because the conscious problems with which one is concerned in the actual writing are more those of a quasi-musical nature, in the arrangement of metric and pattern than a conscious exposition of ideas" (quoted with permission from Valerie Eliot).

And such remarks seemed to give some sort of psychological bar to the line along which we had been working.

In 1938 our book appeared to a small stir of praise and blame. As the years passed we certainly never felt that this was the book we had hoped to make. And certainly we had never intended to lay down a predictive or prescriptive design for poetry. Along the years two more editions appeared, but with the fourth and last (1976) our old conversations had begun again, and the old struggle for clarity. We had once struggled for the "right



phrase" for an idea, but now it was clear to us that you didn't have the right idea until you had the "right phrase." No doubt I had learned something from the stack of poems (many now accumulated on yellowing sheets, some never finished, or finished but never shown) and had learned something from a more severe notion of criticism, often from the books Cleanth had been doing, such as *Modern Poetry and the Tradition* (1939), *The Well-Wrought Urn* (1947), and *A Shaping Joy* (1971). In any case, I came to the new revision with something of the old excitement, and freshness.

Here I must interrupt myself to remark again on my luck. Over the years after 1935, when the *Southern Review* was established, a third voice had appeared in our discussions, particularly when the subject was selections to be made for the magazine. Albert Erskine, then a graduate student but the business manager of the magazine, shared offices with Cleanth and me, whose concern lay mainly in the literary side of the magazine. Handling manuscript and making selections was constantly entangled with notions of "why" or "why not"—in other words with practical criticism. And when it came down to actual selection, Albert had as much of an editorial hand as anybody—except when, in boredom, he chose to leave such matters to his damfool friends. He was, in fact, not much concerned with general theorizing, but he had an infallible eye for stupidity, sentimentality, and pretension, a subtle taste in poetry, and an arrogant honesty. Since then, I have come to know better than ever those traits; for more than thirty-five years he has been my editor and publisher. But back then he tended to ride logical herd on the speculations of his friends.

Thus far I have spoken chiefly of Cleanth and poetry. Indeed, for some years it was our immediate job. But another topic intruded itself more and more: William Faulkner. At Oxford I had read his early novel *Soldier's Pay*, and a little later reviewed his first collection of short stories. But by the time when, at Louisiana, I rejoined Cleanth, he must have read and studied all the Faulkner there then was, and everything about it. So now practically all conversation which was not about poetry was about his fiction. We read and puzzled over it—puzzled rapturously, I may add. It is hard to believe the idiotic truth of those times—a time when the review of *The Sound and the Fury* in *The New Republic* appeared under the title "Signifying Nothing," and when in various other journals Faulkner's characters were often referred to in some such phrase as vicious and degenerate clowns. We may remember, however, that Malcolm Cowley paid hard money for a ticket to the

world of degenerates for a long stay, and in the end prepared the pivotal *Portable William Faulkner*.

The news of the *Portable* came as no surprise to me. For one thing I had known Cowley for some time, and his Faulkner reviews that had marked the turn from the early assessment in the *New Republic*; and I had long had the benefit of Cleanth's obsession—an obsession which was to eventuate in *William Faulkner: The Yoknapatawpha Country* (1963), a crucial masterpiece of criticism. What a stroke it was for the author to begin with Faulkner's view of nature, and of man in nature, and then to analyze the social structure behind the fiction, always in scrupulous detail. Who else could have placed Faulkner in the matrix of his genius? And the book itself shows how, bit by bit, the county becomes as real as any in Mississippi, and the inhabitants as complex and human, in vices and virtue, as any of our fellow citizens. Even after Cleanth and I had met again, now at Yale, and he had been in a long collaboration with William Wimsatt on the history of criticism, he was still finding more and more new aspects of Faulkner's work (for example, in *William Faulkner: Toward Yoknapatawpha And Beyond*).

But there was a long interruption here, and another three-cornered conversation began at Yale, with R.W.B. Lewis as number three. For some years we set about reading American literature, with the notion of doing an anthology and critical history, this again a true collaboration. I may add that my luck held here and even led me, for better or worse, to write some poems about Dreiser (sparked by our conversation), a little book on Dreiser's work, and an edition of Melville's selected poems. And in doing my homework on Audubon and listening to the continuing discussions, I revived an old impulse to write a poem on the subject (actually begun and cast aside years back). With only one line left over from the old failure, I wrote a new poem

on the subject, really a little book: *Audubon: A Vision*. In any case, all the years I had been doing poems, and Cleanth had somehow found time for his old scrupulosity in criticism and suggestion.

Much earlier, back in Louisiana he had had a special influence, even as we talked about the metaphysical poets, in turning me back to certain elements of my boyhood world, its people, ballads, and tales. But the metaphysicals prevailed for a time, and one of my early volumes is clearly derived from that period. But Cleanth had always considered poetry as poetry rather than an illustration of a theory or doctrine. Even back in the 1930s he had held the view that every new poem we read may change, however minutely, our conception of poetry. This is not to say, I should think, that "anything goes." It would seem rather to say that the reader should be careful to know *where* anything goes. There is a sort of a paradox here, but it is the paradox, we might hazard, in all intelligence confronting experience.

In any case, years later, as I stumbled through the snow drifts on the campus of the University of Minnesota, some ballad-like lines had popped into my head. And a few months later I could type out "The Ballad of Billie Potts"—in which elements of a tale told me by an old lady, my great-aunt, become entangled with a poetry of interpretation and symbolic commentary and modern reference and style. Not that I was thinking of a poetry of "inclusion"; I was simply trying to write a poem that seemed to coalesce in me. But all my poetry had owed something to the shadow of the old and continuing conversation, sometimes quite specifically as in "Old Nigger On One-Mule Cart."

But I had long since begun to feel that I had, in a certain way, read Cleanth's theorizing too narrowly, in his doctrine of "inclusion" and of "irony." Certainly Cleanth had, first of all, been talking of a re-

### The Jefferson Lecture

Cleanth Brooks is the fourteenth Jefferson Lecturer in the Humanities, the highest honor the government confers for outstanding achievement in the humanities. Previous Jefferson Lecturers have been Sidney Hook, Jaroslav Pelikan, Emily T. Vermeule, Gerald Holton, Barbara Tuchman, Edward Shils, C. Vann Woodward, Saul Bellow, John Hope Franklin, Paul A. Freund, Robert Penn Warren, Erik H. Erikson, and Lionel Trilling.

newal of the meaning of nature to man, and of man's complexity to himself, especially to the floating unmoored fragments of experience that so often seem to defy definition. The kind of poem that he asked for now seemed to be a challenge to explore life, to redeem the unmoored fragments as an exploration of life, and one to crowd as far as possible the limits of life. For a poem to be good it must crowd the boundaries of life (if I may be allowed the risk of interpretation) in an effort to define life and the self in life.

At least it seems to me that something like that was what he had been trying to tell, but I had been too dense to understand.

I have been writing of my long years of luck, luck at least in certain aspects. Naturally I am deeply grateful for those years. But now—not as a footnote, God knows—I'll add a word about the luck which made all other kinds of luck possible: the many years of ever-generous friendship.

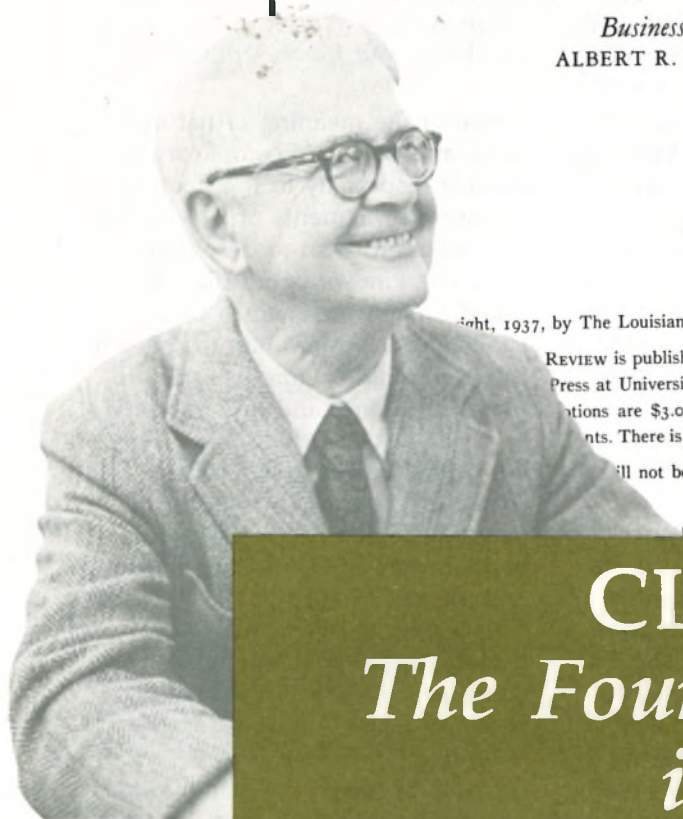
Mr. Warren, writer, poet and educator, is professor emeritus of English at Yale University. The 1974 Jefferson Lecturer, he is a three-time Pulitzer Prize winner, twice for poetry, once for fiction. Mr. Warren was awarded the Presidential Medal of Freedom in 1980 and was a 1981 MacArthur Foundation fellow.



(above) Cleanth Brooks at Louisiana State University, where with Robert Penn Warren (right) he edited *The Southern Review*.







# THE SOUTHERN REVIEW

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## CLEANTH BROOKS The Fourteenth Jefferson Lecturer in the Humanities

When Cleanth Brooks, Gray Professor Emeritus of Rhetoric at Yale, was a freshman at Vanderbilt University in 1925, freshman English was a course in the reading of literature, taught by a graduate student. One day the graduate student read the class a commentary on a short story by Rudyard Kipling. The commentary was written by the poet Donald Davidson, who was at that time on the Vanderbilt faculty. Young Brooks was startled by what he heard.

"It opened my eyes," Brooks says now, his quiet southern voice filled with the recollection of discovery. "I don't know why. I think Don has written much finer criticism since. But when I heard his little account, something in me responded, 'Yes! This is the way you do it. You don't just tell the story. You don't just talk about the author . . . or even the characters. You tell what the action means, what its significance is."

"There was nothing wrong with the kind of literary criticism that we were getting from our books at Vanderbilt, but it left the poem or story untouched. Davidson's account touched the heart of the story and made it come alive for me."

The reading was an incentive moment in a career that has produced fifteen major books about literature, among them four textbooks written with Robert Penn Warren, books

that have changed the way literature is taught in this country. Since the publication of the first of them, *An Approach to Literature* in 1936, students have been introduced to literature by textbooks that "touched the heart of" it.

Vanderbilt in the twenties was the setting for those rare and welcome occasions when history contrives with chance to bring great, creative minds together. In the same way, and at just about the same time, the Algonquin Hotel was the gathering place for a coterie of writers and thinkers in New York, as was the Bloomsbury district in London. Four years before Brooks arrived at Vanderbilt, English literature was being taught by a professor named John Crowe Ransom to classes that included Merrill Moore, Andrew Lytle, Allen Tate, and Robert Penn Warren. Three of these students were to become members of the Fugitives, a group that gave its name to a literary magazine published at Vanderbilt between 1922 and 1925 and that took something of its character from the history of the American South. "They lived in a culture that carried within it the living memory of a world put to the sword," wrote Lewis Simpson, a later editor of the reborn *Southern Review* (*The Possibilities of Order: Cleanth Brooks and His Works*, Louisiana State University Press, 1976).

"They experienced the mortality of Western Civilization . . . They had a vision of what it means to lose a world order, a civilizational community (in contrast, we might say, to the more narrowly focused, though highly poignant, vision of a Hemingway, with its emphasis on the existential individual who must behave well in the general chaos by disciplining himself not to think about it)." They were fugitives from a homeland that wasn't setting much store by the world of ideas, and from a world whose ideas had formed an industrial, technological society that had lost the sense of community. They wrote to recall that community or to search for a new one.

Brooks arrived at Vanderbilt the year before the last issue of *The Fugitive* was published. There he met Warren, Lytle, Davidson, Ransom and others of what Allen Tate called "the group of poets and arguers."

"Of course the thing that I got most out of Vanderbilt," Brooks said to Warren many years later, "was to discover suddenly that literature was not a dead thing to be looked at through the glass of a museum case, but was very much alive. Walking around on the campus were people who were actually writing poems, who were talking about the making of poems, who were getting them published."

This notion of the vitality of literature appears to have been a considerable force in the career of Cleanth Brooks. Having witnessed the making of poems and stories not only at Vanderbilt, but later at Louisiana State University as coeditor (again with Warren) of the original *Southern Review*, Brooks saw that literature had a life on the page, separate from its life in the creator's mind; separate, too, from its life in the mind of the reader or critic. This awareness of the independence of literature led to a conviction of its primacy in critical endeavors. In Brooks's criticism, the subject is neither literary theory nor literary history but the literature that "we encounter on the page" and the determination of "what it means."

Even when he is not engaged in his celebrated "close reading" of particular works, Brooks proceeds from point to point by concrete illustration. The method itself can be seen as an illustration of the way that, according to Brooks, literature communicates its special knowledge. "[Great works of literature] are not generalizations about life, but dramatizations of concrete problems," he writes in *A Shaping Joy* (Harcourt, Brace, Jovanovich, 1971), "not remedies designed to solve these problems but rather diagnoses in which the problems are defined and realized for what



they are . . . Literature is thus incurably concrete—not abstract. . . . [It is a mistake to assume] that the themes of literature are generalizations to be affirmed rather than situations to be explored.”

Therefore, Brooks moves inductively. Whether his purpose is to demonstrate that the poetry of Yeats, Auden, and Eliot continues the tradition of wit and metaphor last found in the metaphysical poets or to propose universal criteria by which poems in every literary period can be judged, he explores each poem as a distinct situation, and politely asks the reader’s indulgence for his predilection: “Let me,” Brooks says, “speak in concrete terms.”

Along with C. Vann Woodward and Donald Davidson, he has identified this predilection as a distinctively southern turn of mind and one of the mainstays of the southern writer:

What are some of the elements in the life of the South which have an important bearing on its literature and which clearly reflect themselves in that literature? (1) the concreteness of human relationships including the concreteness of moral problems . . . . The concreteness of southern experience rests primarily upon the fact that life in the South is still a life on farms or in small towns. Even in the larger cities, the southerner has been able, up to this point, to escape the anonymous life of the great metropolis. (“Southern Literature: The Wellsprings of its Vitality,” *A Shaping Joy*.)

The southern experience that has received the fullest explanation by Brooks is that dramatized in the works of William Faulkner. Readers of *The Sewanee Review* in the spring of 1953 were notified in “Notes on Contributors” that Cleanth Brooks, a professor of English at Yale who had written for that issue “A Note on the Limits of ‘History’ and the Limits of ‘Criticism’” was currently engaged in writing a book about Faulkner. This was Professor Brooks’s first notice of that fact. Brooks enjoys the element of accident in the story, which he tells with gratitude to Monroe Spears, the editor of the journal at the time. Seeing the idea in print convinced him that it was a good one.

“I had been teaching Faulkner to graduate students [at Yale] who were so bright, so well prepared and well trained, but who were having so much difficulty with Faulkner that I came to feel that I knew what typical bright, educated students would need to understand Faulkner’s work. And when Monroe Spears stated that I would bring out a book on Faulkner, I decided to go ahead and do it.”

The book, a classic of American literary criticism, which prompted Louis Rubin to call Brooks “our best critic of our best novelist” was published by The Yale University

Press in 1963. *William Faulkner, The Yoknapatawpha Country*, the first of three books that Brooks would write on Faulkner, is dedicated to Robert Penn Warren.

Brooks found that readers entering for the first time the now famous mythical county can be distracted by its seeming reality and so begins the book by dispelling the perception that Faulkner is merely a provincial writer. Linking Faulkner’s South with Thomas Hardy’s Wessex, Robert Frost’s New England, and William Butler Yeats’s Ireland, Brooks shows in chapter 1 that the stories set in Yoknapatawpha County are bright with more than local color. He knew from his classes, however, that ignorance of many of the local customs and attitudes of the South resulted in misreadings of the fiction.

“I used to poll my class, ‘How many of you in the class ever fired a gun at a rabbit or squirrel or bird or anything?’ Well, very few had, and I made it plain that I wasn’t defending hunting—particularly wasn’t going to pass out A’s on the basis of who were pretty good squirrel shots. But when you’ve got a writer like Faulkner, who is so much a part of a cultural scene, you’ve got to know the language, you’ve got to know the references, you’ve got to know the culture, because you’ll have a lot of trouble [with “The Bear”] if you think that Sam Fathers is the kind of mixed-blood sadist that just loves to kill bears, and you won’t understand why he says and does what he does about the wilderness. If you think that the code of honor is such a completely outmoded and meaningless and finally, barbarous, thing, then you just won’t understand many of Faulkner’s characters.”

Graver misunderstandings derive from the lack of familiarity with the southern sense of community present in all of Faulkner’s fiction. Brooks makes a special point of this in regard to *Light in August*:

The community . . . is the powerful though invisible force that quietly exerts itself in so much of Faulk-

ner’s work. It is the circumambient atmosphere, the essential ether of Faulkner’s fiction. But for many a reader, the community is indeed invisible and quite imperceptible: It exerts no pressure on him at all—and lacking any awareness of this force, he may miss the meaning of the work. Such readers find *Light in August* quite baffling simply because they are unaware of the force of community that pervades it and thus miss the clue to its central structure.

Brooks met Faulkner only once. Brooks was teaching at Yale and at work on *The Yoknapatawpha Country* and was delighted when a friend, an editor at Random House, told him, “He’s in New York, Cleanth. Come down if you’d like to meet him. He’s in the office every day.”

“I did go,” says Brooks, “and I had a very interesting talk with him, but I was very careful in that talk. I knew if he heard I was an English professor from Yale, he would just go right back in his shell. He was afraid of academic people—dreaded them, didn’t understand them, thought they were all trying to pick his brains.

“I knew better than to just plunge in—‘Mr. Faulkner, what did you mean by such and such?’ So I remember I started talking to him about coon dogs. I don’t know much about them, but I knew he’d be interested. And then we got on the Dixiecrats—what their chances were in north Mississippi, and one thing or another. Before long, we were talking about his novels, thank goodness, and I got some very interesting insights into the way the man wrote and the way he regarded his work.”

The writer of Brooks’s life story will have a difficult time when he comes to the LSU years, deciding which facet of Brooks’s work to discuss first, which is more significant to his career, which had more impact on the world of letters, and so on. During his ten years in Baton Rouge, he completed *Modern Poetry and the Tradition* and *The Well-Wrought Urn* (as well as a monograph on the southern dialect), published two of the “Brooks and Warren” texts, taught

three courses each semester, and founded with Warren and Charles Pipkin, *The Southern Review*. Brooks says that he did not expect the invitation he received in 1946 to join the faculty at Yale because “I never looked that high.”

*An Approach to Literature* and *Understanding Poetry* (1938) were not, according to Brooks, exercises in literary theory, but attempts to solve “a practical problem.”

“As young men at LSU, Warren and I were very interested in literary theory, very much excited about it. But each of us had a course that would be called today an “introduction” to literature, in which we were to teach some poetry and some fiction and some plays to people, who were not stupid, but who had no earthly idea what to make of a poem.

“The textbooks that we were dealt out to use were no help at all. They were full of notes which explained difficult words and literary allusions and a little information about the author, which was all to the good, but suppose that the boy or girl, however bright, has never heard anybody talk about how a poem is constructed or what kind of truth it conveys or how you go about reading a short story as compared to how you would read the county newspaper or an ad in the Sears, Roebuck catalogue.

“So, to be very brief about it, we had to try to devise our own textbooks to answer that problem. The first one was called *An Approach to Literature*. After all, that was exactly what the graduate schools had trained our instructors to do.”

“We were accused of an anti-historical bias because we didn’t include information about the writer and his times. But we had taken for granted that the instructors who used the books would provide that.”

Some of what Brooks knows about the southern writer came to him in Baton Rouge when he and Warren were editing *The Southern Review*. The *Review* was the first publication to buy a story from Eudora Welty. The editors returned Welty’s first submission, a collection of poetry, but encouraged her to send them other material. The first short story they published, “A Piece of News,” in the summer of 1937, was the third that she had sent to them.

“If Cleanth Brooks isn’t the sweetest man in the world, then Red Warren is,” Welty told Thomas Cutrer in an interview for his history of LSU, *Parnassus on the Mississippi* (Louisiana State University Press, 1984). Welty, who was not at all sure of her fiction when she was starting out, still regards her former editors as the folks who gave her her start, although Brooks scoffs at the idea of the “discovery” of a talent like Eudora Welty’s by any publication.

“We looked at ninety fiction



Cleanth Brooks and Eudora Welty

by Bill Ferris, University of Mississippi Archives



manuscripts for every one we published," Brooks recalls, "and we published three or four an issue, four times a year."

In addition to the fiction of such writers as Welty, Katherine Anne Porter, Andrew Lytle, and Peter Taylor, and poetry by Randall Jarrell, Allen Tate, and John Berryman, the *Review* published long essays of literary criticism and social and political commentary.

"We wanted a magazine with a personality," Brooks says now, "a southern tincture. But we were not at all restricted to southern writers. We didn't want to be a house organ for the South."

Maintaining editorial integrity for the seven years of its existence was not entirely easy at a state university for which Huey Long boasted of being "Chief Thief," although Brooks says that absolutely no pressure was ever exerted by Long himself. The *Review* stipulated from its birth an independence from the LSU administration. Nor was the quarterly an automatic outlet for the work of friends. Even those who might be presumed to be favored ran a tough editorial gauntlet. John Crowe Ransom wrote to Allen Tate in 1937 that "the boys at Baton Rouge" had dealt pedantically with his controversial essay, "Shakespeare at Sonnets," although the questioned piece appeared the next year.

Brooks came to LSU fresh from a Rhodes scholarship at Oxford, where, he says, he never had as much time to read books and talk about them in his life. Among the books he read were the critical works of Allen Tate, John Crowe Ransom, T.S. Eliot, and I.A. Richards. Among his conversations were debates with colleagues from other disciplines who were bewildered, even dismayed, by modern poetry. To them he would explain the complexities of paradox and irony, pointing out at times where the theories of the older critics converged. The revolutionary *Modern Poetry and the Tradition*, he says, was written as though it were a continuation of these discussions, and he drew on them again years later when conversations with his friend at Yale, the late William K. Wimsatt, grew into their collaborative volume on the history of criticism.

Brooks calls *The Principles of Criticism* by I.A. Richards "a great event in my interest in poetry." Richards visited the Brookses for a time at Baton Rouge, and Mrs. Brooks remembers getting a call from him after he had left saying that he had left his shoes behind.

"Well, we both looked everywhere," Tinkham Brooks says. "And when we could think of no more places to look, we both sat down on the sofa to try to think some more, and I just happened to look down. 'Cleanth!' I said. 'What do you have on your feet!'"

Brooks laughs with feigned chagrin, "Well, I'd been walking around in his shoes, at least spiritually, for a number of years."

This is one of a series of incidents that earned Brooks a certain reputation among his friends at LSU. Caught red-handed in Robert Heilman's gloves, he was teased by a professor of logic, "Cleanth, you watch your enthymemes. Your implied major is 'All clothes which do not fit me are mine'" (Robert Heilman in *The Possibilities of Order*). He still carries two wallets and a supply of anecdotes that illustrate why that's a good idea, and Mrs. Brooks affirms that she "budgets an hour a day for looking."

When Brooks introduced Faulkner to the Yale curriculum with a graduate seminar on twentieth-century literature, only two of Faulkner's books were in print, so the new professor from the South started hunting them up in New York bookstores. He got two or three, he says, from Thornton Wilder, an elder statesman in the Yale community at the time, who also thought that Faulkner should



Cleanth and Edith Brooks

be studied. "In my day, an old-line university like Yale was very chary of taking in the moderns at all," Brooks remembers. "But if people are reading good modern writers, they can scarcely read those good moderns without being beckoned back to read the good early writers. You can't read Joyce without reference to the classics; you can't read *The Waste Land* without constant reference back."

Determining what is good among the moderns is a different matter, he concedes. "In *Understanding Poetry*, Warren and I decided very quickly that we couldn't teach what good poetry was without giving some examples of what we thought bad poetry was. We tried not to

hurt feelings with it, and we pretty well stayed away from living poets. We made a lot of people angry, however, over what we said about Joyce Kilmer's 'Trees.' People thought we were very mean-spirited about it and that we'd said a lot of derogatory things about this beautiful poem, and, well, we had."

If Brooks was hard on the simple poetry of Kilmer, he has done a great deal to rescue the poetry of Robert Frost from the misinterpretation of simplicity. His analysis of "Stopping by Woods on a Snowy Evening" in *A Shaping Joy* lifts it from the homey, folksy voice of a cracker-barrel Vermont philosopher to an artistic consideration of what kind of creature man is.

Brooks didn't know Frost until the last years of his life when the poet was an honorary fellow of Pierson College and came to Yale once or twice a year to give a public lecture or reading.

"As he got old," smiles Brooks, "he hated to go to bed, hated to go to sleep. And more than once, while we were living close by, there'd be the sleepy voice of the

we would toddle on home."

In his first book of criticism, Brooks established the case for meticulous attention to language with a precise explication of the "Ode on a Grecian Urn":

Thou silent form! dost tease us  
out of thought  
As doth eternity; . . .

What do the lines say? . . . The poet uses the word "tease" to imply an attitude of mischievous mockery on the part of the urn, though he immediately qualifies the quality of this mockery by suggesting that it is of a kind which may be shared by eternity itself; and he qualifies it further by reminding us that it is the kind of mockery which is conveyed not by words but by silence. Keats here, like all other poets, is really building a more precise sort of language than the dictionaries contain, by playing off the connotations and denotations of words against each other. . . . (*Modern Poetry and the Tradition*)

His most recent book, to be published this year by the University of Georgia Press, also discusses language, although in an altogether different aspect. This book, *The Language of the American South*, in which Brooks proposes that "the strength of even the most formal southern writers stems from their knowledge of, and rapport with, the language spoken by the unlettered," takes up an abandoned interest in dialect, which was the subject of the first book Brooks ever wrote, in 1935. *The Relation of the Alabama-Georgia Dialect to the Provincial Dialects of Great Britain*.

In its demonstration of how idiom and dialect work to constitute a vigorous, expressive language, the new book is a metaphor for the body of criticism, in which Brooks demonstrates how language works to constitute meaningful literature: The underlying assumption of the book is the richness and power of language; its method is the close examination of various uses and conventions; and its assertions move beyond specific case studies into the broader and critical questions of language and culture. How critical these questions are is clear when the assertions are presented, as Brooks would present them, concretely:

Genuine literature is not a luxury commodity, but neither is it an assembly-line product. It cannot be mass produced. It has to be hand made, fashioned by a genuine craftsman out of honest human emotions and experiences, in the making of which the indispensable material is our common language, in all its variety, complexity, and richness. Otherwise the literary craftsman has no way of expressing whatever penetrating insights into the human predicament he may possess—no way of setting forth for others his passionate feeling, his wit, or his wisdom.

—Linda Blanken

by Bill Ferris



# What is not old about the New Critics

To write about the New Critics, as one way to honor Cleanth Brooks, is to risk losing the man in the category. I confess that at one time I could speak easily about Cleanth Brooks as just one of those New Critics—that took care of him! Now that I have been asked to write here about “the influence of the New Criticism”—an abstraction that never fit any one New Critic comfortably—I must begin with a note about how Brooks escapes all comments on the “school.”

My first encounter with Brooks’s work came during World War II. As an infantryman visiting the Red Cross Library, I stumbled upon a copy of *Understanding Poetry*, an anthology by two people otherwise unknown to me, Cleanth Brooks and Robert Penn Warren. Except for a hasty encounter in college with I. A. Richards’s *Practical Criticism*, I had had no experience either with critical theory or with the close reading of poetry. *Understanding Poetry* was a revelation. Enjoying the totally irresponsible leisure that only an army replacement depot can provide, I read and re-read the poems and analyses, and I learned to love them both—learned to love the poems in part because of the loving attention given them by Brooks and Warren.

This must have been in about 1944, three years after the publication of John Crowe Ransom’s *The New Criticism*, but I did not identify my new mentors as New Critics until much later, as a graduate student of something called “English.” Like thousands of others in the late forties and early fifties, I came to believe in a school of prophets of the true faith; they had discovered the one thing needful for literary salvation, and if I could only crack their code, I would be home. And when I began teaching, the book we called “Brooks and Warren” was always at or near the center.

I have since revised or rejected many of the readings that I then thought gospel. Some of them now appear to spring more from the assumptions of the school than from fresh encounters with the poems. But when I look at the anthology again, still on my shelves

twenty-five years after I last taught from it, I do not find mainly the dogmas of a school; rather I find page after page of sensitive, individual, informed readings that declare themselves neither as “new” or “old”—readings, in short, of a kind that any school of criticism could be proud of.

It was only fairly late in my graduate work at The University of Chicago that I was taught to be suspicious of a whole school of clever but misguided men who were confusing the world about how poems are put together. My teachers, who were later themselves branded with two other misleading labels, “Chicago Critics” and “neo-Aristotelians,” were developing their own ways of pursuing the “structure” or “unity” of a literary work, and their own “pluralistic” theory of how such pursuit should relate to all the other good things one might do to or with a poem. For them, “those people at Yale” had it all wrong. When Ronald Crane accused Brooks of “critical monism” (*Critics and Criticism, Ancient and Modern*. University of Chicago Press, 1952), he seemed to me to have settled the hash of Brooks and all his associates. They were wrong about what poems are made of: They are not “linguistic objects” made of a special kind of nonscientific language but rather “imitations” of human beings thinking, feeling, or acting. They were wrong about how to judge poetic quality: One should not apply general principles in a search for ironic or metaphoric complexity; rather one should work inductively to discover divergent species that in effect “ask” to be judged by diverse standards. And they were wrong about how their critical activity related to other humanist endeavors: They were monists, and we should be pluralists.

In my second-hand and uncritical pursuit of such objections to the methods of a school, I forgot—for a while—just how good was the practice of the man. Cleanth Brooks has gone on doing interesting criticism through decades of change in methodological fashions—only a

small part of it even remotely resembling current notions of the New Criticism.

## II

My rediscovered admiration for the man who escapes the school does not, of course, mean that the label New Criticism has no meaning. Drifting free from its founders—the list usually includes I. A. Richards, William Empson, Ransom, Warren, Allen Tate, William K. Wimsatt, R. P. Blackmur, and sometimes, misleadingly, Yvor Winters and Kenneth Burke—freed from the vital variety of these men, something called “the New Criticism” became an aggressive movement that embraced rules simpler and more dogmatic than anything the founders intended. Increasing numbers of graduate students jumped on what looked like the only bandwagon in town. Like most converts, they (we) simplified and froze the complex messages of the originating prophets. The result was an ill-defined but vigorous movement that produced, in our colleges, effects entirely unforeseen.

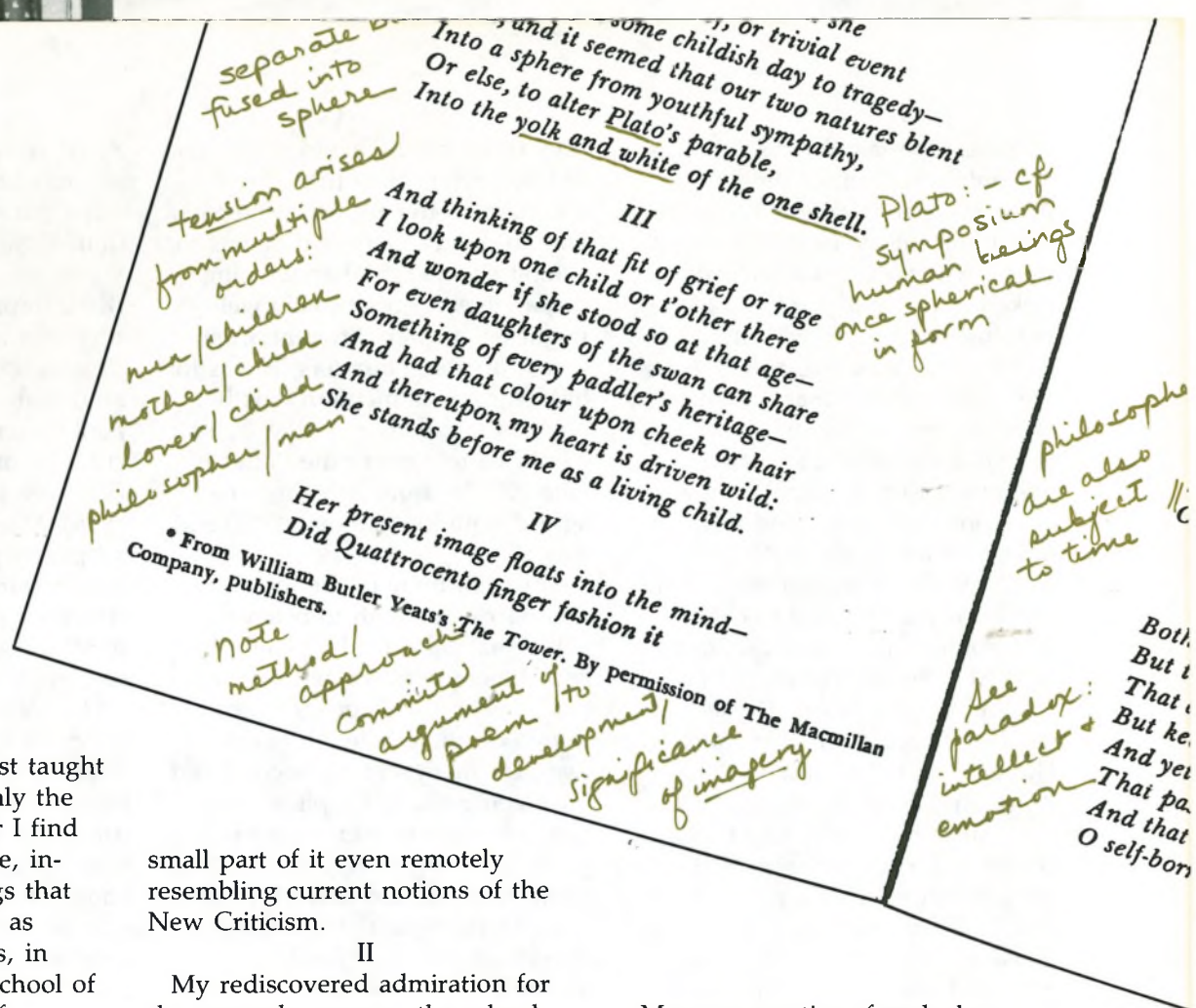
Before turning to the positive legacy of that movement, I must run through a short list of what seem to me to have been its harmful effects on too many academics who came to maturity in the two decades following the war.

First, the disciplines turned the founders’ justified suspicion of historicist pedantry into a celebration of ignorance about the past. Taught to attend to the “poem as poem,” students felt that they should attend to nothing else—just “the words on the page,” something permanently, ahistorically there. Northrop Frye tells somewhere of encountering a student who asked for help in reading Yeats’s poetry. Frye told him that he had always found Yeats’s autobiographical and philosophical works helpful. The student reportedly drew himself up to his full height and said, “No, I have sworn to consider only the *poetry itself* until I have my dissertation completed.”

My own practice of such dogmatism came to a disillusioning climax in trying to teach from the anthology *Reading Poems: An Introduction to Critical Study*, edited by Wright Thomas and Stuart Gerry Brown. The editor took the anti-historical point so seriously as to print each poem without the author’s name (although one *could* find it by violating principles and going laboriously through the index to the endnotes). The student was thus “freed” from such irrelevant knowledge as that the poem was written in a given period by a given author! Thus a movement initiated by men steeped in history had turned into a polemic against history, with results that often astonished and troubled the founders themselves (René Wellek. *The Attack on Literature, and Other Essays*. The University of North Carolina Press, 1982).

Second, the movement simplified and froze the founders’ theories about poetic quality. Seeking standards of excellence that would not be time-bound, searching (like all sensitive students in their time) for an escape from the fear that the center could not hold, the founders discovered in works of poetry a radiant power to harmonize complexities that in life itself seemed destructive. Working from Coleridge’s claim that poets imitate God’s act in creating “multeity in unity,” they derived a standard for judging all poems: Every good poem will achieve its unity not by ignoring but by honoring the voices that seem to counter its thesis. Though good poems do not in fact preach a thesis, they all can be viewed as exhibits of an ironic harmony achievable in no other kind of statement.

There was nothing wrong with that as a statement of one kind of valuable thing poems can do. But irony and paradox soon came to be





treated, especially by disciples, as the only standard for judging poems. Demonstrate that a poem was ironic and you demonstrated that it was good; show that it lacked irony, and you need have nothing more to do with it.

Third, the movement exaggerated the "objectivism" that the founders often seemed to pursue. If we were to find a humanistic knowledge that could rival or supplant the reductions of science and technology, it must not be "subjective." At the time, almost everyone had been miseducated to believe that claims about value cannot be derived from descriptions of fact (Wayne Booth, *Modern Dogma and the Rhetoric of Assent*, Appendix 1, The University of Chicago Press, 1974). And by mid-century, only a few "shrill moralists" like F. R. Leavis and Yvor Winters resisted the notion that *what* a poem "talks about" is irrelevant to its value. Increasingly the New Criticism was identified with a rigorous neutralism; a critic should properly attend only to *how* literature works, not to the value of what it says or does. Poetry makes nothing happen. A poem should not mean but be. If poems have any connection with truth—and for many critics they were the last best hope of truth—that truth is something radically different from and "higher" than any beliefs or propositions we find on their surfaces.

This objectivist position soon led advanced critics to ban all evaluation of poetry based on ethical, political, or religious norms. (The religious commitments of the founders were easily sloughed off.) Disciples turned all this into a practice that in fact simply ruled out serious discussion of what makes one poem better than another—so long as the poem revealed the proper amount of controlled irony in its structure. In practice, of course, readers went on passing other kinds of value judgment;

they could hardly avoid it. But they did not, when they turned to theorizing, offer us any systematic way to discuss why two poems that exhibit equal craft—harmonizing disparate elements equally well—might be of quite different artistic worth. In some quarters, it was forbidden even to mention whether one *liked* a poem or not (to do so would be to commit the "affective fallacy"), let alone whether one agreed with its "content." "Form" was all.

Although none of the founders was narrow enough to believe either that close reading could in itself be entirely "value free," or that to report on a poem's form was to do the whole job of criticism, for many in the "second and third generations," explication and criticism came to seem synonymous. The narrowing of the critical world that resulted helped to produce, in reaction, the many recent attacks on canons, "good literature," and the notion of the "masterpiece."

### III

With all this said, what about the positive legacy? Now that almost everybody considers the movement defunct—even René Wellek, defending it, refers to its "demise" (op. cit., p. 101)—what is still living?

I wish—especially on an occasion like this—that the answer were unambiguously cheerful. Would that the best practices of the best of the New Critics had by now been established as standard, while the more questionable excesses of their disciples had dropped away. Not so. But I do find three important practices that the New Critics advocated and helped to reinforce.

The first may have the best chance for survival regardless of fashions—the habit of close attention to the texts we talk about. We learned from them to *look* before we *talk*. Before the New Critical revolution, critics rarely risked a public accounting of how they read, in

detail. Instead, as Wellek has recently shown, they trod five other paths, none of which required the clever scout to read the signposts more than once: "aesthetic impressionistic criticism," as practiced by James G. Huneker; "humanist" exhortation, of the kind that made Irving Babbitt and Paul Elmer More famous; popular criticism of the "genteel" tradition (Van Wyck Brooks and H. L. Mencken); Marxist criticism; or, finally, a "purely philological and historical scholarship [that] dominated all instruction, publication, and promotion" in the academy (Wellek, op. cit., pp. 88, 90).

The New Critics' insistence that critics should show signs of having honestly dug in led initially to their being ostracized or driven to the fringes of academic power. But their gradual triumph established habits of close and loving submersion in texts, habits that in previous generations had been practiced by only very small minorities indeed (e.g., a school of "rationalist" classicists, led by Vernal; see James Ford, *Rationalist Criticism of Greek Tragedy: A Critical History*, University of Chicago Ph.D. dissertation, 1981.) Their attention to detail influenced even their enemies, so that even today most serious critics feel the need to *earn* their claims about a given work; they must sooner or later take their readers into its *workings*, with some attention to detail and some reference to how details fit—or violate—a general design.

This legacy seems, however, to be rapidly eroding. The otherwise overdue explosion of interest in literary theory now seems to be producing some young scholars who do little reading except of theory. Their books and articles too often ride roughshod over the works they generalize about; even the previous critical work that sometimes becomes the sole subject of inquiry is often forced to illustrate theoretical preconceptions. Thus, though the practice of the founders of recent schools is generally respectful of "what's on the page," we see another *movement* freezing principles and turning practices into routine.

A second threatened but surviving habit springs from the New Critics' kind of passionate insistence on the ethical importance of literature: "good literature" for them was indispensable to the education of imaginations worth having. The founders all revealed, though of course in different ways and to different degrees, a deep commitment to the notion that literature has a power to heal or cure. One did not do close reading for the sake of doing it but for the sake of the incalculable value of the imaginative transformations wrought by the best poems.

It is true that some New Critics, early and late, exaggerated the

salvific powers of poetry. Poetry was to cure not just individual readers but the whole world, healing various "dissociations of sensibility" that had been produced by those modernist villains science, technology, and positivism. But their sense of wonder before the powers of the achieved poem is still our best defense against despair about literary education. For them, this "organic" object was something rare, essentially mysterious, and good for the soul—an offering from one human being to another of a window on transcendence. Such talk may be embarrassing in our egalitarian and relativistic culture, but most of us who continue to "profess" literature believe what we were taught by these passionate mentors: that in teaching our students how to read the good stuff, we offer them a company of friends and guides superior to those they will meet on TV.

Finally, in spite of such "elitism," none of these critics made the mistake of claiming that poetry, or the language that makes poetry possible, is the most important thing there is; they all exhibited a faith—for most it was an explicit religious faith—in a "world" more important than poems or their makers and critics: a world of ordered values that are in some sense revealed by poems but not exhausted by them.

The New Critics are often now accused of having divorced the work of art from its human setting, but they were always in fact pursuing larger human values *through* the poems they discussed. And their commitment to making literary study a power for good in the world—including the creation of more good literature—is sure to survive whatever the fashions.

In a summary of their achievement that Brooks himself has called the best he knows ("The New Criticism" *Sewanee Review*, Fall, 1979, p. 607), Wellek put it this way:

The humanities would abdicate their function . . . if they surrendered to a neutral scientism and indifferent relativism or if they succumbed to the position of alien norms required by political indoctrination. Particularly on these two fronts the New Critics have waged a valiant fight which, I am afraid, must be fought over again in the future (Wellek, p. 103).

Wherever we conduct that fight—against either "neutralism" or ideological dogmatism—our best weapons will always be literary works themselves, restored to power by the kind of loving attention that this by no means "defunct" school taught us to pay.

—Wayne C. Booth

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by Bill Ferris



# The Southern Republic of Letters

Although literary historians have celebrated a mid-twentieth-century "Southern Literary Renaissance" as a leading aspect of American literary history, southern writers who were a part of this cultural flowering—or who belong to what is sometimes seen as its continuation until the present moment—have never readily assumed a connection with it. This is hardly surprising. Writers associated with the South have not easily accepted the existence of a "southern literature"; they have even been skeptical of the reality of that broader entity, a "southern mind." They have, as a matter of fact, never been able to believe that the South itself is quite definable, either as an empirical or a clearly structured emotional entity.

In this respect southern writers have lived in a relation to the South that differs markedly from that of New England writers to New England. John Jay Chapman, for instance, lived in the aftermath of the renaissance of New England letters—the epoch of Emerson, Thoreau, Margaret Fuller, and of Longfellow, Holmes, and Lowell. Yet in 1897, Chapman could proclaim with utmost confidence, the continuing identity of the literary and spiritual life of New England. It may be "one-sided, sad, and inexpressive in many ways," he said, "but it has coherence." Chapman did not refer simply to the long-lasting effects of the original bonding of the people of New England as the chosen people of God (a bonding so strong that one cannot fail to feel a connection between, say, Edward Taylor and the late Robert Lowell). He appealed to a broader, deeper allegiance of the New England literary spirit, its "traceable connection" with "that moving treasury of human thought and experience which flows down out of antiquity and involves us, surrounds and supports us." Chapman recognized that the contemporary New England literary sensibility was continuous not only with the intensely literary intellectualism of the Puritan clerisy but with the cosmopolitan realm of humanistic letters and learning—a realm that, coming into existence as the medieval world was transformed into the modern world, was, at least in the ideal sense, assigned the status of an autonomous, transnational polity called the "republic of letters."



by Marion Post Wolcott, U.S. Library of Congress

The antebellum South found its representative figure not in the artist Edgar Allan Poe but in the prolific novelist and active advocate of slavery, William Gilmore Simms; the post-Civil War South, which had no Chapmans, found its literary representative in the apologist for the Lost Cause, Thomas Nelson Page. In neither case was the affiliation between the man of letters and the world republic of letters an important mark of his identity. Although in the age of American Revolution, there was no more prominent citizen of the cosmopolitan community of letters than the Virginian Thomas Jefferson, in the thirty years preceding the Civil War, southern men of letters effectively abrogated the South's relation to this community in favor of a close alliance with the politics of slavery. The southern connection with the world literary order would not be fully restored until the twentieth century, when a highly self-conscious, increasingly complex impulse to discover the basic coherence of its history began to manifest itself in the South. This motive first appeared strongly in the remarkable work of an emerging school of historians of the South, among them John Spencer Bassett, and Charles W. Ramsdell. While the school of southern historians by and large had little interest in literary history in the sense of poetry and fiction, it established the political, economic, and social importance of the history of the South; these historians also suggested its compelling human drama—both the outward drama of men and events and, more significantly to poets and storytellers, the subtle inward drama of southern history as a quest for meaning, especially the meaning of the self in modern history.

Seeking the meaning of the

southern experience in the light of the quest for order in Western civilization that has motivated twentieth-century Irish, British, and continental writers—from Yeats, Joyce, Eliot, and Proust to Sartre, Camus, and other Existentialists, southern writers from Faulkner and Wright to Styron and Gaines have worked close to the inspiring core of the cosmopolitan literary movement usually referred to as modernism.

Among the first generation of twentieth-century southern writers, the relation to modernism essentially took the form of an effort to recover the authority of the classical-Christian ethos. This effort appealed in particular to what may be called the literary myth of modern history. Implied at the inception of the modern age in the nuances of Shakespearean characters like Hamlet and Richard III and explicitly embodied in Donne's "The Anatomy of the World" (1611), this myth is about the heightened, transformative poetic power that erupts at the moment of transition from feudalism to modernism—from a familial, hierarchial order of king and priest to a self-consciously historical society ordered by the authority of secular intellect. Under the impact of the Copernican cosmography, Donne saw the sacramental vision of universal order crumbling into "atomies," and the society of myth, icon, and tradition yielding to, as Bacon put it, the "advancement of science."

Prince, subject, father, son are things forgot,  
For every man alone thinks he hath got  
To be a phoenix and that then can be  
None of that kind, of which he is, but he.

Yet in his very despair Donne in-

timates that the poet, while deprived of his traditional role as bard, will in the stark individuation demanded by the new age find another role and a new kind of poetic power as both recorder of and participant in the tensions and anxieties of the drama of the transition from the society of myth and tradition to the modern society of science and history. Such a concept of poetic power is invoked by Allen Tate in a classic formulation of the literary myth of modern history in his essay "The Profession of Letters in the South." Published in 1935, this essay purports to account for the striking rise of serious literary activity in the South during the 1920s and 1930s, as evidenced by the distinguished fiction of contemporary southern writers. We are witnessing in the South, Tate says, "the curious burst of intelligence we get at a crossing of the ways, not unlike, on a infinitesimal scale, the outburst of poetic genius at the end of the sixteenth century when commercial England had already begun to crush feudal England. The Histories and Tragedies of Shakespeare record the death of the old regime; Dr. Faustus gives up feudal order for world power."

Tate's equating of the literary situation in the twentieth-century South with the archetypal situation of modern literature, as implied in Shakespeare and clearly rendered by Donne, had the force of a hidden truth suddenly disclosed. The author of "The Ode to the Confederate Dead" revealed that he and his southern peers, together with writers like Joyce, Pound, and Eliot, were working with the literary myth of modern history. Applying this myth to the history of the South, in which they were deeply involved yet could see with a detachment impossible for their literary forebears, they were engaged in a confrontation with the



tensions and anxieties generated by the vanquishment of the society of myth and tradition by the scientific and historical interpretation of man and society, nature and God. Southern writers resisted the unavoidable implication that the end of the society of myth and tradition was in the American beginning, that the earliest settlement along the Atlantic seaboard represented the conclusive resolution of the crossing of the ways. Looking at the society of the colonial South and that of the antebellum South through the focus of a nostalgic historicism, they saw the Old South as a replication of the traditional landed order of the Old World. Because the desire to imitate the old European order in the South was strong enough to reach an appreciable degree of fulfillment, the crossing of the ways in the South might well seem to have been no mere historical redundancy in the mind of the writer but an active historical force. Devising a program for a "southern movement" in 1929, Tate said in a letter to Donald Davidson (as he had said earlier in a letter to Robert Penn Warren), "We must be the last Europeans—there being no Europeans left in Europe at present." After the publication of the Agrarian manifesto *I'll Take My Stand* in 1930, John Peale Bishop, a southerner living in France, wrote to Tate: "The Russians may well survive, for they are the beginning of something non-European; we [the American southerners] are the end of all that is European. With us Western civilization ends." Thus Tate and Bishop conceived the South to be the final stage of a transaction between past and present that had continued for five centuries. Tate made this conception the basis of his theory about the source of the Southern flowering.

But the opposition between past and present in the South did not replicate in the concrete sense the Old World's conflict between the traditionalist society and the innovative order of modernity any more than did the opposition between past and present in New England. Both the situation in the colonial South and that in colonial New England bore strong aspects of historical novelty. Engaged in the process of purifying the traditional order, the New Englanders, although the revolution they wrought was based on a recovery of what they thought to be the original Christian order, created an antisacramental order that was basically novel and ultimately in harmony with the transference of the universe, God, and man himself into the mind of man (in harmony with the processes of modern science and modern historicism). The southerners becoming committed to a "peculiar institution," their own version of the institution of chattel slavery,

were moving toward the creation of a unique modern society, but the Civil War interrupted before they had time to develop a philosophical, sociological, and literary base for their society, although they were struggling to do so in the work of such proslavery theorists as William Harper, George Fitzhugh, and Simms.

Always a little appalled by the widespread acceptance of his concept of the crossing of the ways as the key to the Southern Renaissance, Tate in his poetry and fiction reflected perceptions of the South too ironic and subtle for accommodation to his own formulaic theory. Like Faulkner he understood, even while he might yearn to understand otherwise, that the South from Jamestown to the Oxford, Mississippi, of his own time was part and parcel of modern history. Tate's imagination did not range broadly enough to command the large, resonant ironies of the *Sound and the Fury* or *Absalom, Absalom!* But his lone novel, *The Fathers*, by general agreement a work of singular distinction, is told through the mind of a survivor of the Civil War whose sense of the fall of the South is informed by his remembrance of his father, an aristocratic Virginia Stoic who perceived civilization to be simply a kind of gentlemen's agreement "to let the abyss alone." The world of the fathers that fell to pieces in the 1860s was, Tate understood, less than a solidly rooted order. In one respect it was flagrantly anti-traditional. In its commitment to the large-scale enslavement of Africans, the South not only supported a population of racial aliens but made itself dependent upon a labor force composed of rentable and saleable bondsmen, disposable properties. Unlike the peasants of the Old World who were permanently attached to a specific piece of soil, the African slaves separated rather than joined the lord and his land. Having originated as an economic expediency, chattel slavery, as Edmund Morgan has shown, came to be considered a social necessity by those with a decisive stake in the colonial society because, in contrast to an indentured servant class drawn from the poor of the Old World and destined to be free after a term of servitude, the slaves were more controllable. Proclaiming a government dedicated to life, liberty, and the pursuit of happiness, the southern revolutionaries envisioned a free society as a slave society that paradoxically would be a free society because it would be free from the poverty-stricken, clamoring masses of the poor that the Old World had always known. Yet, as Jefferson saw, slaves and masters were united in the immutable bondage of human consciousness. In the eighteenth chapter of his *Notes on the State of Virginia*, Jefferson

depicts this relationship as a contest of wills, in which the master's freedom inevitably becomes dependent not only on the slave's willingness to obey but on the very quality of his willingness to do so; so the master's freedom is not freedom at all but, ironically, perpetual bondage.

Looked at in the light of the dramatic ironies it offered the literary imagination, the colonial and antebellum South afforded the richest literary matter in America and should surely have produced writers as noteworthy as Longfellow, Emerson, or Hawthorne. But like the mind of the slave master, the imagination of the southern writer was in bondage to slavery. (Often, as in the case of Jefferson or Simms, slave master and writer were one.)

Perhaps only Poe can be said to have memorably realized the southern scene, if we can say that the bizarre world he created is a symbol of the psychic isolation of the individual in a world divested of the traditional modes of community and that this symbolism refers to the South. If this is so, we can say that Poe anticipated the identity of southern literature. It is a part of the exploration and attempted recovery of meaning that together with despairing denial of meaning has characterized the literature of the Western world in the twentieth century. Unlike the literature of New England, which unfolded coherently out of the identity conferred on it in the seventeenth-century transplantation of the Puritan ethos, the literature of the South bears an identity constructed out of a backward vision

of its meaning. In the realm of scholarly interpretation this vision reached its culmination in the late Richard Beale Davis's three-volume *Intellectual Life in the Colonial South, 1585-1763*. His book is a monumental effort to respond to the question of whether or not there are "evidences that the intellectual flowering of the South in the twentieth century is obviously from seeds or roots planted by the colonists, white or black, who populated the region." Instead of looking at the contemporary writer as being in a line of descent from colonial times, or regarding Robert Lowell in the light of John Winthrop's *History of New England*, the interpreter of southern writing tends to see the present in the past—to look at John Smith's *Generall Historie of Virginia*, let us say, in the light of William Styron's *Sophie's Choice*. Faulkner did not believe that the past was over; the past "is," he said. This kind of dynamic historicism, the driving spirit of the movement toward cultural recovery that marks twentieth-century literature from Yeats to Walker Percy, may by now have altogether disappeared. Tate's vision of the South and the crossing of the ways was itself a vision from beyond the crossing, but it was of sufficient intensity and scope to give southern literature a distinct historical identity.

—Lewis P. Simpson

Mr. Simpson is Boyd Professor of English at Louisiana State University and editor of the *Southern Review*. His most recent book is *The Brazen Face of History: Studies in the Literary Consciousness in America* (1980).







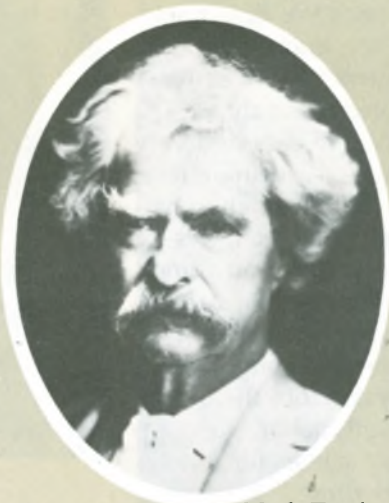
Ernest Gaines

U.S. Library of Congress



Katherine Anne Porter

© by Jack Cofield



Mark Twain



William Faulkner

by Jim Santana

# A History of Southern Literature

In a chapter of the forthcoming *History of Southern Literature*, James H. Justus compares the use of memory by the generation of poets writing since the 1950s with its use by the Vanderbilt Fugitives:

These younger poets insist upon a circumstantial present, a gritty reality that is fully available, in part as compensation for that earlier scene, when vague intimations of the person and event from the past often dissipate rather than concentrate meaning. This contemporary landscape is a richly tangible world dense with cow-trails, fencerows, weathered farm houses, outdoor toilets perched on stilts over creekbeds, pastures, kudzu vines smothering abandoned cars, wells, springs, cisterns, cultivators, feedstores, truckstops, revival meetings, outdoor baptisms, and hardscrabble fields choked with briars and scrub pine. But even the compulsive evoking of these items often assumes the same elegiac coloration common to the fierce summoning up of images from an earlier South.

This example of the critic's mind at work, pointing out a store of imagery that unifies a group of writers, explaining its function in the body of their work, and placing that work in its largest historical context is typical of the approach taken in *A History of Southern Literature*, or HSL as graduate students are likely to call the volume for several generations to come. Scheduled for publication this fall by Louisiana State University Press, the book is a massive joint undertaking—fifty-one scholars, orchestrated by a team of seven editors, contributed individual chapters or sections of chapters. Reading through the results in manuscript is somewhat like attending an all-star baseball

game. A leading expert in each field—J.A. Leo Lemay on the beginnings of literature in the South, for example—has synthesized existing scholarship to explain the significance of particular writers, movements, or historical periods. Giants like Twain and Poe appear alongside obscure antebellum poets; the Fugitive poets and critics stand next to Margaret Mitchell and other popular novelists.

Southern literature is taught as a separate course at some 200 colleges and universities across the country. To aid in these studies, the Society for the Study of Southern Literature, a group of 400 scholars organized in 1968, has produced a series of reference works on southern scholarship. They found recently that at nearly every conference several of their group began discussing the need for a good, up-to-date history, a one-volume variety something like the landmark *Literary History of the United States* first published nearly four decades ago.

"The closest thing was the late Jay B. Hubbell's *The South in American Literature*, which came out in 1954," says general editor Louis J. Rubin, Jr., professor of English at the University of North Carolina, Chapel Hill. "Hubbell's book is relatively complete through 1865, but in his last several chapters—up through 1900—he just touches the main points. And he didn't deal with probably the most important work by southern writers—what's been published since 1925. There have been two generations of major writers at work since then. History hasn't yet sorted out a canon for this enormous body of work, hasn't said these are the important writers and these are not. That's why we felt it necessary to be inclusive and

cover a vast number of contemporary and recent writers in whom there is still interest."

At least half of the headings in the HSL are devoted to writers like Eudora Welty or Flannery O'Connor who postdate the Southern Renaissance of the 1920s. At the same time, Rubin points out that since 1954 a considerable body of scholarship has been published on earlier periods, much of it in fact stimulated by Hubbell's work.

The aim, as Rubin's introduction puts it, was a book that "will be useful to anyone wishing to learn the more important facts about a particular southern writer or group of writers, the literature of a particular time or locale in southern history, or the relationships between the writings of one time and place to those of another."

In light of current scholarship, the editors of the HSL quite consciously took a fresh approach in several areas. It is the first general history, for instance, to consider black writers in some detail. There are chapters by younger scholars on "Southern Standard Bearers in the New Negro Renaissance," and "Black Writers in a Changed Landscape, 1950-1978," as well as sections on the novelists Ralph Ellison and Ernest Gaines. In addition, Blyden Jackson, also of UNC-Chapel Hill, served as coeditor for each of the history's four periods with particular responsibility for black authors. Jackson himself wrote the chapter on Richard Wright and added paragraphs or pages to other chapters in an effort to weave black contributions into the continuing narrative. Women scholars also contributed to thirteen of the book's chapters.

The tone of the HSL as a whole displays little of the polemicism—at

times downright defensiveness—about the South as a region that is so striking in some previous histories. "The way was clear," Rubin writes, "for the development of a body of scholarship . . . that could be historically informed, critically sophisticated, and . . . no longer constrained to explain away or gloss over any and all shortcomings, either in the literature itself or in the society out of which it grew."

In an effort to be both comprehensive and critically sophisticated, the HSL was conceived as a collective enterprise from the beginning. In 1981 NEH supported a conference, convened by the Society for the Study of Southern Literature in Baton Rouge, to discuss ideas for a new history. With the geometric progression of specialized scholarship on the South and its writers in recent years, it was clear that the single supremely diligent scholar, both sagacious and foolhardy enough to attempt literary history in the grand manner of Hubbell and his predecessors, had gone the way of the Mississippi riverboat pilot.

"There are several hundred writers discussed in the book," Rubin explains. "I doubt that one person could handle that amount of material with any degree of authority. This way we could get the very best people, the most knowledgeable scholars, to write the chapter covering each area."

Although Rubin and managing editor Robert L. Phillips, an English professor at Mississippi State University, say there were surprisingly few differences of opinion among the editors and contributing scholars, the logistics of such large-scale collaboration required a fairly elaborate plan of organization. The editorial tasks were divided accord-



ing to four historical eras with a senior editor responsible for each: Lewis P. Simpson, of Louisiana State University, edited the colonial and antebellum period, 1607-1860; Rayburn S. Moore, of the University of Georgia, the Civil War and after, 1861-1920; Thomas Daniel Young, of Vanderbilt University, the Southern Renaissance, 1920-1950; and Rubin, the postmodern South, 1951-1982. Managing editor Phillips functioned as grants manager, liaison with the publisher, communications center, and traffic cop for manuscripts.

This editorial committee forged the book's outline and selected scholars to write each chapter. Chapter lengths varied depending on the overall importance of the subject. A few of the major survey chapters were set at 4,000 to 5,000 words, the same scope Cleanth Brooks was allotted to deal with William Faulkner. Contributors of the shortest sections—on contemporary novelists like Walker Percy and Reynolds Price—were asked to write 1,000 to 2,000 words.

The editors also gave the contributors some guidelines on how to approach their material. "What we have in mind," they suggested, "is a critical history. The reader should be able to turn to this book, which will chronicle the careers of several hundred authors, and get a well-written summary of that author's career, its relation to the time and place, its relation to the body of southern and American literature as a whole, and something of an estimate of the author's literary achievement . . ."

"We urge you to write *chapters*, not biographical-critical articles. If you are handling a group of authors, try to present the principal themes, characteristics, directions that they share, rather than merely taking each one up in turn, giving the vital facts and brief descriptions of their books . . ."

The editors decided to be inclusive in their working definition of who is a southern writer and who is not. "The question of where to draw the line gets you into controversy very quickly," Phillips says. "Who in Missouri besides Twain should go in, and what about other border states like Kentucky or Maryland? You could argue either way. We finally decided that actual geography was less important than how writers themselves responded to the concept of place, the notion that the region we think of as the South somehow matters in their work."

Partially because many of the editors had worked together before on other books and partially because they selected contributors with care, the HSL proceeded with few snags. When the manuscripts arrived, some chapters needed to be moved around within the book's original scheme and a few required more than pencil editing, but most

editing was confined to matters of stylistic consistency and to eliminating repetition. "We didn't set out to document a grand thesis," Phillips remembers, "or to prove, say, that southern literature is worthy of study. We expected very much a synthesis of existing critical opinion, and that's generally what we got, although some chapters—Lewis Simpson on Jefferson comes to mind—go beyond synthesizing; they really provide a revision of what was previously thought."

"We were aware from the outset that, as a practical matter, we didn't have the facilities for a monumental rewriting," Rubin adds. "What we found as we worked on the book, however, was that there is considerable unanimity on the writers and movements thought to be important. Despite the many contributors, we didn't have to force a unity. Various contributors seemed to work along the same lines. That to me is an indication that there is still an entity we can call the South, one that's based on a great deal of shared experience."

What, precisely, is southern about work by writers from the South? The question is answered in a variety of ways throughout the HSL, but perhaps most explicitly by James Justus:

Because the achievements of James Dickey, A. R. Ammons, and Randall Jarrell coincided with the perceived winding down of the Southern Renaissance, a newer question, more frequently asked since the 1960s—is there such a thing as a distinctly southern poetry?—reflects a regional sensibility that has been educated into self-consciousness through efforts of not only southern writers but also southern critics, classroom teachers, anthologists, and editors. Even in the verse of the best southern poets whose recognition came in the 1960s and 1970s, when commitment to the art of poetry far outstripped any commitment to the region of their birth, certain distinguishing characteristics emerged: a recurrence of rural subjects; a residual fondness for conservative forms and techniques; an easy habit of incorporating regional diction and syntax into poetic discourse that is otherwise standard received; a penchant for order and control even in experimental efforts; a preference for the visually concrete and aurally sensuous image over abstract meditation; the importance of memory in altering, deepening, and extending compulsive scenic recall; and, unlike more aggressive postmodernists of their generation, a lingering reliance on pattern, design, and wholeness despite a resigned recognition that both life and art are resolutely fragmented, disjunctive, and discontinuous.

—George Clack

"A History of Southern Literature"/Robert L. Phillips/Mississippi State University, Mississippi State/\$59,000/1983-85/Basic Research



## Tales of the

"What's worth remembering is worth making into movies," says writer James Dickey in his introduction to *Tales of the Unknown South*, a recent television adaptation of three short stories produced by the South Carolina ETV Network.

A Carolina trilogy, the two-hour *Tales* program presents little-known fiction by nearly forgotten authors who inhabited a corner of the United States generally ignored in literature as well as film. However, the three tales are "worth remembering" for more than their uncommon Carolina settings. Each focuses on relations between races and represents an era, the years of critical social change that stretched, in the South, from the end of World War I to the civil rights protests of the 1960s. And as *Tales* host Dickey, wearing a work shirt and filmed in a Carolina farm field, says, all three stories made into movies recall "the real South, not the hoop skirts and magnolias or the good old boys running moonshine, just ordinary people, nearly half of them black, most of them poor, trying to figure out how to live together without giving up what made them what they were."

"Ashes," the first of the tales, is about an old black woman, Maum Hannah, who bests the poor-white "scalawag," as Dickey calls him, trying to evict her from her home on an abandoned South Carolina plantation. Set in the early 1920s, when the ruling class had gone broke and moved on, "Ashes" was written by Julia Peterkin, South Carolina's only winner of the Pulitzer Prize for fiction. A white woman who spoke Gullah (the language of sea-island blacks) before she learned English, Peterkin was also one of the first southern writers to reject standard formulas of plantation fiction and write instead about the region's blacks as they were. "She is a southern white woman," said black activist W.E.B. DuBois, upon reading Peterkin's first collection of stories, "but she has the eye and the ear to see beauty and know truth."

DuBose Heyward, the second author whose work appears in *Tales*, also won praise from contemporary black writers. Poet Countee Cullen called Heyward's *Porgy*, on which the opera *Porgy and Bess* was based, the "best novel by a white about Negroes." But the Heyward work in the television program is a short story, "The Half Pint Flask," a supernatural tale that examines the psychic fevers unleashed when a Yankee linguist and collector of rare flasks arrives, in 1927, at an island off the South Carolina coast. The intruder hopes to prove that the Gullah spoken by the island's inhabitants, is merely "seventeenth-century English mispronounced by primitive illiterates."

"Neighbors," the last of the *Tales*, is set in 1963 in Charlotte, North Carolina, birthplace of author Diane Oliver. One of the first black graduates of the University of North Carolina at Greensboro, Oliver died in 1966 when she was a twenty-two-year-old student at the Writer's Workshop at the University of Iowa.

Her account of a black family on the eve of their youngest child's first day at an all-white school, "Neighbors" was published shortly before Oliver's death, and was included in *Prize Stories 1967: The O. Henry Awards*. In the story, where hate mail is kept in a kitchen drawer and police cars patrol the street outside, a husband and wife weigh how far their neighbors, black and white, may go to help or harm their child in a troubled city.

Oliver's story had much to do with the final form of *Tales of the Unknown South*. The creators of the program, which is to air this fall on public television, began by considering tales of the supernatural, and accordingly chose "The Half Pint Flask" as one of their subjects. The program's focus soon shifted to a concern with race, "the real center of this region's experience," according to Benjamin Dunlap, a South Carolina native who wrote screenplays for the three short stories. "One of the turning points



Three stories of the Carolinas are "Neighbors" (left), about a black family whose child attends a white school for the first time; "The Half Pint Flask" (center), a tale of the supernatural set on an island; and "Ashes" (far right) which pits Maum Hannah, an aged black woman, against a white "scalawag" trying to evict her.



photographs courtesy South Carolina ETV

## Unknown South

was my discovery of Diane Oliver's 'Neighbors.' "

Although the three writers represented in *Tales* were each honored, with an O. Henry, a Pulitzer, and a successful play between them, little of their work is readily available. "We meant a lot of things by 'unknown,' " Dunlap says of the program's title, "but one thing was the literature itself." Yet *Tales* is intended as more than a platter of regional literary fare.

Dunlap, who has taught literature at the University of South Carolina in Columbia since 1969, says the program is also a lesson in the ways that film adaptation can serve as a practical form of literary criticism. He says that in his own teaching, when trying to get across concepts such as point of view, he often asks students to imagine that they might make a movie from a story under study. "I say, 'Okay, we're going to adapt the story, and you're going to have to do a lot of visualizing.' " Students are "very shrewd," he says, when asked to think about literature in terms of today's foremost storytelling medium. "Sometimes quite unsophisticated critics astonish me."

The viewer guide written for *Tales*, to help teachers and students, explains what can be learned about fiction by thinking like a filmmaker. "Every good reader makes a sort of movie in his mind," says the guide, which then goes on to show some of the ways, small and large, that the three stories in *Tales* were closely read and then carefully altered when adapted for television.

"Neighbors" required little tinkering by the filmmakers because Oliver's story reads much like a one-act play. But DuBose Heyward's "The Half Pint Flask" required greater alteration in order to bring it to television. As originally published, the story opens with a flashback in which Courtney, manager of the hunt club on fictional Ediwander Island, recalls events that happened when Barksdale, the northern linguist,

visited the island and stole a flask from a Gullah cemetery. Because the flashback robs the story of suspense, the filmmakers deleted Courtney's recollections and postponed discovery of the flask.

The story's two major characters were also reshaped. Barksdale, a student of religion in Heyward's text, was transformed, according to the viewer guide, to "a linguistic anthropologist, who adopts a position some scholars have actually taken—denying that the Gullah dialect contains any significant African contribution." Courtney, a writer in Heyward's story, was recast as a creator of woodcuts, partly to make his artistic activity easier to capture on camera.

According to Dunlap, the filmmakers also took steps to show the nature of life in South Carolina's low country. "We wanted to convey the texture of the sea islands, to build up the atmosphere." They partially restored a Gullah village discovered near Georgetown, South Carolina, and boarded up since the time of Heyward's story. The *Tales* producers were guided in their restoration by old photographs of the village, found in the archives of the Belle W. Baruch Institute for Marine Biology and Coastal Research. "That was a lucky strike," says Dunlap.

In fleshing out the Heyward story, and others dramatized in *Tales*, further decisions had to be made, unaided by vintage photographs. "Even when you've set out to do the most faithful adaptation, you've introduced [via the camera lens] new information you have to account for," says Dunlap. Heyward, for example, devotes only a sentence or two of his story to describing the hunt club on Ediwander. "We had to address the interior of the living room," says Dunlap. "We had to decide what the hunt club looked like. What does the furniture look like? Do they have whiskey in decanters or bottles?"

Scholars were able to advise on other details, such as the choice of

a proper flask, or the correct costumes for Ediwander's black workers. "But I would always try to cross-check with another kind of expert," says Dunlap. In "Ashes," he says, the main character, Maum Hannah, is shown eating a meal. "But what is she eating?" he asks. "I would find a black woman who grew up in the country in the 1920s and ask what she'd eaten. And she'd say, 'Corn bread, collard greens, and bacon fat.' And I'd say, 'Great, that's what I need.' "

Dunlap says he hoped that presenting the three stories as a trilogy would "create certain ironies and tensions" that would not be evident in the tales if they stood alone. The *Tales* guide urges viewers to think not just about how the authors' stories changed when adapted to film, but how they gained meaning in the context of the two other stories.

Filming a trilogy also proved an unexpectedly monumental undertaking. "The sheer logistical complexity of three different crews, three different casts, three different everything, was immense," says Dunlap. Support for *Tales* came in the form of a grant from the National Endowment for the Humanities, and in-kind contributions from South Carolina ETV.

"We produced a two-hour dramatic program on a budget of \$600,000 to \$800,000, depending on how you assess the in-kind," Dunlap says with pride. "One of the aspects of the unknown South we wanted to demonstrate was that we could produce a film written by locals, produced by locals. I think this is the first feature-length film to come out of this area."

*Tales* will bring forgotten fiction to a wide audience. But shifting stories from the page to the screen may also pose a problem. The *Tales* guide suggests as much when it stresses how good readers see what they read. "The more precisely we visualize as we read," says the guide, "the more complex and subtle the experience of reading becomes."

"The crucial point here," continues the guide, "is that reading requires an active engagement of the reader's imagination. It is not a passive experience, like taking a shower . . . or, some would say, watching television."

"That is sort of a loaded statement," says Dunlap. "In general, television does lull us. I do think that adaptation, partly by answering so many questions, does lull us into a more passive relationship." Show the hunt club living room in a story like "The Half Pint Flask," or smooth out the author's wrinkles in plotting or characterization, and the viewer, for whom all things are made clear, may gain less than the reader.

But provide the original text plus a faithful but inspired television adaptation, says Dunlap, and that new creature, the reader-viewer, may find more to ponder in both fiction and film, as well as about the ways one storytelling medium digs deeply into another.

"We get into a new interpretative game with adaptation," says the *Tales* guide, "one in which we imagine alternative movies, other ways of seeing the same characters—and even other ways of seeing the same scenes." What did you imagine in your mind that you did not see on the screen, the guide asks the reader-viewer, and why did the filmmakers eliminate details from the author's text while adding new scenes or dialogue or characters?

Ultimately, says Benjamin Dunlap, *Tales of the Unknown South* is not about lost fiction, or race relations, or life in the Carolinas, although all these have their place in the television program.

"The very heart of our project," says Dunlap, "is to illustrate the interplay between the printed stories and the film."

—Michael Lipske

"*Tales of the Unknown South*"/Benjamin Dunlap/EVT Endowment of South Carolina, Columbia/\$360,000/1982-84/ Humanities Projects in Media





by Ben Shahn, U.S. Library of Congress

## Faulkner's *Negro*: Art and the Southern Context

*Ed note: In the preface to her book, Ms. Davis uses both the terms "black" and "Negro" to refer to people of African descent: "black" in a general descriptive sense, and "Negro" specifically in regard to Faulkner's characters. She explains that she uses the outmoded term "Negro"—which carries many traditional and often pejorative connotations—to reflect Faulkner in his proper historical context.*

By 1925, twenty-eight-year-old William Faulkner was well on his way to becoming a literary flop. After dropping out of the University of Mississippi in his freshman year, he had gone to New York to make a name for himself by writing lush, romantic poetry—bad imitations of Keats and Verlaine.

Upon being hooted out of New York's literary circles, he returned to Oxford, Mississippi, where he continued unsuccessfully trying to mimic European versifiers. Finally, he drifted off to the New Orleans

French Quarter. There he met novelist Sherwood Anderson, who taught him a lesson he never forgot: Stop trying to imitate others, and write what you know.

For Faulkner, born of a family of slaveholding plantation owners who had slipped into genteel penury after the Civil War, it meant writing about the shabby remnants of the antebellum aristocracy and their clash with upstart scalawags. In the background loomed patient, wronged blacks, often acting with greater dignity than their white counterparts. "'Negro' is a central imaginative force in Faulkner's fiction," says Thadious Davis, a professor of English literature at the University of North Carolina at Chapel Hill. "The Negro functions both as concept and as character and becomes an integral component of the structural and thematic patterns in much of Faulkner's art."

Davis has written a book, *Faulkner's "Negro," Art and the*

*Southern Context* (Louisiana State University Press, 1982), which closely examines the role that blacks—referred to as "Negroes" in Faulkner's era—play in the Nobel Prize winner's fiction.

Davis says current historians and other social scientists often make a similar distinction in nomenclature. But she says literary critics often fail to do so. "They'll often just write about Faulkner's 'Negro' characters," she says, "maybe because so few black critics have looked at works by white authors, while most white critics are not sensitive to the nuances of language in this situation."

"It's a project that needed to be done," says Davis. Few black critics have studied the role of blacks in white literature. "There just seemed to be much more to be said about the way Faulkner used blacks in his fiction."

Davis, who teaches a course in southern fiction, believes the presence of blacks made a significant difference in the writings of Faulkner and other prominent southern authors—and helps explain why modern southern writers are often considered America's best. Faulkner himself once noted that "only southerners have taken horsewhips and pistols to editors about the treatment or maltreatment of their manuscript." Davis says this passionate attitude may have evolved in part because art had not been "intrinsic to southern life" during Faulkner's youth—prompting him to try to "infuse life into southern art."

But Davis suggests that there are other reasons why southern writers seem a little different. "I'd like to think it's because of the presence of so many blacks," she says. "When

there's such a clearly defined 'other' group present, it helps a creative mind see there are different value systems—often antithetical to one's own. And this in turn helps the artist produce his art."

Davis examines Faulkner's art "by looking very carefully at the text" in the manner of literary critic Cleanth Brooks, who explored the role of blacks in Faulkner's first novel, *Soldier's Pay*, the story of a man returning home to Georgia after the first World War: "[Faulkner] consistently presents the Negro as calmer, wiser, still strong in religious faith, and thus less shaken by the War than are the disaffected whites who have been tossed by the winds of change," Brooks wrote. Davis also examines the roles of blacks in *Soldier's Pay*, observing that Faulkner—borrowing an idea directly from Sherwood Anderson—uses the rhythms of black song and dance as a means of dramatizing internal feelings and as a counterpoint to the lives of whites. "From the beginning of his career as a novelist," notes Davis, "Faulkner evidences an artistic dependency upon the Negro in order to enrich his fiction, to add a measure of complexity and ambiguity, to suggest the dimensions (depths or shallowness) of his white characters' humanity, and to give structure to his conclusion."

But Davis says Faulkner did not make full use of the Negro as a symbol until *The Sound and the Fury*, a tale about the degeneration of the once-wealthy Compson family, set in the mythical Yoknapatawpha County. Here Faulkner uses a family of black servants "as a foil to emptiness, the loss of value and meaning, in white southern life." Faulkner also uses black characters as a metaphor for the "unresolved tensions of southern life, and the possibility of wholeness."

*The Sound and the Fury* concludes with a giant gulf between the black and white worlds, and this chasm becomes a major premise of Faulkner's subsequent novel, *Light in August*. The central figure, Joe Christmas, is a moody mulatto who kills his white girlfriend and is subsequently castrated by the local townspeople. In the process, says Davis, this story becomes "the first of Faulkner's novels to treat the Negro as an abstraction rather than merely a physical presence in the southern world." Race becomes a vehicle for exploring the modern problem of identity. Joe Christmas, she says, "is an allegory of the South in a particular sense; he portrays the South's fragmentation, but also the pathetic nature of its attempts at wholeness and unity."

In *Absalom, Absalom!* the Negro is a stronger yet subtler force. Describing the rise and fall of the doom-driven Sutpen family from the 1830s to the early twentieth century through the voices of four white narrators, Faulkner initially



by Jack Delano, U.S. Library of Congress



appears to suppress the significance of black characters. But Davis says that "a black presence dominates this work as it does perhaps no other Faulkner novel. Nowhere else is it so apparent that the Negro is an abstract force confounding southern life both past and present even while, paradoxically, stimulating much of that life and art." Davis notes, for instance, that one of the story's central characters, Thomas Sutpen, was driven by a blinding desire for wealth only after a youthful encounter with a black house slave. "Faulkner's implicit admission in this novel," says Davis, "is that his white world must have its 'Negro,' because it cannot face itself without this scapegoat, this buffer, which, even in its most symbolic shape, can absorb the shock of self-confrontation."

Davis says that while *Absalom, Absalom!* may be considered "the artistic culmination of Faulkner's most creative period," *Go Down, Moses* may be viewed as "the ideological culmination of that period." A series of seven short stories woven together by several dominant themes, *Go Down, Moses*, traces the lives of the black and white descendants of Lucius McCaslin, a plantation owner in Yoknapatawpha County. Here, Faulkner presents a world divided not only between black and white, but between past and present. "The Negro forms a bridge between the two," Davis says, "so that whether as an individual or as part of a family or community, the Negro offers not so much an alternative way of living, as another means of understanding the malaise affecting the whites and the land in which they live." She adds that in this work Faulkner not only has "grasped the artistic significance of his heritage as a white Mississippian and of the Negro in his culture, but he also has comprehended what becomes for him a way of making peace with his heritage and with the Negro."

Davis says she also believes that some critics—who try to discover Faulkner's "real" feelings about blacks through their use in his novels—are misreading the text. He was less interested in providing "sociological treatises on race and color," she notes, than in creating works of art.

As Faulkner himself once put it: "The writer's only responsibility is to his art. He will be completely ruthless if he is a good one. . . . If a writer has to rob his mother, he will not hesitate; the 'Ode on a Grecian Urn' is worth any number of old ladies."

—Francis J. O'Donnell

"Faulkner's 'Negro': Art and the Southern Context, by Thadious Davis"/Beverly Jarrett/Louisiana State University Press, Baton Rouge/\$3,805/1982-83/Publications

## Black Novelists and the Southern Literary Tradition

In *Black Literature and Literary Theory*, Henry Louis Gates, Jr. uses a quotation from *The Tomb of Stuart Merrill* to celebrate a current hope "that the republic of literature is experiencing alterations which can, at last, enable it to accommodate even those citizens historically disenfranchised. . . ."

As we discover a broader definition of American literature, the extended boundaries include black American literature, which, for all of its eccentricities, uses the same range of diversity in method and quality that characterizes white American literature. Ladell Payne, in *Black Novelists and the Southern Literary Tradition*, places the literature of black Americans in a historical perspective that shows that the experience and art emerging from traditional black American culture should be seen in the larger context of the southern culture that gave it birth.

Payne's intent is twofold. He examines "the recognizably southern qualities which inform much of what is now called black literature," and he refutes the idea that there is (as Houston A. Baker, Jr. states it) "a fundamental qualitative difference between black and white American culture." His basic assertion is that tradition is not determined by race alone and that the works of Charles Waddel Chestnut (born June 20, 1858, in Cleveland, Ohio, but reared in North Carolina), James Weldon Johnson (born 1871 in Jacksonville, Florida), Jean Toomer (born 1894 in Washington, D.C.), Richard Wright (born in 1908 in Natchez, Mississippi), and Ralph Ellison (born 1914 in Oklahoma City) are part of the "southern tradition in American literature. A more eclectic group of "southern" novelists would be difficult "to conjure up." Nevertheless, Payne argues adeptly with John M. Bradbury's definition, that a southern writer is "one who was born and lived his formative years in the region which includes Kentucky, Maryland, east Arkansas, east Texas, the Shenandoah Valley of West Virginia and the rest of the Confederate states except for that portion of Florida currently controlled by Yankees." He adds Oklahoma in 1914 to the list and

justifies his action through a comparative analysis of southern and 1914 Oklahoma cultures. The conclusion is that they are essentially alike. The works of the novelists argue that the South's traditional definition of "Negro" (as anyone with the genetic one drop of African blood) is America's definition of black American. Furthermore, this definition is the source of both the identity problems and the social inequities that the protagonists experience and which form the central problems of black southern literature.

The devices on which Payne focuses to support his concept of kinship between black and white American traditions in the South provide convincing evidence that southern blood and culture have been intermingled to create an indeterminate identity. Is southern cuisine black American cuisine? What exactly is Eurocentric about former President Jimmy Carter's southern accent? Why is it, as Payne says, that, "To Chesnut, as to almost all black writers northern or southern, achieving personal identity is inextricably interwoven with racial caste." Undoubtedly, the answers to these questions are related to the definitive elements of southern culture.

Payne uses an analysis of John Walden in *The House Behind the Cedars*, the nameless protagonist in *The Autobiography of an Ex-Colored Man*, the nameless/named protagonist in *Cane*, the nameless protagonist in *Invisible Man*, Richard in *Black Boy*, Bigger Thomas in *Native Son* and a variety of works by Faulkner, O'Connor, Styron, Twain, Wolfe, and McCullers to support his assertion of kinship between black and white novelists in the South. The contextual and structural similarities that Payne identifies in both sets of writers include the following devices: (1) The creation of the three kinds of black characters. "Those who cherish a sullen hatred for all whites and lash out in violence at the least excuse; those who work as servants and lead gentle, kindhearted, wholesome religious lives; and those who violate the accepted stereotypes by virtue of their independence, their money, their education, or their cultural attainments." (2) The depiction of the dilemma of the black-white blood tie and the brother-sister passion, as well as the use of family tragedies to symbolize the essential meaninglessness of human life. (3) A depiction of how "northern whites love the Negro as an abstraction but have no liking for individual Negroes while southern whites despise the Negro race, but have a strong affection for its individual members." (4) Images of the church in the rural South that support the notion that it is the single most important source of community identity for all southerners. (5) The presentation of

a romantic agrarian vision, offset by the use of Gothicism and grotesquerie to reflect a state of isolation. (6) A delineation of white southern mythology and/or black southern mythology.

Many of what Payne identifies as common elements in black and white southern novels fall under what Houston A. Baker calls "the anthropology of art" in *The Journey Back: Issues in Black Literature and Criticism*. It is "the notion that art must be studied with an attention to the methods and findings of disciplines which enable one to address such concerns as the status of the artistic object, the relationship of art to the other cultural systems, and the nature and function of artistic creation and perception in a given society." Payne suggests a method of examining the works of black writers that makes the analysis more dependent on the cultural setting and literary history that the authors inherited at birth.

If such a notion sounds simplistic, the alternative that uses classical structural criteria to analyze the form and the content of those works often written in protest of how mainstream literature depicted black Americans is more complex. Although it may be possible to argue with Payne's selection of authors, selection of specific works, or his refutation of the existence of a separate black American literature, it is not as easy to deny the cohesiveness of the cultural elements in the southern tradition. If black and white women and men write about that tradition from increasingly similar points of emphasis, it could be an indication of the South's inability to pay the high cost of racism in the late twentieth century.

—Chezia Thompson-Cager

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"Black Novelists and the Southern Literary Tradition"/Ladell Payne/Claremont Men's College, CA/\$7,500/1971-72/Fellowships for Independent and Research



by Bill Ferris, University of Mississippi Archives



Ed. note: This excerpt from the prologue of NEH Fellow Fred Hobson's book explores the seeming compulsion of southern writers to discuss their region. Whether apologists or critics, these writers share a fascination for the South that place it at the center of their concerns. Because this issue of *Humanities* is devoted in part, to southern letters, this prologue provides, we believe, insight into many of the articles.

*Tell about the South. What's it like there. What do they do there. Why do they live there. Why do they live at all.*—Shreve McCannon to Quentin Compsons in Faulkner's *Absalom, Absalom!*

The radical need of the southerner to explain and interpret the South is an old and prevalent condition, characteristic of southern writers since the 1840s and 1850s when the region first became acutely self-conscious. The rage to explain is understandable, even inevitable, given the South's traditional place in the nation—the poor, defeated, guilt-ridden member, as C. Vann Woodward has written, of a prosperous, victorious, and successful family.

The southerner, more than other Americans, has felt he *had* something to explain, to justify, to defend, or to affirm. If apologist for the southern way, he has felt driven to answer the accusations and misstatements of outsiders and to combat the image of a benighted and savage South. If native critic, he has often been preoccupied with southern racial sin and guilt, with the burden of the southern past—and frustrated by the closed nature of southern society itself, by that quality which suppressed dissent and adverse comment. . . .

If this southerner with a rage to explain himself and his region has a prototype in the fiction of the American South, it surely is Quentin Compson of Mississippi—the Quentin of *Absalom, Absalom!* who on a January night in 1910 sat in the tomblike chill of his room in Cambridge, Massachusetts, and tried to explain the South to his Canadian roommate, Shreve McCannon. He told the story of Thomas Sutpen, a Virginian, who had come to Mississippi in the early nineteenth century, but in fact it was Quentin Compson's own story that he told as much as it was Thomas Sutpen's, and it was told for Quentin himself as much as for Shreve. Haunted by the southern past as much as he was drawn to it, Quentin told his story not with intellectual detachment but with a visceral commitment to the importance of what he was telling. Both blessed and cursed with an excess of consciousness, possessed of a rage to order as well as to explain, he agonized over the larger meaning of Thomas Sutpen's story, over the significance of what had hap-

pened in the South during the century just past. He told this story in love and in anger, in pride and in shame; he told it not so much by choice as by compulsion, the very telling rendering him oblivious to the presence of the bespectacled, analytical Shreve. Quentin hoped, one suspects, to escape his past by pouring it out, by confessing it to this rational and objective friend separated from him by geography and history—but in the telling he was only drawn in more deeply. He had come to New England only to return to Mississippi in his mind, and the burden of the southern past, of southern values, of southern myths, of himself and his family as southerners, was too great to bear. Five months after he told his story in Cambridge—five months after he had answered Shreve McCannon's question, "Why do you hate the South?," by protesting, "I don't hate it . . . I don't, I don't!"—he was dead by suicide, a southerner consumed in large measure by his southernness. . . . But the southern rage to explain, the compulsion to tell about the South, must be adjudged something other than a personality disorder. Various southerners of the nineteenth and twentieth centuries have been seized by the same compulsion, to the extent that explaining the South is almost a regional characteristic. . . .

The South's "uniqueness" and thus the roots of its rage to explain lie primarily, of course, in its history, in what it has done and what has been done to it. The American South was forced on the defensive in the 1820s and 1830s because of its peculiar institution, Negro slavery, and it has been on the defensive ever since, at least until very recently. It is the only American region to have been a separate nation, the only region to have suffered military defeat on its own soil and to have withstood occupation and reconstruction by the enemy. The South has been and remains the most homogeneous of regions, the most provincial, the most insular—and, until recently, the most insecure. . . .

Still another intriguing quality in the self-conscious southerner arose in the years after Appomattox and is seen to this day, still another paradox to add to the scores already detected in the southern character: The southerner, apologist or critic, began to perceive a certain value in his defeat, his poverty, even (if he acknowledged it) his guilt and his shame. If one at first believes that the southern rage to explain stems from a regional inferiority complex, a recognition of failure, he soon realizes that there exists as well a perverse and defiant pride in the southerner, a sense of distinction, of superiority, stemming from this inferior status. The southerner, that is to say, wears his heritage of failure and



defeat as his badge of honor. He would not have it any other way. He also carries his legacy of failure with an attitude akin to arrogance, an intolerance of less sensitive beings who do not understand and feel the complexities of life. "You would have to be born there," Quentin protests impatiently and with a certain superiority to his Canadian friend at Harvard (a superiority if not on Quentin's part at least on the part of his creator), and other southern interpreters echo this claim. In fact you do not have to be born there, as evidenced by several non-southerners who have told about the south with as much comprehension, if not commitment, as have most native interpreters. But still resounds the southern boast: We at least have our history, our defeat, therefore we are deeper, we possess the tragic sense. And the southerner who so claims has also a deep conviction that the rest of the nation really wants and needs to know about his history and his defeat. That in part is why he writes, to convince the outsider of the importance and transcendent meaning of the south and himself as southerner, although most of all, like Quentin, he tells his story for himself, to work out certain questions and doubts that weigh heavily on his mind. . . .

. . . The South is different and significantly so from the rest of the United States. I am skeptical, however, of excessive claims for southern virtue, and at least mildly skeptical of certain assumptions about the southern temper and character. The definition of the "representative" southerner has generally run something like this: he is conservative, religious, and suspicious of science and progress; he loves the land, and a sense of tradition and a sense of place, and he prefers the concrete to the abstract. Granted, these qualities describe the southerner, and they continue to describe him, as John Shelton Reed has shown, even after he moves to the city. I cannot help but think, however, they also describe any number of inhabitants or former inhabitants of farms and small towns in upper New England

## The Southern I

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Atlanta Chamber of Commerce

## South Rage to Explain



underclockwise from top) Atlanta's skyline is a symbol of the new South. 2. A Klux Klan rally, Jackson, Mississippi, 1931. 3. A Confederate soldier of Ewell's Corps killed in the attack of May 19, 1862. 4. Tenant house in Coffee County, Alabama, April, 1939. 5. Sharecropper's field, Hale County, Alabama, 1936.

and even sections of the Middle West. That is to say, many of these qualities are not so much southern as traditional American rural (and I omit those qualities such as poverty and a legacy of defeat, which stem largely from the Civil War and are largely southern). Further, I question to some extent the assumption stated by Robert Penn Warren and numerous others that the southerner possesses a far greater rage against abstraction than do other Americans. . . . The Civil War was begun at least in part because of a quarrel over abstractions—states' rights and the extension of slavery into territories to which it was unsuited anyway—and never has a nation stressed those abstractions, honor and duty, more than the Confederacy did. . . . It is now intellectually respectable, even outside Agrarian circles, to be southern in sentiment; it had already begun to be so before the election of a southern president; this is the case for the



by Marion Post Wolcott, U.S. Library of Congress

first time in the twentieth century, and perhaps since 1830. If the prevailing national image of the South in the 1850s was that of a semibarbarous land, and if the image in the 1920s and 1930s was, as George B. Tindall has written, a benighted South, the image today is of what one might call a superior south—a region cleaner, less crowded, more open and honest, more genuinely religious and friendly, and suddenly more racially tolerant than any other American region (although, a sociological survey assures us, still much more likely than other American regions to believe in the devil). The South is now more acceptable not only to its traditional defenders but also to its traditional native critics. Even the liberals seem to assume that the good is within the South and the threat is from without. The "Americanization of Dixie," encouraged by Walter Hines Page in the 1890s and Howard W. Odum in the 1920s, is now perceived by many of their liberal descendants as the worst fate that could befall the southern states.

The South thus assumes a curious new role in American life—the nation's second chance, a relatively unspoiled land whose cities are new and sparkling and whose people retain the mythical innocence and simplicity of an earlier America. It matters little that the South's current virtues derive in part from circumstances and in part from its past shortcomings—its relatively new and clean cities from its inability to industrialize and to grow as early as the Northeast and the Middle West; its antimaterialism from its poverty; its protest against progress from its realization that progress would bring painful racial change; its sense of tragedy from its failure to win the Civil War; its sense of history and even to some extent its twentieth-century literary renaissance from that same legacy of defeat and looking backward; and even its deep religious belief, in part, from its rural isolation and lack of exposure through education and commerce to other ways of viewing life. One can easily be suspicious, that is, of the South's current claims to moral superiority. The reasons for its virtues become obscured to its champions, just as the reasons for the sins of a benighted South were often ignored by its critics. But in the eyes of its champions the South now presumably has the chance George Fitzhugh of Virginia saw for it more than a century ago—the opportunity to be a model for the rest of the United States.

How the new image of a superior South will affect the traditional southern rage to explain will be curious to behold. For the compulsion to tell about the South as it has existed since the 1830s has rested on the assumption that the southerner spoke from a defensive

position, a position of inferior status within the nation. A further assumption—and this has been especially important in the case of the anguished native critic—is that the southerner spoke to and within a society that would not tolerate critical examination. Now, neither of these conditions necessarily exists any longer, and as a result the despairing southern confession of a guilt and shame, as well the impassioned defense, as they have existed over the last century and a half may be no more. The southerner had a true rage to explain only when he had an enemy across the line issuing an indictment that had to be answered, or when he had an enemy within southern society forcing him to repress his feelings until the internal pressure became so great he had to spew them out. Now there is need neither to defend nor to attack the South with passion and intensity, and as a result the region is no longer likely to produce rigid absolutists. . . . The newest of New Souths is not a likely partner in a love-hate relationship.

The southern confessional literature will no doubt continue, partly because the South, whatever its changes, is still distinctive and picturesque. But one question, again, whether the new confessional literature will be written from the same mixture of love and anger, shame and pride, whether an all-consuming passion to explain will constitute the basis for future southern writing. . . .

And the literature that explores and explains the American South will continue for another reason, one that did not exist until the last decade—that is, the southern experience is now more than ever not only the South's but the nation's. Not only has the South long provided a mirror image for America's flaws and blemishes, but in post-Vietnam America those qualities we have identified as southern—frustration, failure, defeat, guilt—can be shared by the rest of the nation. Dixie has to some extent become Americanized, but America had absorbed much of Dixie too. Country music, fried chicken, stock car racing, evangelical religion, and opposition to busing schoolchildren—all these have replaced cotton as Dixie's leading export, not to mention a general distrust of analysis, bureaucracy, big government, and impersonality in human affairs.

To tell about the South, then, becomes increasingly to tell about America. . . .

—Fred Hobson

Mr. Hobson teaches English at the University of Alabama.

"Tell About the South: The Southern Rage to Explain"/Fred C. Hobson, Jr./University of Alabama, University/ \$15,250/1976-77/Fellowships for Independent Study and Research



by Walker Evans, U.S. Library of Congress



Santayana wrote in the mid-fifties that one of the greatest challenges of a teacher is to help students "get experience from ideas," a reversal of the student's usual process of learning from a succession of experiences. English teachers confront the additional challenge of structuring an amorphous and eclectic discipline in a way that will teach children not only about the facts of their cultural history and civilization, but about perennial human values drawn from materials often quite remote from students' everyday lives. These teachers also face an almost constant need for retooling to keep up with developments in their rapidly changing field—from the rigorous, text-centered approach of New Criticism to the expansive, contextual approach inspired by the teachings of women's and ethnic history—and of incorporating new materials and approaches into the finite bounds of a set curriculum.

At Bradley University in Peoria, Illinois, last summer, college faculty worked with thirty high school teachers to reexamine the approaches to some standard and new classics. A carefully chosen team of faculty members drawn from the department of English and foreign languages, history, and the College of Education, with consultants in women's studies and ethnic literature, and a master teacher from the Peoria public school system, organized a one-month education institute on American literature for high school English teachers in the central Illinois region.

Why American literature? Professor Peter Dusenbery, director of the institute, canvassed superintendents and principals from local districts and heard "over and over again that American literature is universally required and taught at all levels . . . to students of varying abilities and interest levels—ranging from basic classes in which the emphasis is on oral and written expression to gifted programs where critical thinking and reading skills are emphasized." Further discussions with regional teachers' organizations and the urgency expressed in letters of application to the institute confirmed a common concern to strengthen the teaching of American literature through approaches that will "motivate students to read more and better books." The letters poignantly expressed a trenchant dedication to the field and to better teaching, "I feel that to teach literature is truly to educate, not in a vocational sense, but in the sense of leading a mature and sensitive individual to a better understanding of his own culture;" sometimes coupled with frustration, "During my eleven years of teaching . . . I have incorporated many teaching techniques and tricks into the lesson plans. . . . Students in my American



Illustrations courtesy of the Mark Twain Papers

## CLASSES IN AMERICAN CLASSICS

literature classes have done projects, presented plays, done oral reports, and written critical analyses. . . . The material and approaches described above are an outgrowth of a very involved, concerned teacher's approach to her junior American literature courses. They also seem to scream out the reason for my wanting to participate in this institute . . . How typical, typical, typical are my lessons and methods! I am happy and successful in my teaching career . . . but I am concerned about my own educational and professional growth, and most importantly, about giving the best to my students."

The institute offered the thirty high school teachers the opportunity to reread some of the classics of American literature and examine these works in their historical, intellectual, and cultural contexts, to discuss reinterpretations of familiar texts and the applications of these new approaches to teaching, and to

develop an instructional unit, a curriculum proposal, or an article for a journal.

Dusenbery explained that "the underlying premise of the institute was that we, as a group of educators, would reexamine our own assumptions underlying our reading of classic texts, and from that figure out new ways of teaching. We have to have a fresh and complete intellectual experience with our subject first to engage students in the institute, and we expect that the teachers will give the spark of intellectual interest and excitement back to their students. . . .

"Maybe social problems such as class sizes that are too big and teachers getting paid too little interfere with the educational enterprise, but progress can still be made by focusing on intellectual concerns, and giving teachers a firmer grasp of their own subject, making them more curious and more strongly grounded in topics and thus more satisfied and

effective."

The institute first grappled with the question of what constitutes a classic in American literature: What are its unifying characteristics, and by what criteria should a work of literature enter the "canon"? To pursue this question, the teachers learned about the new picture emerging of the American past that emphasizes the lives of ordinary people in history, thus creating a new body of literature to read—letters, journals, memoirs, diaries—and new, more immediate empathy between present lives and cultural values and the lives and values of the past.

Reading of "prenatal" works included Mary Rowlandson's vivid, crisply English, and idiomatic account of her capture by Indians in 1676, which provides a clear picture of the perils and pathos of colonial life, and of the contemptuous attitude of colonials toward Indians; Samuel Sewall's witty and highly personal diaries, which indicate the rise of eighteenth-century secularism and humanitarianism; and poems of Ann Bradstreet, which show modern readers a depth of feeling not usually associated with the colonial spirit and whose concerns for human equality have resonance today. Teachers also learned the reasons why contemporary intellectual historians believe that the Puritan point of view, with its scrupulous introspection, and the Puritan philosophy of life and code of values put its stamp on the American mind and psyche.

Teachers and institute faculty also reexamined the "frontier thesis" of Frederick Jackson Turner, that American culture was shaped by the frontier's unlimited possibilities of expansion, which, Turner postulated, instilled American democratic ideals and an experimental approach to life. Lectures and discussions focused on the effect a knowledge of these new approaches would have on how teachers would define and interpret American literature. "All in all," Professor Dusenbery explained, "seven or eight standard approaches were examined—by region, period, and authorship—and then applied to works of literature.

"We selected one acknowledged classic, *Huckleberry Finn*, and a newer classic, Maya Angelou's *I Know Why the Caged Bird Sings*, and compared these two works to Thoreau and Henry Adams and many others. . . . The comparison between Angelou's book and *Huckleberry Finn* turned out to be very helpful as a test case for the way in which a book becomes an American classic. The books are different and yet so much alike. Both concern a youth's coming of age, both take place in the middle South in a non-urban setting, and both are stories of people on the lower rungs of the economic ladder.



"We thought about whether these two books raised unifying characteristics of American literature," Dusenbery continued, "and then asked whether there should be such standards governing the acceptance of a new work into the canon. There was a hot debate over the question of standard criteria for a classic. What is now considered worth reading has changed more rapidly in the last ten years than textbooks can accommodate. Teachers are forced to set new priorities. The addition of native American literature and conscious efforts to increase dramatically the inclusion of women and minority writers into curricula units have necessitated hard choices: Something must be cut from the curriculum to work in new writers, and this can have a devastating effect on what students read. For example, today's scholars seem to be more excited about Margaret Fuller and Emily Dickinson than Emerson and Thoreau, and this has affected the composition of our children's textbooks."

In a series of lectures, workshops and panels, organized by consultant Stephen Tchudi from Michigan State University's English department, teachers reviewed significant new trends in curriculum design. They examined lessons that had been organized by theme rather than by chronology, that drew on the methods of several disciplines, and that integrated reading with writing and thinking.

The teacher who had earlier found her lessons and methods "typical" devised for her final project a thematic unit on courage for thirteen- to sixteen-year-old boys. She tapped into their interests, which she described as "farming, bullying and acting out," and used courage as a theme through which her students developed an understanding of all periods of American literature, from the Puritans to life on the frontier, the underground railroad, and popular culture, such as *Return of the Jedi*. What she lost in a chronological, historical approach she gained in providing her students with a structured learning situation that motivated them to "develop concepts from their reading, integrate the ideas, enlarge them, redefine them, and to apply the concepts in other reading and living situations." All in all, teachers' projects included twenty-one other instructional units, three curriculum proposals and five journal articles, including an article on "A Study of Emily Dickinson's Religious Faith," "To Open Doors: A Hierarchical Approach to Literature for Freshmen," and "A New Look at the American Literature Curriculum." Two teachers have also started a successful reading and discussion club for seventh and eighth graders, the first of its kind in their school. Each teacher benefited from receiving

copies of all other participant projects, and one anticipated benefit of the institute is the establishment of a network of teachers of American literature in the Illinois public schools who can share with and support each other in the introduction of new materials and fresh critical approaches into the classroom.

But what about finding a definitive canon of American literature and what are the unifying characteristics of the American experience and aesthetic expression? Questions about national identity exercised the Puritans and persist through the many voices of pluralistic culture. This pluralism, Dusenbery believes, may be the unifying characteristic of our literature and culture. Dusenbery concluded that the summer institute was "one of the two most intellectually stimulating things I've been involved in, both as a teacher and a learner." Dusenbery plans a half-year sabbatical this fall to work on his own project on the evolving redefinition of the "canon" of American literature and he hopes to bring teachers from all three institutes together during the 1985-1986 school year "to share what they've been doing in the classroom."

—Anne Woodard

"*Reinterpretations of American Literature*"/Peter Dusenbery/Bradley University, Peoria, IL/\$45,908/1983-84/\$145,949/1984-86/*Humanities Instruction in Elementary and Secondary Schools*



The Edward Windsor Kemble illustrations of *Huckleberry Finn* will appear in the Mark Twain Library edition published by the University of California press, with support from NEH.

# Literature in Louisiana

After formal education has ended, where do adults who yearn to discuss ideas find a group of kindred souls and a scholarly agenda? If they live in Louisiana, they need look no farther than the local library. The Louisiana Committee for the Humanities (LCH) supports a program through which groups of about thirty-five adults meet in their local libraries to discuss "Readings in American Themes" under the guidance of university professors, imported from the nearest institution of higher learning.

Since its 1983 debut as a six-week pilot program in five parishes, Readings in American Themes has added two other reading courses, The Southern Eye and Women's Voices/Women's Worlds, and has spread, through librarians' requests and over a trail of overbooked discussion sections, to forty of Louisiana's sixty-four parishes.

The programs represent an effort of the LCH to give an extra boost to libraries, which between 1980 and 1983 had received only fourteen of the 177 grants given statewide. Some of these libraries are in towns that the LCH has not reached before, and one, Bogalusa, is more than eighty miles away from the nearest university.

A reading program with so rigorous a scholarly orientation is especially noteworthy in Louisiana, which is ranked forty-second by the National Education Association in percentage of population having completed high school and in percentage of population having completed four years of college. But by all accounts, the program's almost instant success has been credited to a selection of readings that are serious and intellectually stimulating.

This intellectual rigor derives in great part from the program's scholarly auspices. Up to sixty scholars of American literature and history have been involved as "curriculum" designers who plan the courses and select the texts, as advisers with particular expertise, and as teachers leading discussions. Assistance has come from such luminaries as Lewis Simpson,

editor of *The Southern Review*, Joe Gray Taylor, author of the bicentennial history of Louisiana, and Ernest Gaines, author of *The Autobiography of Miss Jane Pittman* and *A Gathering of Old Men*.

The structure of the program fortifies its intellectual content. Codirector Michael Sartisky points out that each of the courses focuses on a major theme that is established by the reading for the first session. Throughout the remaining weeks these themes are reiterated to assure continuity. "The way to maintain intellectual rigor is to build discussions on preceding understandings. By the sixth week, the discussion is not just about the book of that day, but on a weaving together of material from the preceding weeks. The structure must be course-like," Sartisky says.

Sartisky illustrates his point with the three short stories to be read for the opening meeting of Women's Voices/Women's Worlds. Tilly Olsen's "I Stand Here Ironing," Alice Walker's "Everyday Use," and Kate Chopin's "Story of an Hour" focus on three different aspects of a woman's experience: unconscious domestic oppression, the struggle to find identity, and the realization of identity. The stories represent three periods of a woman's life, Sartisky explains.

In Readings in American Themes, the assignment for the first meeting consists of several short passages—no more than a page long—from seminal works in the American past. The excerpts chosen are not necessarily the fullest expressions of the authors, but rather those that explain the issues, Sartisky says. Passages from William Bradford's *Of Plymouth Colony*, for example, range over the Mayflower Compact, the relation of the individual to the community and of the community to God. One passage relates the first moment when the Puritans looked over the ship's rail at Plymouth Rock, "a desolate and howling wilderness," in Bradford's words.

Excerpts from another work, John Winthrop's *A Modell of Christian Charity*, articulate the ideas that emigrated with the Puritans.



"These thoughts were the roots of many of the central metaphors that permeate American letters," says Barbara Cicardo who has led two American Themes courses and is now leading a course in Women's Voices/Women's Worlds. An associate professor of English at the University of Southwestern Louisiana and coordinator of the university's humanities department, Cicardo helped select readings for the program. She cites Winthrop's concept of America as the City on the Hill. "From this came a vision of innocence and unbounded optimism. Strangely enough, although Puritan and directed toward God, that metaphor was translated into the Protestant ethic and 'how the West was won.'"

Other readings which form the bedrock of the program are from Benjamin Franklin's *Way To Wealth*, Ralph Waldo Emerson's *Self-Reliance*, Henry David Thoreau's *Walden*, Walt Whitman's *Democratic Vistas*, and Horatio Alger's *Ragged Dick*. "Each one of these expresses a major American ideal of self-reliance, independence, the romantic retreat to nature and the wilderness, the ethic of hard work and the myth of 'rags to riches.' And all these are found in the Puritan concept of the City on the Hill," Cicardo says.

After the first, theme-setting week, scholars choose five topics from seven to discuss in the six-week program they are leading.

For American Themes, topics include the Pioneer Experience, The City and Industry, Community in Conflict, The Ethnic Experience, and Women in Social Roles. The reading list each week usually consists of several short stories or a novel.

The educational level of participants varies from town to town. In Lafayette, where there is a university and the population is close to 100,000, classes consisted mostly of college graduates ranging in age from twenty-two to seventy. In Bogalusa, located in a parish with the state's highest unemployment, less than a third of twenty-eight participants had higher degrees. Project Director Ann Ebrecht reports that at one meeting in DeRidder, three members of the audience had Ph.D.'s in English.

Ebrecht also visited a group meeting in Leesville on a night when a black scholar spoke. The audience was about evenly divided among blacks and whites. "This would not have happened when I was in high school" (less than twenty years ago), Ebrecht says.

Discussions are frequently very lively, according to Lafayette librarian Susan Hester-Edmonds. "The course is designed so that the very basic issues of life are brought out by the literature," Edmonds says. "People opened up. Women talked about the need for self-assertion while nurturing and pro-

viding support for others. And blacks did not hesitate to talk about slavery and also more recent conditions. A black teacher in her seventies told what it was like to sit in the back of the bus."

One of those who eagerly signed up for the Lafayette course was Jean Wattigny, a forty-year-old former teacher, now at home caring for three young children. "In high school a teacher told me, 'What you read is never yours until you share it with other people. Either you write about it or talk about it.'" Wattigny says.

Eighty-year-old Frank C. Steudlein, a former real estate developer and mortgage banker, has only a high school education, but he is a devoted reader who once served on a library board in

Arkansas. Back in the 1930s he went to a librarian in New Orleans and told her that he was overwhelmed by all the books on the shelves. She asked what his interests were and accordingly prepared a list of twenty-four books on American history, ancient conquerors, the countries of western Europe and religion. Steudlein calls the program "Well worthwhile. The teachers were excellent. They brought out the best in the writing we studied and led us in discussions of our own ideas."

Spirited discussions, as well as the participants' eagerness to read, impressed the scholars who led the discussion sections. English professor Jerry Donald Holmes of Northeast Louisiana University, shared group leaderships in pro-

grams in Monroe and Columbia. The Columbia class always ran over the two allotted hours, and on the way out participants would stop to check the card catalogue for additional books mentioned during the session, he says. (In another town, the librarian reported that the day after a group had discussed a work by William Faulkner, the library's Faulkner shelf was bare.)

"Participants showed a wealth of interest," Holmes continues. "They had had no chance to talk about things of this nature with their friends. Perhaps the liveliest discussion was of Kate Chopin's *The Awakening* (a novel which questions traditional feminine roles). I don't expect anything quite so lively with my sophomores next week."

—Anita Mintz



by Bill Ferris, University of Mississippi Archives





by Bill Ferris, University of Mississippi Archives



## THE ENCYCLOPEDIA OF SOUTHERN CULTURE

**Regional differences make this a nation of great cultural diversity, and such diversity means a richness in life we should not readily sacrifice in the face of encroaching mechanization and facelessness. The question is not one of region against nation, but of regions enriching nationality.**

—Robert Penn Warren

The quest to explore and understand American culture is a familiar theme among writers and historians, and the search has taken many through regional territory. A significant influence on our national identity is place, which Eudora Welty describes as "one of the lesser angels that watch over the hand of fiction." From Twain's Mississippi River to Wyeth's

Chadds Ford, from Bernstein's New York West Side to Ansel Adams's Yosemite, American artists celebrate place and are in turn shaped by it.

During the last decade, the phenomenon of regional scholarship has brought regional culture into the nation's institutions of higher learning through such centers as the Great Plains Center at the University of Nebraska, the Appalachian Center at the University of Kentucky, and the Center for the Study of Southern Culture at the University of Mississippi.

How do we define regional, and then southern culture? At our center in Mississippi, we begin with the South as a geographic unit, a region which spreads from Baltimore to West Texas. Second,

we explore the diaspora of Mississippi Delta blacks who have moved to Chicago's South Side, of Appalachian whites who have moved to Cincinnati, Chicago, and other northern cities, and of expatriate artists like Richard Wright and Tennessee Williams, who wrote about their southern roots from Paris and New York. Finally, we view the region as a mythic reality that touches every land on our globe through southern worlds evoked by cultural phenomena as varied as *Gone with the Wind*, *Roots*, Elvis Presley, the blues, William Faulkner, and Ralph Ellison. The literal geographic region, the world of southerners moved beyond that region, and the myths of the region all shape and define what we regard as "southern culture."

Significant research exists about all major regions of the United States, but by almost any standard the American South has received the most extensive scholarly attention. Since the 1930s, virtually all aspects of southern life have come under increasingly rigorous and systematic intellectual scrutiny. A rich scholarly outpouring in fields such as southern literature, history, folklore, and sociology has brought an increased sophistication to the study of the region. Research has often led to a greater appreciation of the South's internal diversity and a consequent desire to examine smaller geographical units or specialized themes. Recognizing the intellectual richness of this scholarship about the American South and the potential of regional study to unify previously fragmented academic endeavors, the Center for the Study of Southern Culture is developing a multidisciplinary *Encyclopedia of Southern Culture*. This reference work will offer a composite view of the people, places, ideas, institutions, and experiences that encompass and sustain the American South.

The volume is intended to provide readers with a convenient reference tool that gives basic factual and bibliographic information about southern culture and its importance. The book will also serve as a component of the curriculum for a variety of courses on the American South, and may be a model for similar research tools in other regions.

Within the southern context, the volume attempts to explore T.S. Eliot's definition of culture—"all the characteristic activities and interests of a people." The *Encyclopedia's* goal is to chart the cultural landscape of the South, addressing those aspects of southern life and thought that have informed either the reality or the illusion of regional distinctiveness. Specific cultural traits, cultural patterns that bind the region together, and the importance of social structure and symbolism will be examined in detail. Above all, the encyclopedia will exemplify Eliot's belief "that culture is not merely the sum of several activities, but a *way of life*."

Eliot's definition of culture, then, can be seen as a working definition for the all-important matter of topic selection. The South's agrarian heritage; the long, intimate presence of white and black peoples in her history; and the impact of military defeat and economic dependence have all helped isolate and define the region. The southerner's dialect, love for grits, fried chicken, and iced tea are but a few external traits associated with the region.

The editor's assumption is that the distinctiveness of southern culture is not to be found in any one trait but rather in the South's peculiar combination of regional



cultural characteristics. The singularity of southern culture will thus emerge from the encyclopedia's composite portrait of the South.

Encyclopedia entries in each subject area will include an overview essay, shorter thematic articles, and brief biographical and topical entries. The overviews will be interpretative essays that synthesize modern scholarship on basic aspects of southern culture, making clear the key points at issue, and providing critical summaries of generally accepted conclusions. The overview on southern folklore, for example, will explore the controversy over the origins of the region's folk traditions. Early in this century scholars argued that black folklore was largely borrowed from whites. Contemporary study has established the strong influence of African music, folktales, and crafts on the South. As a result, we now view southern folklore as a rich mixture of black and white culture.

As one might expect, the major subject areas are in different stages of development. There is a vast body of scholarship in categories such as literature, music, religion, folklife, and politics. Other fields such as law, art, science, and medicine have recently emerged as separate areas of southern study. The overview essays in these newer fields will actually define the field and point toward unfilled needs. In many cases, these thematic, topical, and biographical entries will provide the initial treatment of these subjects and will help to set the agenda for future research.

The geographical focus is on the eleven states of the old Confederacy, although contributors sometimes transcend geography when exploring questions of regional consciousness, symbolism, myth, sectional stereotyping, and the survival of southern cultural traits outside the region. Some

topics may not be uniquely southern in themselves. Contributors have been requested, therefore, to explore only aspects of those topics that are peculiar to the South. For example, the film and television industry, while not based in the South, has had a major impact on the region and how it is perceived. From *Birth of a Nation* to *Gone with the Wind* to *Roots* and the *Beverly Hillbillies*, southern culture has been a favorite topic for Hollywood.

Subjects that suggest the South's diversity will also be examined if they contribute to the overall picture of southern uniqueness. The Cajuns of Louisiana, the Germans of Texas, and the Jews of Savannah may not be quintessentially "southern," yet they add to the distinctive flavor of southern life. The adaptations and resistance of these peoples to southern cultural patterns suggest a great deal about the region.

By deliberately placing several articles from different disciplines or subject areas under one entry heading, the editors have tried to counteract the fragmentation of disciplinary specialization. When the entries are alphabetized, the topic "Migration," for example, will include an article by a geographer on migration patterns within the South, an article by a historian on black migration into and out of the South, and an article by a historian on the poor white migrant experience. The entry "German" will include an overview on German ethnicity, as well as articles by a linguist on the varieties of German language, by a geographer on German settlement patterns, and by an architectural historian on German architectural influence in the South. This organizational technique has been used by such distinguished reference works as the *Harvard Encyclopedia of American Ethnic Groups* and the *International Encyclopedia of the Social*

*Sciences*.

Because the *Encyclopedia of Southern Culture* is focused on culture rather than history, historical topics are chosen only insofar as they are relevant to the origin, development, or decline of an aspect of southern culture. Given the historical basis of southern cultural development, there is less material on the colonial era (before there was a self-conscious South), but a great deal on the Civil War and postbellum periods. Every article includes historical material, and each overview essay chronologically traces the development of a major subject area; but selected additional historical entries ("Colonial Cultural Heritage," "The Frontier Heritage," and others) are also included when their focus is appropriate to the volume. The impact of the Civil War, for example, is explored, not by detailed accounts of battles, but in a wide-ranging article on the "Confederacy and Southern Culture," and in another article on "Robert E. Lee as Southern Hero." The underlying goal of these essays is to explore the continuing importance of such topics for southerners.

A listing of some of the subject areas suggests the scope of the volume. "Social Class" explores southern labor, the middle class, and aristocracy. "Education" examines desegregation, libraries, and the National Humanities Center. "Environment" treats kudzu, collards, and the TVA. "Ethnic and Cultural Minorities" features French, Jews, the gay community, the Seminole Indians, and the Creoles. "Southern Industry and Commerce" deals with the Sunbelt, Coca Cola, and Research Triangle Park. "Southern Law" explores the Scottsboro Trial, Hugo Black, and Sam Ervin. "Literature" discusses Cleanth Brooks, William Faulkner, Eudora Welty, Robert Penn Warren, and Richard Wright. "Music"

includes jazz, blues, country, southern rock, B.B. King, Elvis Presley, and Leontyne Price. "Political Ideology and Culture" ranges from Huey P. Long and George C. Wallace to former President Jimmy Carter, Andrew Young, Jesse Helms, and Howard Baker, Jr. "Religion" studies Billy Graham, Martin Luther King, Jr., snake handlers, and the moral majority. "Sports and Leisure" explores football, stock-car racing, gambling, Paul "Bear" Bryant, Gilley's, and the Spoleto Festival. "Violence, Crime and Punishment" surveys cockfighting, murder and homicide, prisons, the James Brothers, the Ku Klux Klan, and the Texas Rangers. "Women and Family Life" treats maiden aunts, domestic workers, Bessie Smith, Tallulah Bankhead, Lady Bird Johnson, Barbara Jordan, and Dolly Parton. "Manners, Morals and History" concludes with a survey of sexual attitudes, air conditioning, counterculture, the rebel flag, grits, moonshine and debutantes.

The articles are being written by more than 800 national and international scholars. Scheduled for publication in 1986 by the University of North Carolina Press, the *Encyclopedia of Southern Culture* will explore the region described by historian David Potter as a "sphinx," an enigmatic, elusive world. To the degree that the encyclopedia answers our questions about the South, it also helps us understand a larger America's rich regional experience and varied culture.

—William Ferris

Mr. Ferris is director of the Center for the Study of Southern Culture and co-editor of the *Encyclopedia of Southern Culture*.

"*Encyclopedia of Southern Culture*"/William R. Ferris/University of Mississippi, University/\$53,949 OR; \$30,000 FM/1981-84/\$95,040 OR; \$50,000 FM/Reference Works—Tools



Dr. and Mrs. Martin Luther King, Jr. march into Montgomery, Alabama after their historic fifty-mile journey from Selma in March, 1965. The five-day march attracted national attention because of the brutality of police and state troopers who clubbed the marchers en route. A turning point in the South's struggle for racial equality, the march led to the passage of the voting rights bill and other civil rights reforms. Last month, twenty years after the event, commemorative marchers were met by Alabama governor George C. Wallace at the state capital.



# THE Humanities GUIDE

## How to Become a Summer Seminar Director

Since its inception in 1973, the NEH program of Summer Seminars for College Teachers has provided many opportunities for the intellectual revitalization of teachers. With the inauguration of the Summer Seminars for Secondary School Teachers program in 1983, the National Endowment for the Humanities now sponsors two significant programs for faculty development in the humanities.

Aimed at experienced teachers in colleges and secondary schools, the seminars provide a forum for colleagues to study significant topics of mutual interest under the guidance of master teachers and scholars. Often overwhelmed by heavy teaching and administrative demands and sometimes denied sabbatical and other leave because of economic restrictions, many college and secondary school teachers have been unable to pursue their scholarly and professional interests during the years since they completed graduate school or simply to enjoy the life of the mind unencumbered by mundane constraints. The programs, by offering seminars on a variety of

topics in a wide range of disciplines in the humanities, provide just this opportunity.

Because the seminars are offered for the benefit of the college and secondary school teachers, prospective directors in developing a seminar proposal must carefully consider the needs of their audiences. This means that a successful proposal will be notable not only for its intellectual rigor but also for its appropriateness to the program.

As in any other NEH competition, the most important consideration in evaluating an application for a seminar director is the intellectual quality of the application. Another way of phrasing this is to say that the application must demonstrate the significance of its subject matter to the humanities, and the qualifications of the director as an interpreter of that subject matter. Panelists look at the application narrative, which must present this case in sufficient detail, arguing for the importance of the topic, the particular value of the proposed approach, and the seminar's expected contribution to the humanities. The application should, of course, be crisply written and jargon free.

A seminar proposal differs from a fellowship proposal aimed at preparing a scholarly book, for example, because a seminar must not only focus on a topic central to the humanities, but it also must be designed to encourage the twelve or fifteen participants to explore the topic in an organized, yet open-ended forum. For this reason, these seminars, should not be driven by a thesis developed by the director and imparted to the participants. Rather, participants should explore in a collegial setting real questions for which the director may not have ready answers. In fact, many directors have emphasized how much *they* learn from seminar participants. One

described the college teachers in his seminar as "bright, attentive, imaginative, and very demanding." He boasted that "the seminar was even more exciting and instructive for me than it might have been for them."

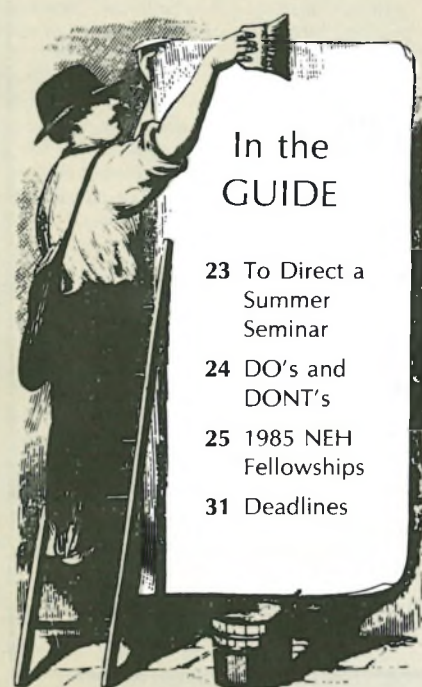
The criterion of appropriateness should thus inform the selection of a seminar topic and its level of specificity. Directors should consider the interests and needs of the secondary school and college teachers, many of whom teach outside of their areas of specialization and are particularly interested in meeting with colleagues with whom they share common interests and with whom they can work in a good library developing their reading and research interests. Seminar topics that are interdisciplinary in scope, such as this summer's "Petrarch, Machiavelli, and Erasmus: The Humanist as Reformer," are often appropriate, especially if they deal with topics of interest to undergraduate and secondary school teachers. Directors whose seminars have appealed to teachers in a variety of disciplines have often commented on the way in which the separate perspectives of the participants "never remained isolated but always merged, complemented, overlapped, and enriched the sum total of our perceptions," so that through the seminar an "organic" understanding of the topic developed.

Because secondary school teachers are generalists, the seminars offered for them should concentrate on the close reading of significant texts in the humanities rather than on research on a specialized topic. Texts may include not only many of the classic works of philosophy, religion, history, literature, and political thought, but also key works in the visual arts, architecture, and music. "Close reading" means that the par-

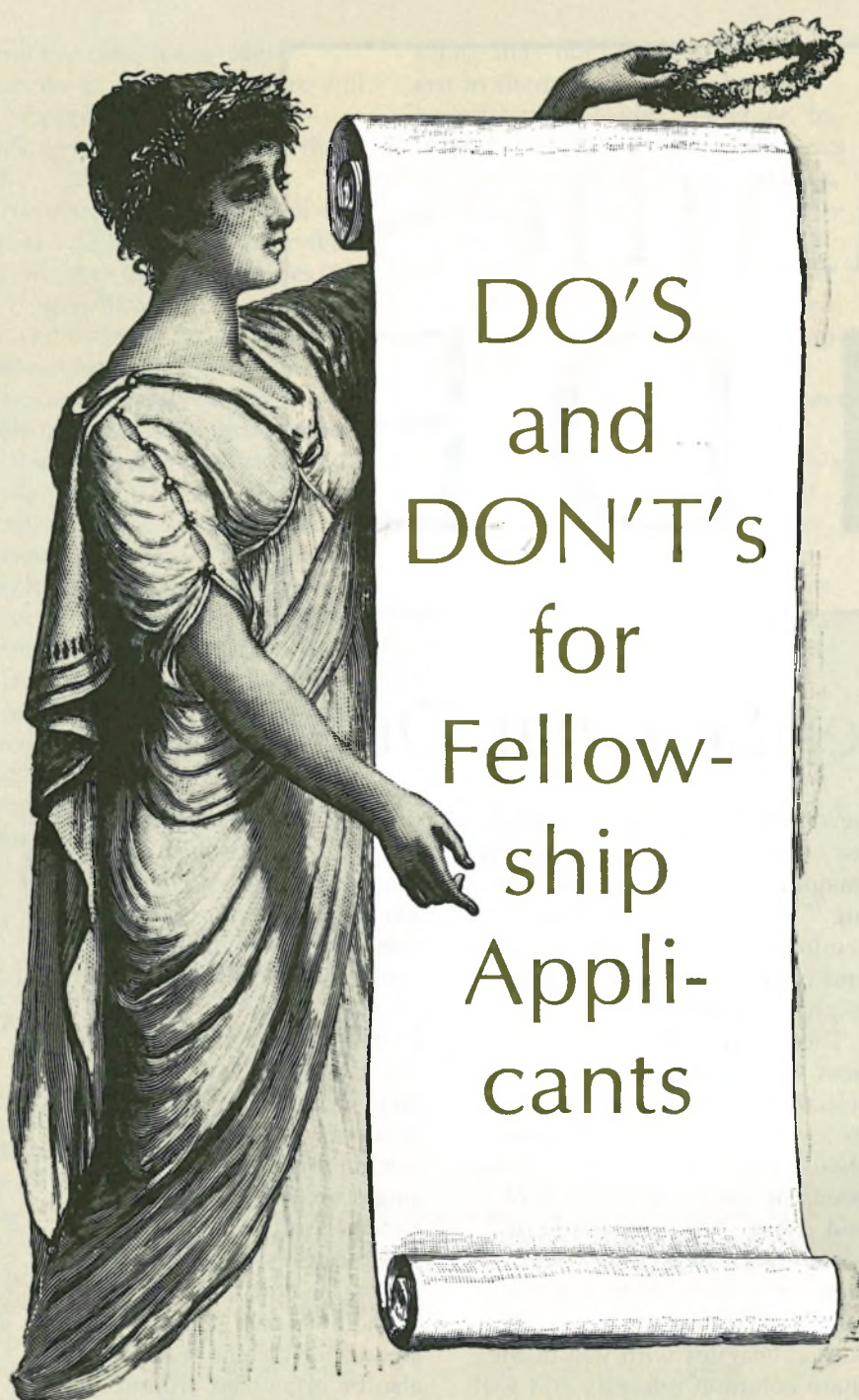
ticipants are able to grapple with the works themselves, analyzing them in their own right. In other words, the novel, painting, or treatise is allowed to speak for itself. In this program it is crucial to study a few key primary texts in detail rather than to skim quickly over a series of texts. In fact, some of the most effective seminars for secondary school teachers have been those on a single text—*War and Peace*, or *Paradise Lost*, to name two.

Although similarly emphasizing significant texts in the humanities, the seminars designed for college teachers may also be organized around significant topics, themes, and problems in the humanities and generally pay greater attention to secondary materials and research methodologies. Depending on the discipline of the seminar, the level of specialization may vary considerably. For example, it is more appropriate to offer a relatively specialized seminar in areas often taught in colleges (e.g., Shakespeare) than in an area that may be new or less often taught in colleges (e.g., Chinese literature), not because one area is necessarily more important than another but because many more teachers in undergraduate colleges are teaching and conducting research in the one area. Thus, although the program discourages simple surveys of a topic, by necessity some seminars will be more introductory in nature, intended for the nonspecialist who wishes to develop new teaching and scholarly interests; some will be for teachers who may well be distinguished scholars themselves; and some—perhaps the majority—will be a combination, intended *both* for those with advanced scholarly interests in the area of the seminar and for those interested in learning about a relatively new teaching or

*Continued on page 30*







## DO'S and DON'T's for Fellow- ship Appli- cants

How does one, in fact, get an Endowment fellowship? What is the mysterious process by which some 6,000 applications a year are narrowed down to about 640 awards? These are two of the questions most often asked by college and university faculty members during NEH proposal writing workshops.

Unfortunately, the answers are not as simple or as neatly put as the questions. Nor are there any answers that can guarantee success. On the other hand, the process itself is one with which the scholarly or academic mind is thoroughly familiar and at home. Basically a peer review, the process is described in each set of application guidelines. The criteria for selection are also listed in the guidelines and again on the back of the reference letter forms. Perhaps it all looks too simple to be factual. But the guidelines accurately depict the whole review process. Furthermore, they lead to some answers to the questions posed above, answers in the form of tips, or "Do's" and "Don't's." These may seem to over-simplify, but they are at the core of all successful and unsuccessful applica-

tions. Review panelists as a body would offer the following advice to potential applicants.

**DO** read the application guidelines. Too obvious? Not at all. Too many applicants tend to skim through the opening prose, looking at the first two or three paragraphs, checking the amount of the stipend, then filling out whatever forms there are. Next they dash off a description of

their proposed research. But how that research is clearly linked to the stated objectives of the fellowship program is seldom articulated.

**DON'T** ever give this narrative description of the proposal short shrift. Remember that this is the heart of what the panel has to go on in evaluating the application. Previous prize-winning works that have emerged from your probing research are not now at issue; *what matters here is the present proposal*.

**DO**, write the proposal in as succinct and interesting a style as possible. Somehow the application process manages to bring out the worst in prose style. Faced with writing the description of a research project, writers ordinarily fluid and graceful, manage to come up with turgid, lifeless prose. It may help to think of the project description as though it were an article for a professional journal, as though it were meant to be read for its intrinsic interest and worth.

Before you submit, **DO** give the proposal to a respected colleague to read and criticize. **DON'T** select a devoted admirer who never fails to applaud all your efforts, but find someone knowledgeable in your field who not only can give an objective and balanced appraisal but will also be in a position to make helpful suggestions. This will be the equivalent of a preliminary review panelist.

**DON'T** throw around fashionable jargon in the description; write plainly, clearly, and as persuasively as possible.

**DON'T** be vague about what you have already accomplished or what you propose to do. The comments most often found on the evaluations of applications not recommended for funding are "unfocused" or "vague."

**DO** proofread your application carefully. Typographical and minor errors may not be deadly

sins, but they fail to inspire confidence in the quality of the proposer's research.

**DO** stop and consider the selection of your referees. Be sure to include experts in the field of your proposal. If your project spans disciplines, literature and art for example, you need letters from scholars in both fields. **DON'T** ask friends or colleagues who are likely to write fulsome letters commenting on your outstanding service to the community or on the superb quality of your gourmet cooking rather than the substance of your proposal.

If you are not fortunate enough to receive an award, **DO** ask for a summary of the panel evaluation. Like readers' reports for publishers, these comments can tell you a great deal about reaction to your project, and what you may be able to do to improve both the project and your presentation next time.

**DO** remember that your greatest effort should go into the project description. Once that has been honed to your satisfaction, **DO** apply to as many programs as are appropriate: for fellowship support, to the American Council of Learned Societies, for example, or to the Guggenheim Foundation. For smaller research awards, the American Council of Learned Societies grants-in-aid program and the small grants program of the American Philosophical Society come to mind.

**DO** remember that on this particular proposal you know more about it than other scholars; your job is to show them how interesting and significant it is.

The final **DON'T** is perhaps the most important: **DON'T** be afraid to try. Even if your proposal is not funded you will learn from the experience and your project will be improved through the process.

—Guinevere L. Griest

### In the next issue . . .

#### THE RENAISSANCE REVISITED

JAROSLAV PELIKAN  
on The Meaning of the Renaissance for  
Church, State, and Individual

&

Anthony Molho on Everyman in the  
Renaissance: Popular Culture

&

- Carravaggio in Context
- Money and Banking in Renaissance Venice
- Women, Family, and Ritual

&

A Comprehensive Look at NEH State  
Programs

- Who is involved?
- What do they do?
- What has been accomplished?

all this plus the *Humanities* Guide, recent NEH  
Grant Awards, application deadlines, and  
much more . . . in the June issue of *Humanities*



# 1985 NEH FELLOWSHIP AWARDS

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

## Archaeology & Anthropology

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

**Donald J. Cosentino**, University of California, Los Angeles, *The Search for a Trickster-Hero Across Two Cultures*  
**Gerald C. Hickey**, Honolulu, Hawaii, *Shattered World: People of the Vietnamese Central Highlands*  
**Gail A. Kligman**, University of Chicago, Illinois, *A Symbolic Analysis of Transylvanian Rituals of Life and Death*  
**William P. Murphy**, University of New Mexico, Albuquerque, *Language and Politics in a West African Chiefdom*  
**Rayna Rapp**, New School for Social Research, New York, New York, *Studies in Bioethics and American Culture*  
**Barbara H. Tedlock**, Tufts University, Medford, Massachusetts, *Zuni Worlds: The Arts, Ethnicity, and Everyday Life*  
**Annette B. Weiner**, New York University, New York, *Rituals and Exchange Events as Objects of Regeneration*

### FELLOWSHIPS FOR COLLEGE TEACHERS

**Marshall J. Becker**, West Chester State College, Pennsylvania, *The Lenape: Cultural Conservatism and Change from 1550 to 1750*  
**Andrew Lass**, Mount Holyoke College, South Hadley, Massachusetts, *The Manuscript Debates and the Construction of National History and Historical Consciousness in Czech Scholarship*  
**Thomas N. Layton**, San Jose State University, California, *Western Pomoan Prehistory in Northern California*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Richard Bauman**, University of Texas, Austin, *Oral Literature*  
**James W. Fernandez**, Princeton University, New Jersey, *Cosmology and Religious Revitalization* (Seminar location: University of Colorado at Boulder)

### SUMMER STIPENDS

**Joyce C. Aschenbrenner**, Southern Illinois University, Edwardsville, *Changes in Southern Illinois Families since 1900*  
**Robert A. Brightman**, University of Wisconsin, Madison, *Studies of Potawatomi Discourse*  
**Richard Handler**, Lake Forest College, Illinois, *American Anthropology and Poetry in the 1920s: Edward Sapir, Ruth Benedict, and Edward Arlington Robinson*  
**Joel C. Kuipers**, Seton Hall University, South Orange, New Jersey, *Cultural Process in the Formation of Narrative in an Eastern Indonesian Community*  
**Thomas G. Palaima**, Fordham University, Bronx, New York, *Sealings from the Palace of Nestor as Archival, Administrative, and Economic Documents in the Bronze Age*  
**Frances A. Rothstein**, Towson State University, Maryland, *The Politics of Second-Generation Workers in Rural Mexico*  
**Michael E. Smith**, Loyola University, Chicago, Illinois, *An Archaeological Investigation into the Expansion of the Aztec Empire*

## Arts—History & Criticism

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

**Eleanor J. Baker**, Bloomington, Indiana, *"Silas Green from New Orleans": A Part of the*

#### American Minstrel Tradition

**Sheila S. Blair**, Harvard University, Cambridge, Massachusetts, *A Corpus of Islamic Inscriptions from Iran*  
**Janet E. Buerger**, International Museum of Photography, Rochester, New York, *The European Photo Secession and the Fin-de-siecle Avant Garde*  
**Walter M. Frisch**, Columbia University, New York, *The Early Works of Arnold Schoenberg*  
**Rebecca L. Harris-Warrick**, Ithaca, New York, *Ballroom Dancing at the Court of France, 1682-1723: An Interdisciplinary Study in Music and Dance History*  
**Jeffrey Kallberg**, University of Pennsylvania, Philadelphia, *Chopin's Nocturnes: The Functions of Genre in the Nineteenth Century*  
**Jonathan D. Kramer**, University of Cincinnati, Ohio, *Time and the Meanings of Music*  
**Marilyn A. Lavin**, Princeton University, New Jersey, *Patterned Arrangements in Italian Fresco Cycles*  
**Thomas J. Mathiesen**, Brigham Young University, Provo, Utah, *A Catalogue Raisonne of the Codices Preserving Ancient Greek Music Theory*  
**David Rosand**, Columbia University, New York, *On Drawing: Critical and Historical Studies*  
**Franklin Toker**, University of Pittsburgh, Pennsylvania, *Cathedral and City in Early Medieval Florence: An Archaeological History*  
**Paul V. Turner**, Stanford University, California, *Joseph-Jacques Ramee (1764-1842), International Architect*  
**Cynthia R. Zaitzevsky**, Tufts University, Medford, Massachusetts, *The Model Housing Movement in the U.S., 1850-1929: Social Reform and Architectural Innovation*

### FELLOWSHIPS FOR COLLEGE TEACHERS

**Alice H.R. Hauck**, Providence College, Rhode Island, *John Ruskin's Uses of Illuminated Manuscripts and Their Impact on His Theories of Art and Society*  
**John M. Hunisak**, Middlebury College, Vermont, *The Sculpture of Jules Delou in the Context of Late Nineteenth-Century French Society*  
**Owen H. Jander**, Wellesley College, Massachusetts, *Beethoven's 4th Piano Concerto: The "Orpheus" Concerto*  
**Arnold W. Klukas**, Oberlin College, Ohio, *The Context, Function, and Meaning of the English Gothic Retrochoir*  
**Robert E. McVaugh**, Colgate University, Hamilton, New York, *German History Painting in Rome, 1790-1820: The Roots of Modern Nationalism and Individualism in Art*  
**Joyce Rheuban**, CUNY/La Guardia Community College, Long Island, New York, *Fassbinder and Classical Cinema*  
**David A. Schiff**, Reed College, Portland, Oregon, *Elliott Carter's Compositional Process: A Study of His Sketches*  
**Pamela K. Scheingorn**, CUNY/Bernard Baruch College, New York, New York, *The Interdependent Origins of Monumental Sculpture and Drama in the Early Middle Ages*  
**Kerala J. Snyder**, University of Hartford, West Hartford, Connecticut, *The Life and Works of Dietrich Buxtehude, 1637-1707*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Dudley Andrew and Steven Ungar**, University of Iowa, Iowa City, *Politics of the Image: French Film and Fiction Between the Wars*  
**Albert Bermel**, CUNY/Herbert H. Lehman College, Bronx, New York, *Theatrical Exploration of Sixteen International Plays*  
**Thomas Bishop**, New York University, New York, *Avant-Garde Theater in Europe and the United States*  
**Robert G. Calkins**, Cornell University, Ithaca, New York, *The Medieval Illuminated Book: Context and Audience*  
**Seymour B. Chatman**, University of California, Berkeley, *Fiction into Film: Creative*

#### Adaptations

**Samuel A. Floyd**, Columbia College, Chicago, Illinois, *Black Music in the United States*  
**Walter H. Hinderer**, Princeton University, New Jersey, *Concepts and Ideas of German Drama*  
**William P. Malm**, University of Michigan, Ann Arbor, *Japanese Theater Music: Theory and Practice*  
**Theodore Reff**, Columbia University, New York, *Images of Paris in Modern Art* (Seminar Location: Paris, France)  
**Ruth Steiner and Daniel J. Sheerin**, The Catholic University of America, Washington, D.C., *Experiencing the Medieval Liturgy: The Divine Office at Cluny ca. 1075*  
**Egon Verheyen**, The Johns Hopkins University, Baltimore, Maryland, *Embellishing the Temple of Liberty: The Decoration of the U.S. Capitol, 1790-1870*

### SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

**Jay L. Halio**, University of Delaware, Newark, *Shakespeare: Enacting the Text* (Seminar Location: The University of Delaware and Stratford, England)  
**John W. McCoubrey**, University of Pennsylvania, Philadelphia, *Paintings as Texts: Representation and its Determinants*  
**Laurence O. Wylie**, Harvard University, Cambridge, Massachusetts, *The Use of Nineteenth-Century French Classics in the Films of Jean Renoir* (Seminar Location: Tufts University, Medford, Massachusetts)

### SUMMER STIPENDS

**Richard J. Agee**, Colorado College, Colorado Springs, *The Genesis of Willaert's Musica Nova and Music Patronage in the Sixteenth Century*  
**Glenn M. Andres**, Middlebury College, Vermont, *The Role of Nanni di Baccio Bigio in the Design of the Villa Medici in Rome*  
**Barbara A. Barletta**, University of Florida, Gainesville, *Regional Style in Ancient Greek Architecture*  
**Michael Beckerman**, Washington University, St. Louis, Missouri, *The Endings of Mozart's Don Giovanni*  
**H. Perry Chapman**, University of Delaware, Newark, *Rembrandt's Roles: A Study of His Self-Portraits*  
**Michael W. Cothren**, Swarthmore College, Pennsylvania, *The Saint Benedict Window from the Abbey of Saint-Denis*  
**Kenneth M. Craig**, Boston College, Chestnut Hill, Massachusetts, *Jan van Eyck and the Stigmatization of St. Francis*  
**Mark DeVoto**, Tufts University, Medford, Massachusetts, *Two Works of Alban Berg*  
**Dennis P. Doordan**, Tulane University, New Orleans, Louisiana, *Italian Architecture, 1914-1942*  
**Suzette J. Doyon-Bernard**, University of West Florida, Pensacola, *A Study of the Temple Complex at Chavin de Huanta, Peru*  
**Joseph H. Dyer**, University of Massachusetts, Boston, *Monastic Antiphonal Psalmody of the Middle Ages*  
**Jaroslav T. Folda**, University of North Carolina, Chapel Hill, *A Study of the Crusader Sculpture at Nazareth*  
**Elise Goodman-Soellner**, University of Cincinnati, Raymond Walters College, Ohio, *Rubens' Conversatie A La Mode in its Artistic, Literary, and Socio-Cultural Contexts*  
**Judith W. Hurtig**, Simpson College, Iowa City, Iowa, *The Emergence of Neoclassicism in the Tomb Sculpture of Nicholas Stone*  
**Philip T. Jackson**, Ball State University, Muncie, Indiana, *The Mass in Italy, 1535-1565*  
**Vance I. Kepley**, University of Wisconsin, Madison, *In Search of the Audience: Film Exhibition in the U.S.S.R., 1918-1929*  
**William Davies King**, Colorado College, Colorado Springs, *Arthur Conan Doyle's Short Play, Waterloo (1895): A Turning Point in Theatre History*

**Leonard Leff**, Oklahoma State University, Stillwater, *American Film Censorship*  
**Lowell E. Lindgren**, Massachusetts Institute of Technology, Cambridge, *Stage Design in Italian Operas Produced in Eighteenth-Century London*

**Richard G. Mann**, Rhodes College, Memphis, Tennessee, *The Artistic Patronage of Count Eusebio Guell*  
**Carol C. Mattusch**, George Mason University, Fairfax, Virginia, *Archaic to Classical: The Development of Greek Bronze Statuary*  
**Charles R. Morscheck, Jr.**, Drexel University, Philadelphia, Pennsylvania, *Documentation on the Construction of the Church of the Certosa di Pavia, 1460-1473*  
**Jann C. Pasler**, University of California, San Diego, *A Study of the French Avant-Garde: The Apaches from Pelleas to The Rite, 1902-1913*  
**William L. Presly**, Chevy Chase, Maryland, *The British Response to History Painting, 1760-1850*

**Marylin M. Rhie**, Smith College, Northampton, Massachusetts, *Early Koryo Buddhist Sculpture in Korea*  
**Benito V. Rivera**, North Texas State University, Denton, *Modal and Harmonic Aspects of Fugal Counterpoint in Italian Treatises of the Seventeenth Century*  
**Frank R. Rossiter**, University of Texas, Dallas, *The Rise and Fall of 'American' Music, 1930-1960*  
**James E. Snyder**, Bryn Mawr College, Pennsylvania, *Margaret of Austria as Collector and Patron of the Arts*  
**Roberta K. Tarbell**, Rutgers University, Camden, New Jersey, *Twentieth-Century American Sculpture*  
**Anne E. Walters**, Chicago, Illinois, *Music, Ceremony, and Architecture in French Medieval Monasteries*  
**Susan L. Youens**, University of Notre Dame, Indiana, *Claude Debussy and the Evolution of the Verlaine Songs*

## Classics

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

**Michael Gagarin**, University of Texas, Austin, *The Morality of Homer and Hesiod*  
**Francis L. Newton**, Duke University, Durham, North Carolina, *The Major Centers of Writing in Medieval S. Italy (ninth-twelfth centuries)*

### FELLOWSHIPS FOR COLLEGE TEACHERS

**Vincent Farenga**, University of Southern California, Los Angeles, *Tyranny and Culture in Ancient Greece*

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Arthur W. H. Adkins**, University of Chicago, Illinois, *Arete and Virtue: Ancient Greek Values and Modern Values*  
**Mary R. Lefkowitz**, Wellesley College, Massachusetts, *Women in Antiquity*  
**Gregory Nagy**, Harvard University, Cambridge, Massachusetts, *The Ancient Greek Concept of Myth and Contemporary Theory and Criticism*  
**James M. Redfield**, University of Chicago, Illinois, *The Homeric Epics: Text and Context* (Seminar Location: Dartmouth College, Hanover, New Hampshire)

### SUMMER STIPENDS

**Alden A. Mosshammer**, University of San Diego, La Jolla, California, *Gregory of Nyssa and Christian Hellenism*



## History— Non-U.S.

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

- Kenneth J. Andrien**, Ohio State University, Columbus, *The Kingdom of Quito in the Eighteenth Century*
- William M. Bowsky**, University of California, Davis, *The Florentine Church in the Age of Dante: A Case Study*
- James C. Boyajian**, Fresno, California, *Portuguese-Asian Trade Under the Habsburgs, 1580-1640*
- Shaye J. D. Cohen**, Jewish Theological Seminary of America, New York, *Crossing the Boundary: Conversion to Judaism and Marriage Between Jews and Non-Jews in Greco-Roman Antiquity*
- Charles J. Dellheim**, Arizona State University, Tempe, *Historical Perspectives on British Business, 1880-1914*
- Georg G. Iggers**, SUNY/Buffalo, New York, *History as a Scholarly Discipline in Germany 1760-1914*
- Nancy S. Kollmann**, Stanford University, California, *A Social Approach to Autocratic Politics and Social Values: "Precedence" (Mestrichestvo) in Muscovy, 1555-1682*
- Jerzy Linderski**, University of North Carolina, Chapel Hill, *Roman State and the Gods: Religion and Politics in Republican Rome*
- Ted W. Margadant**, University of California, Davis, *Urban Rivalries During the French Revolution*
- Justin A. McCarthy**, University of Louisville, Kentucky, *The Last Ottoman Wars and Their Effects on Turkey*
- Joseph C. Miller**, University of Virginia, Charlottesville, *Slavery Through Time: A Comparative World History*
- Allan Mitchell**, University of California-San Diego, La Jolla, *A Comparative Social History of France and Germany, 1870-1918*
- Kathryn Norberg**, University of California-San Diego, La Jolla, *The Political Economy of the Eighteenth-Century French Peasantry*
- Donald T. Roden**, Rutgers University, New Brunswick, New Jersey, *The Changing Conceptions of Manliness in Modern Japan*
- James J. Sheehan**, Stanford University, California, *German History, 1750-1866*
- Eric J. Van Young**, University of California-San Diego, La Jolla, *A Social History of the Mexican Independence Movement, 1810-1817*

### FELLOWSHIPS FOR COLLEGE TEACHERS

- Jackson H. Bailey**, Earlham College, Richmond, Indiana, *Social and Economic Change in a Japanese Village, 1950-1980*
- Elizabeth Endicott-West**, Middlebury College, Vermont, *Chinese Society in Yuan Times, 1272-1368*
- Robert P. Ericksen**, Olympic College, Bremerton, Washington, *Nazi Coordination and Allied Denazification at Gottingen University: A Study in Education, Public Policy, and Morals*
- Leonard A. Gordon**, CUNY/Brooklyn College, New York, *Brothers Against the Raj: A Biography of Indian Nationalist Leaders Subhas and Sarat Bose*
- James S. Grubb**, University of Maryland, Catonsville, *The Articulation of the Renaissance State: Venetian Territorial Dominion in the Fifteenth Century*
- Steven C. Hause**, University of Missouri, St. Louis, *Protestantism and the Social Politics of Modern France*
- Gail B. Hershatter**, Williams College, Williamston, Massachusetts, *Prostitution in Urban China, 1911-1949*
- Peter M. Krentz**, Davidson College, North Carolina, *A Historical Commentary on Xenophon's Hellenica*
- John J. Martin**, Trinity University, San Antonio, Texas, *Artisans and Heretics in Sixteenth-Century Venice*
- Steven E. Ostrow**, Dartmouth College, Hanover, New Hampshire, *The Social Mobility of Roman Freedmen Under the Empire: The Case of the Augustales*
- Jennifer T. Roberts**, Southern Methodist University, Dallas, Texas, *Shifting Attitudes Toward Athenian Democracy and Vicissitudes of Political Thought in the West*
- Gary D. Stark**, University of Texas, Arlington, *Cultural Censorship in Imperial Germany, 1871-1918*
- William N. Turpin**, Swarthmore College, Pennsylvania, *Late Roman Legislation and Imperial Ideology*

### FACULTY GRADUATE STUDY PROGRAM

**Lydia Lindsey**, North Carolina Central University, Ph.D. in British History

### SUMMER SEMINARS FOR COLLEGE TEACHERS

- John H. Coatsworth**, University of Chicago, Illinois, *Economic History of Latin America, 1760-1960*
- Albert Craig and Harold Bolitho**, Harvard-Yenching Institute, Cambridge, Massachusetts, *Japan's Nineteenth-Century Transformation*
- Alexander Dallin**, Stanford University, California, *Major Controversies in Twentieth-Century Soviet History*
- Barbara Hanawalt and Lawrence M. Clopper**, Indiana University, Bloomington, *Lay Life in the Late Middle Ages*
- W. Roger Louis**, University of Texas, Austin, *End of the British Empire*
- Edward E. Malefakis**, Columbia University, New York, *Comparative History of Southern Europe Since 1800*
- Afaf Marsot**, University of California, Los Angeles, *Islamic Resurgence in the Arab World*
- Leonard M. Thompson**, Yale University, New Haven, Connecticut, *Race and Political Mythology*
- Henry A. Turner**, Yale University, New Haven, Connecticut, *Fascism as a Generic Phenomenon*

### SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

- Thomas S. Burns**, Emory University, Atlanta, Georgia, *The Decline and Fall of the Roman Empire; Edward Gibbon and His Sources in Light of New Discoveries*
- Ronald C. Finucane**, University of Puget Sound, Tacoma, Washington, *Augustine Guibert, Abelard, and Cellini: Medieval and Renaissance Autobiography*
- Richard G. Fox**, Duke University, Durham, North Carolina, *Gandhi: Autobiography and Nonviolent Resistance*
- John Lukacs**, Chestnut Hill College, Philadelphia, Pennsylvania, *Churchill's History: The Second World War*
- Michael S. Mahoney**, Princeton University, New Jersey, *Technology and the Human Experience*
- Mark P. O. Morford**, University of Virginia, Charlottesville, *Roman Historians: Sallust, Livy, and Tacitus*
- John E. Murdoch**, Harvard University, Cambridge, Massachusetts, *The Enterprise of Science in Antiquity*
- James J. O'Donnell**, University of Pennsylvania, Philadelphia, *The Confessions of Saint Augustine (Seminar Location: Bryn Mawr College, Pennsylvania)*
- Jaroslav J. Pelikan**, Yale University, New Haven, Connecticut, *Readings in Reformation History*
- Ronald G. Witt**, Duke University, Durham, North Carolina, *Petrarch, Machiavelli and Erasmus; The Humanist as Reformer*

### SUMMER STIPENDS

- Edward G. Berenson**, University of California, Los Angeles, *The Affaire Caillaux: French Politics and Culture on the Eve of World War I*
- Gail M. Bossenga**, Riverside, California, *Taxes, Deficits, and a Bourgeois Revolution: Lille, 1667-1789*
- John W. Chaffee**, SUNY/Binghamton, New York, *Li Hsiu-ch'uan and the Dilemmas of Statecraft in S' Sung China*
- Alvin D. Coox**, San Diego State University, California, *Policy-making in Japan, 1941: The Pearl Harbor Decision*
- Jerry P. Dennerline**, Amherst College, Massachusetts, *The Memoirs of the Historian and Educator, Qian Mu*
- Nicholas P. Dirks**, California Institute of Technology, Pasadena, California, *The Old Regime in South India: State and Society in Tanjavur, 1600-1865*
- Judith Ewell**, College of William and Mary, Williamsburg, Virginia, *A Regional History of Zulua, Venezuela: 1890-1980*
- J. Clayton Fant**, University of Akron, Ohio, *The Roman Imperial Marble Trade*
- Cornell H. Fleischer**, Washington University, St. Louis, Missouri, *The Ottoman Ruling Elite in the Age of Suleyman I*
- Paul R. Hanson**, Butler University, Indianapolis, Indiana, *Monarchist Clubs in the Early Years of the French Revolution*
- Patricia J. Hilden**, Emory University, Atlanta, Georgia, *Working Women in the Society and Economy of Belgium, 1830-1914*
- Emily Honig**, Lafayette College, Easton, Pennsylvania, *The Life and Times of Cora Deng*

**Richard A. Jackson**, University of Houston, Texas, *A Critical Edition of Medieval French Coronation Texts*

**Janet L. B. Martin**, University of Miami, Coral Gables, Florida, *Land Tenure and Economic Development in Sixteenth-Century Russia*

**James C. McCann**, Boston University, Massachusetts, *State, Poverty, and Rural Society in Haile Sellasie's Ethiopia, 1919-1935*

**Robert G. Moeller**, Columbia University, New York, *Women's Lives and Social Policy in West Germany, 1945-1960*

**Peter E. Nosco**, St. John's University, Jamaica, New York, *The Background of Japanese Nationalist Thought, 1740-1801*

**Susan D. Pennybacker**, Trinity College, Hartford, Connecticut, *The Local State, Popular Culture, and Public Morality: London, 1839-1919*

**Dennis Romano**, University of Mississippi, University, *Social Networks and State Structure in Early Renaissance Venice*

**Robert Somerville**, Columbia University, New York, *The Papal Councils, 1049-1139*

**Tyler E. Stovall**, Berkeley, California, *A History of the Parisian Metalworkers' Strike of 1919*

**Carl J. Strikwerda**, University of California, Riverside, *A Comparative Study of Working Class Organizations in Ghent, Brussels, and Liege, 1880-1914*

**James D. Tracy**, University of Minnesota, Minneapolis, *The Rise of Holland: A Hapsburg Province, 1478-1566*

## History—U.S.

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

- Norma Basch**, Rutgers University, Newark, New Jersey, *Divorce in Victorian America: A Cultural History*
- Allan G. Bogue**, The University of Wisconsin, Madison, *The World of the Mid-Nineteenth Century Congressman*
- Clayborne Carson**, Stanford University, California, *American Racial Thought Since 1954*
- William H. Chafe**, Duke University, Durham, North Carolina, *Social Change and Contemporary Feminism*
- Clarke A. Chambers**, University of Minnesota, Minneapolis, *Towards a Redefinition of Welfare History*
- Paul G. E. Clemens**, Rutgers University, New Brunswick, New Jersey, *Commerce and Community: The Transformation of Rural Life and Culture in Early America, 1750-1820*
- James C. Cobb**, University of Mississippi, University, *An Economic, Social, Cultural, and Political History of the Mississippi Delta*
- Ellen C. DuBois**, SUNY/Buffalo, New York, *Harriot Stanton Blatch and the Progressive Era Woman Suffrage Movement*
- Robert R. Dykstra**, SUNY/Albany, New York, *Race Relations in Iowa, 1838-1880*
- Paula S. Fass**, University of California, Berkeley, *School, Culture and Society: Educating Minorities in Twentieth-Century America*
- George M. Fredrickson**, Stanford University, California, *An Interpretive History of the United States, 1865-1900*
- James R. Grossman**, University of Chicago, Illinois, *A Dream Deferred: Migration, Urbanization, Industrialization and Change in Afro-American Culture and Society*
- Marc W. Kruman**, Wayne State University, Detroit, Michigan, *Democracy and Disfranchisement in the United States, 1776-1860*
- Jan E. Lewis**, Rutgers University, Newark, New Jersey, *An Intellectual and Cultural History of the Development of Motherhood in America*
- Frank A. Ninkovich**, St. John's University, Jamaica, New York, *Culture and Civilization in American Foreign Policy, 1900-1968*
- Marvin R. O'Connell**, University of Notre Dame, Indiana, *Biography of John Ireland (1838-1918)*
- Joel Perlmann**, Harvard University, Cambridge, Massachusetts, *Education and Social Mobility in an American City: Providence, R.I. 1880-1945*
- Stephen G. Rabe**, University of Texas-Dallas, Richardson, *The Latin-American Policy of the Eisenhower Administration*
- John G. Sproat**, University of South Carolina, Columbia, *"Conspiracy for Peace": Race Relations in South Carolina, 1920-1980*
- Wayne J. Urban**, Georgia State University, Atlanta, *Horace Mann Bond (1904-1972): A Biographical Study*
- Rudolph J. Vecoli**, University of Minnesota, Minneapolis, *Italian Radical Movements in the United States: Their Trans-Atlantic Dimension,*

1880-1930

**Bertram Wyatt-Brown**, University of Florida, Gainesville, *Ethics and Behavior in the American South, 1865-1910*

### FELLOWSHIPS FOR COLLEGE TEACHERS

- Richard V. Buel, Jr.**, Wesleyan University, Middletown, Connecticut, *Naval Warfare and the American Revolutionary Economy*
- Betty B. Caroli**, CUNY/Kingsborough Community College, Brooklyn, New York, *A Biography of Mary K. Simkhovitch*
- Daniel J. Czitrom**, Mount Holyoke College, South Hadley, Massachusetts, *Tabloid City: New York Commercial Popular Culture, 1890-1920*
- Lee W. Formwalt**, Albany State College, Georgia, *Recovering the Nineteenth Century Georgia Black Belt's Past: Dougherty County, 1820-1900*
- Carol S. Gruber**, William Paterson College, Wayne, New Jersey, *Contracts for A Bomb: Government-University Collaboration in World War II and the Emergent Cold War*
- Alice Kessler-Harris**, Hofstra University, Hempstead, New York, *Women's Culture at Work: The Southern Textile Industry Between 1920 and 1935*
- Paul A. C. Koistinen**, California State University, Northridge, *Beating Plowshares into Swords: The Political Economy of Warfare in America*
- Peter McCandless**, College of Charleston, South Carolina, *A Social History of Insanity in South Carolina from the Colonial Era to World War II*
- Teresa A. Murphy**, University of Rhode Island, Kingston, *Conversion, Persuasion and Politics: Evangelical Artisans in Ante-Bellum America*
- Gregory H. Nobles**, Georgia Institute of Technology, Atlanta, *Commerce in the Countryside: Merchants and the Transformation of New England, 1700-1815*
- Loren L. Schweninger**, University of North Carolina, Greensboro, *Property Ownership Among Blacks in America, 1800-1915*
- Michael L. Smith**, Williams College, Williamstown, Massachusetts, *Technological Display: Nuclear Power, Space Exploration, and the Social Presentation of Technology in Postwar America*

### FACULTY GRADUATE STUDY PROGRAM

**Ruben L. Hines**, Johnson C. Smith University, Ph.D. in American History

### SUMMER SEMINARS FOR COLLEGE TEACHERS

- Jack P. Greene**, The Johns Hopkins University, Baltimore, Maryland, *Social History of Colonial British America, 1607-1763*
- Michael H. Hunt**, Columbia University, New York, *The U.S.-China Relationship in Historical and Global Perspective*
- Kenneth T. Jackson**, Columbia University, New York, *American Urban History: Cities and Neighborhoods*
- Morton Keller**, Brandeis University, Waltham, Massachusetts, *American Political History in Comparative Perspective*
- August Meier**, Kent State University, Ohio, *The Black Protest Movement in Twentieth-Century America*
- Daniel S. Smith**, University of Illinois, Chicago, *Family, Individual, and Society in American History*

### SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

- Robert C. Carriker**, Gonzaga University, Spokane, Washington, *The Search for Knowledge in Nineteenth-Century America: Coues's History of the Expedition Under the Command of Lewis and Clark*
- W. Turrentine Jackson**, University of California, Davis, *Classics on the Frontier Experience: Turner, Parkman, Twain, Roosevelt, and Cather*
- Harvey C. Mansfield, Jr.**, Harvard University, Cambridge, Massachusetts, *The American Experiment (Seminar Location: The Colorado College, Colorado Springs)*
- James P. Shenton**, Columbia University, New York, *Classic Studies in American Ethnic and Racial History*

### SUMMER STIPENDS

- Paul A. Cimbala**, University of South Carolina, Aiken, *The Freedmen's Bureau and Reconstruction in Georgia, 1865-1870*
- Leonard P. Curry**, University of Louisville, Kentucky, *Free Black Owners of Slaves*



**James E. Davis**, Illinois College, Jacksonville, *The Overland Diary of Charles Parke*, M.D.  
**Charles M. Dobbs**, Metropolitan State College, Denver, Colorado, *Canadian-American Relations and Great Power Rivalries, 1940-1953*  
**Melvyn Dubofsky**, SUNY/Binghamton, New York, *The State and Labor-Capital Relations in Modern America*  
**Nancy F. Gabin**, Purdue University, West Lafayette, Indiana, *A History of Women Auto Workers and the United Automobile Workers' Union, 1935-1970*  
**Susan A. Glenn**, Scripps College, Claremont, California, *Jewish Immigrant Women in the American Garment Industry, 1880-1920*  
**James F. Goode**, University of Georgia, Athens, *United States-Iranian Relations During the Mosaddeq Period, 1951-1953*  
**Mary McD. Gordon**, University of Santa Clara, California, *A Biography of W. English Walling*  
**Carl J. Guarneri**, St. Mary's College of California, Moraga, *Fourierist Utopian Socialism in Nineteenth-Century America*  
**Alonzo L. Hamby**, Ohio University, Athens, *A Biography of Harry S. Truman*  
**Walter A. Jackson**, North Carolina State University, Raleigh, *Gunnar Myrdal and American Racial Liberalism*  
**David A. Johnson**, Portland State University, Oregon, *Politics, Ideology, and the Passing of Frontier Society: The Far Western United States, 1840-1880*  
**Clayton R. Koppes**, Oberlin College, Ohio, *The Office of War Information and the Hollywood Feature Film*  
**Jama Lazerow**, University of Puget Sound, Tacoma, Washington, *Religion and Working Class Life in Pre-Civil War America*  
**Ralph E. Luker**, Wilmington, Delaware, *Theologies of Race Relations in the Progressive Era*  
**James I. Matray**, New Mexico State University, Las Cruces, *American Foreign Policy in Korea, 1950-1953*  
**Paul Mattingly**, New York University, New York, *Private Wealth and Public Learning, 1860-1930*  
**Daniel Nelson**, University of Akron, Ohio, *Higher Education and Scientific Management, 1915-1940*  
**James W. Oberly**, University of Wisconsin, Eau Claire, *Pioneer Squatters on the Antebellum Upper-Mississippi Frontier*  
**James R. Perry**, Washington, D.C., *The Formation of a Society on Virginia's Eastern Shore, 1615-1655*  
**Michael Schaller**, University of Arizona, Tucson, *Douglas MacArthur and the American Experience in Asia, 1935-1951*  
**Constance B. Schulz**, Georgetown University, Washington, D.C., *Veterans, Widows and Early Federal Entitlements: A Case Study of the Revolutionary War Pension System*  
**William B. Scott**, Kenyon College, Gambier, Ohio, *New York Modern: The Making of a Cosmopolitan Culture, 1910-1970*  
**Frank A. Stricker**, California State University, Carson, *Incomes and Expectations of American Professors, 1890-1929*  
**Shelton Stromquist**, University of Iowa, Iowa City, *The Transformation of Working Class Political Culture in America, 1890-1910*  
**Helena M. Wall**, Pomona College, Claremont, California, *The Transformation of Family and Community in Early America*  
**Donald W. White**, New York University, New York, *An Intellectual History of American Foreign Relations in the Post-World War II Era*

## Interdisciplinary

### FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

**Margaret W. Ferguson**, Yale University, New Haven, Connecticut, *Women as Writers and Readers in Early Modern Europe*  
**Nicholas P. Howe**, Rutgers University, New Brunswick, New Jersey, *Migration and Imagination: A Reinterpretation of Anglo-Saxon Culture*  
**John Randal Johnson**, University of Florida, Gainesville, *Authoritarianism and Culture: Literary Production During Brazil's Estado Novo, 1937-1945*  
**John F. Moe**, Ohio State University, Columbus, *Elijah Pierce: The Life and Work of an Afro-American Folk Artist*  
**David W. Paul**, Seattle, Washington, *The Politics of Film in Eastern Europe*  
**Charles W. Scruggs**, University of Arizona, Tucson, *The Idea of the City in the Afro-American Novel*  
**Brian Tierney**, Cornell University, Ithaca,

New York, *Medieval Natural Rights Theories, 1150-1350*  
**Marjorie C. Woods**, University of Rochester, New York, *Rhetoric and Literary Theory: Commentaries on the Poetria Nova*

### FELLOWSHIPS FOR COLLEGE TEACHERS

**William R. Cook**, SUNY/Geneseo, New York, *The Early Images of St. Francis of Assisi*  
**Gary B. Deason**, St. Olaf College, Northfield, Minnesota, *A Comparison of Protestant and Catholic Contributions to the Mechanical Philosophy*  
**Rachel C. Laudan**, Virginia Polytechnic Institute and State University, Blacksburg, *The Image of Science in Nineteenth-Century Histories of Science*

### FACULTY GRADUATE STUDY PROGRAM

**Eleanor Hoytt**, Atlanta University, Ph.D. in American Studies

### SUMMER SEMINARS FOR COLLEGE TEACHERS

**Asger Aaboe**, Yale University, New Haven, Connecticut, *Exact Sciences in Antiquity and the Middle Ages*  
**Larry L. Laudan**, Virginia Polytechnic Institute and State University, Blacksburg, *Agreement and Disagreement in Science*  
**Everett Mendelsohn**, Harvard University, Cambridge, Massachusetts, *The Social History of Modern Science*  
**Robert S. Westman**, University of California, Los Angeles, *Reappraisals of the Scientific Revolution*

### SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

**Hubert M. Martin, Jr.**, University of Kentucky, Lexington, *The Intellectual, Moral, and Religious Environment of Athens in the Fifth Century B.C.*

### SUMMER STIPENDS

**Liahna K. Babener**, Grinnell College, Iowa, *Growing Up in the Heartland: Autobiographies by Midwesterners*  
**Mary Catherine A. Bodden**, Marquette University, Milwaukee, Wisconsin, *The Knowledge of Greek in Early England*  
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**Louise Olga Vasvari**, SUNY/Stony Brook, New York, *The Subversion of Denotative Language in the Libro de Buen Amor*  
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## Jurisprudence

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**Margaret Eskew**, Dillard University, Ph.D. in Linguistics  
**Annette I. Kashif**, Bethune-Cookman College, Ph.D. in Linguistics

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**Philip E. Grundlehner**, The Johns Hopkins University, Baltimore, Maryland, *A Zarathustra Commentary*  
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## Literature

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**Ernst Behler**, University of Washington, Seattle, *Origins of Romantic Literary Theory*  
**Patricia Bell-Scott and Beverly Guy-Sheftall**, Spelman College, Atlanta, Georgia, *Images of Black Women in Literature*

**Mary Ann Caws**, CUNY/Graduate Center, New York, *Perception in Literature and Art*  
**Jane Chance**, Rice University, Houston, Texas, *Chaucer and Mythography*

**Peter Conn**, University of Pennsylvania, Philadelphia, *Literature and Society in America, 1900-1920*

**Michael G. Cooke**, Yale University, New Haven, Connecticut, *English Romanticism: The Problem of Wholeness*, (Seminar Location: Stanford University, California)

**Lillian R. Furst**, University of Texas-Dallas, Richardson, *Reading Ironies in Fiction*, (Seminar Location: Stanford University, California)

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New York, *Chaucer's Language Games: Society as Art in the Canterbury Tales*

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**James J. Y. Liu**, Stanford University, California, *Chinese Literature in an Interlingual Context*  
**Ciriaco Morón-Arroyo**, Cornell University, Ithaca, New York, *Ortega y Gasset's Idea of Art, Literature, and Literary Criticism*

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**Christie K. Fengler**, and **William A. Stephany**, University of Vermont, Burlington, *The Canterbury Tales and the English Illuminated Book*, (Seminar Location: University of Vermont and London, England)

**Dean Flower**, Smith College, Northampton, Massachusetts, *Hawthorne, Dickinson, and James: The Divided Self*

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**Donald P. Haase**, Wayne State University, Detroit, Michigan, *The Tales of the Brothers Grimm: Discovering Their Literary and Cultural Significance*

**Robert W. Hamblin**, Southeast Missouri State University, Cape Girardeau, *William Faulkner: The Regional and the Mythic*

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## Cognitive Psychology

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**Martha Nussbaum**, Brown University, Providence, Rhode Island, *The Practical Value of the Study of Ethics in Ancient Greek Thought* (Seminar Location: Wellesley College, Massachusetts)  
**Sydney S. Shoemaker**, Cornell University, Ithaca, New York, *Self-Consciousness and Self-Reference*  
**Sylvia Walsh**, Clark College, Atlanta, Georgia, *Kierkegaard on Sexuality, Love, and Personal Identity*

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**Charles D. Hamilton**, San Diego State University, California, *Thucydides, Sophocles and Plato: Greek Values in Crisis*  
**Alan C. Kors**, University of Pennsylvania, Philadelphia, *Locke, Montesquieu, Voltaire, and Mill: The Texts of Toleration*  
**Walter P. Metzger**, Columbia University, New York, *Dewey, Arendt, Mills, and Friedman: Major American Contributions to Social Thought in the Twentieth Century*  
**Thomas V. Morris**, University of Notre Dame, Indiana, *Pascal's Pensees: Faith, Reason, and the Meaning of Life*  
**Peter J. Steinberger**, Reed College, Portland, Oregon, *Plato and Hegel: The Ethical Bases of Politics*  
**Theodore E. Uehling, Jr.**, University of Minnesota, Morris, *The Ethical and Social Thought of Kant and Rousseau*

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**John D. Caputo**, Villanova University, Pennsylvania, *Radical Hermeneutics*  
**Albert F. Casullo**, University of Nebraska, Lincoln, *A Theory of a priori Knowledge*  
**Steven G. Crowell**, Rice University, Houston, Texas, *Heidegger's Early Philosophy*  
**Gerald B. Dworkin**, University of Illinois, Chicago, *Moral Judgment*  
**Richard Feldman**, University of Rochester, New York, *The Philosophical Significance of Psychological Studies of Human Reasoning*  
**Owen J. Flanagan, Jr.**, Wellesley College, Massachusetts, *Self-Knowledge: A Philosophical Analysis*  
**Mary Gerhart**, Hobart-William Smith Colleges, Geneva, New York, *The Role of Genre in Public Discourse: The Model of Literary Texts*  
**Allen S. Gotthelf**, Trenton State College, New Jersey, *Substance, Cause, and Teleology in Aristotle's Biological Works*  
**David R. Hiley**, Memphis State University, Tennessee, *Scepticism and Anti-Intellectualism*  
**Sallie B. King**, Southern Illinois University, Carbondale, *A Study of the Buddha Nature Concept*  
**Carl J. Posy**, Duke University, Durham, North Carolina, *A Semantic Study of Kant's Ethics*  
**James E. Scheuermann**, Carnegie-Mellon University, Pittsburgh, Pennsylvania, *Morality and Politics: Kant's Philosophy of Right*  
**Robert L. Simon**, Hamilton College, Clinton, New York, *Comparable Pay for Comparable Work? A Study in Ethics and Public Policy*  
**Robin A. Smith**, Kansas State University, Manhattan, *The Subject-Predicate Paradigm and Aristotle's Analysis of Logical Structure*  
**Bonnie Steinbock**, SUNY/Albany, New York, *The Philosophical Implications of the Victims' Rights Movement*  
**Robert R. Williams**, Hiram College, Ohio, *Hegel's Concept of Recognition*

# Religion

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**Henry Samuel Levinson**, University of North Carolina, Greensboro, *Santayana's Religious Naturalism*  
**Thomas V. Morris**, University of Notre Dame, Indiana, *A Problem in the Traditions of Theism and Platonism*  
**Alan Sponberg**, Princeton University, New Jersey, *Paramartha and the Formation of Chinese Buddhism*  
**Stephen J. Stein**, Indiana University, Bloomington, *Reassessing the Shaker Experience in America: An Interdisciplinary Study*  
**Udo M. Strutyński**, Northwestern University, Evanston, Illinois, *Moral Dimension in Germanic Myth of "Twilight of Gods"*  
**John Van Seters**, University of North Carolina, Chapel Hill, *The Pentateuch and Ancient Historiography: The Yahwist as Historian*

## FELLOWSHIPS FOR COLLEGE TEACHERS

**Jonathan M. Butler**, Loma Linda University, Riverside, California, *The World's End: Ellen G. White and the Passing of Victorian America*  
**Ron D. Cameron**, Wesleyan University, Middletown, Connecticut, *The Gospel of Thomas from the Nag Hammadi Library*  
**Susan R. Niditch**, Amherst College, Massachusetts, *Underdogs and Tricksters: Tales of Biblical Heroes in a Traditional Narrative Context*  
**Reginald A. Ray**, Naropa Institute, Boulder, Colorado, *Taranatha's History of the Siddhas*  
**A. Gregory Schneider**, Pacific Union College, Angwin, California, *The Way of the Cross Leads Home: Foundations of Domestic Ideology in Nineteenth-Century Revivalism*  
**Lloyd Michael White**, Oberlin College, Ohio, *From House to Church: The Social Context of Early Christian Assembly and Organization*

## SUMMER SEMINARS FOR COLLEGE TEACHERS

**Calum M. Carmichael**, Cornell University, Ithaca, New York, *Biblical Law in Historical Perspective*  
**Louis H. Feldman**, Yeshiva University, New York, *The Greek Encounter with Judaism in the Hellenistic Period*  
**Stanley H. Hauerwas**, Duke University, Durham, North Carolina, *Happiness, the Life of Virtue, and Friendship: The Aristotelian Tradition*  
**Huston Smith**, Pacific School of Religion, Berkeley, California, *The Great Chain of Being in World Perspective*

## SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

**William E. Carroll**, University of Toronto, Toronto, Canada, *Aquinas and Galileo: Religion and Science* (Seminar Location: Cornell College, Mt. Vernon, Iowa)  
**Ewert H. Cousins**, Fordham University, New York, New York, *Augustine, Bonaventure, and Eckhart: The Mystical Journey*  
**William F. May**, Georgetown University, Washington, D.C., *The Humanities and the Civic Self*  
**Wayne A. Meeks**, Yale University, New Haven, Connecticut, *The Beginnings of Christianity*

## SUMMER STIPENDS

**David E. Aune**, St. Xavier College, Chicago, Illinois, *The Influence of Greco-Roman Revelatory Magic on the Apocalypse of John*  
**Carl W. Bielefeldt**, Stanford University, California, *Dogen Studies in Japan*  
**Debra Campbell**, Gettysburg College, Pennsylvania, *Lay Catholic Evangelists in Twentieth-Century England: The Catholic Evidence Guild*  
**Francis X. Clooney**, Boston College, Chestnut Hill, Massachusetts, *The Philosophical and Ritual Components of Orthodox Brahmanical Hinduism*  
**John W. Hart**, College of Great Falls, Montana, *Land and Spirituality in Native American*

## Religious Belief

**Susan A. Harvey**, University of Rochester, New York, *Poetic and Behavioral Symbolism in Early Syrian Spirituality*  
**Wayne T. Pitard**, University of Illinois, Champaign, Illinois, *Ancient Canaanite Concepts of Death and the Afterlife*  
**David M. Rhoads**, Carthage College, Kenosha, Wisconsin, *Purity Rules and Community Boundaries in the Gospel of Mark*  
**E. Springs Steele**, University of Scranton, Pennsylvania, *Slavery, Abolition, and Religion: Biblical Interpretation of Crisis*  
**Lloyd H. Steffen**, Northland College, Ashland, Wisconsin, *Ethics and Self-Deception*  
**Robert F. Stoops, Jr.**, Western Washington University, Bellingham, *The Political Role of Early Christian Churches: The Pauline Mission in Greece and Asia Minor*  
**Lawrence E. Sullivan**, University of Missouri, Columbia, *South American Religions*  
**Karen J. Torjesen**, Mary Washington College, Fredericksburg, Virginia, *Controversies About Women's Leadership in Early Christianity*  
**Arthur W. Wainwright**, Emory University, Atlanta, *The Interpretation of the Book of Revelation in the Eighteenth Century*  
**Wade T. Wheelock**, James Madison University, Harrisonburg, Virginia, *Ritual and Society in Early Vedic India*  
**O. Larry Yarbrough**, Middlebury College, Vermont, *Marriage and the Crisis of Social Worlds in Early Christianity*

# Social Science

## FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

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**John M. Montias**, Yale University, New Haven, Connecticut, *An Analysis of Seventeenth-Century Inventories of Dutch Paintings*  
**Walter J. Nicgorski**, University of Notre Dame, Indiana, *The Statesman and His Education: The Moral and Political Philosophy of Cicero*  
**Sal Restivo**, Rensselaer Polytechnic Institute, Troy, New York, *A Historical-Sociological Analysis of Mathematics as a Value System and Worldview*  
**Joel B. Schwartz**, University of Michigan, Ann Arbor, *Complement and Critic: Freud's Ambivalent Relationship to the Classical Liberal Tradition*

## FELLOWSHIPS FOR COLLEGE TEACHERS

**Frank D. Balog**, Nazareth College of Rochester, New York, *Adam Smith and Alexis de Tocqueville on Commercial Society and Democracy*  
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**Harry M. Clor**, Kenyon College, Gambier, Ohio, *Perspectives on Law and Morality, Rights, Liberty, and the Ethical Role of the Law*  
**Robert E. Kapsis**, CUNY/Queens College, Flushing, New York, *American Genre Film Production Since 1960*  
**Arjo A. Klamer**, Wellesley College, Massachusetts, *The Art of Economic Persuasion*  
**Thomas F. Payne**, Hillsdale College, Michigan, *Plato's Phaedo and the Doctrine of the Immortality of the Soul as a Political Teaching*  
**Alan N. Woolfolk**, Southern Methodist University, Dallas, Texas, *Nihilism: A Neglected Concept for Sociology*  
**M. Richard Zinman**, Michigan State University, East Lansing, *The Origins of Political Philosophy: Plato's Dramatization of the Socratic Revolution*

## SUMMER SEMINARS FOR COLLEGE TEACHERS

**Richard E. Ashcraft**, University of California, Los Angeles, *Politics and Culture in Restoration England*  
**Joel B. Grossman**, University of Wisconsin, Madison, *Courts in American Society*  
**Irving Leonard Markovitz**, CUNY-Queens College, Flushing, New York, *Power and Class in Africa* (Seminar Location: CUNY Graduate Center, New York)  
**Walter F. Murphy**, Princeton University, New Jersey, *Toward A Constitutional Jurisprudence*

**Orlando Patterson**, Harvard University, Cambridge, Massachusetts, *The Comparative Study of Slavery*  
**Sidney G. Tarrow**, Cornell University, Ithaca, New York, *Reassessing Histories of Collective Action*

## SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

**David R. Costello**, Canisius College, Buffalo, New York, *Camus, Dillas, Orwell, and Silone: The Quest for a Democratic Humanism in Twentieth-Century Europe*  
**Julian H. Franklin**, Columbia University, New York, *John Locke's Two Treatises on Government: Foundations of Liberal Theory*  
**George Friedman**, Dickinson College, Carlisle, Pennsylvania, *Karl Marx: Political and Social Thought*  
**John P. Nichols**, St. Joseph's College, Rensselaer, Indiana, *Aristotle, Aquinas, Machiavelli: Morality and Politics*  
**Robert V. Remini**, University of Illinois, Chicago, *Locke, Madison, and Tocqueville: Evolution of Democracy*  
**John P. Roche**, Tufts University, Medford, Massachusetts, *Wise, Locke, and Adams: The American Constitution*  
**Mulford Q. Sibley**, University of Minnesota, Minneapolis, *Swift, Butler, and Zamiatin: Political and Social Satire*

## SUMMER STIPENDS

**Robert Michael Berry**, Turku School of Economics, Finland, *American Foreign Policy and Finland during World War II*  
**Elizabeth R. Bethel**, Lander College, Greenwood, South Carolina, *Personal Narrative and Collective Identity: From Rhetoric to Social Action*  
**Michael G. Burton**, Loyola College, Baltimore, Maryland, *A Comparative Analysis of Historic Leadership Compromises in England, Sweden, Mexico, Columbia, and Venezuela*  
**Sue Davis**, University of Tulsa, Oklahoma, *The Judicial Philosophy of Justice Rehnquist*  
**Ward E. Elliott**, Claremont McKenna College, Claremont, California, *The Politics of Population Control*  
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**Lewis P. Hinchman**, Clarkson College of Technology, Potsdam, New York, *What is an Individual?*  
**Pamela K. Jensen**, Kenyon College, Gambier, Ohio, *The Context and Influence of Rousseau's Letter to M. D'Alembert on the Theater*  
**Susan A. Mann**, University of New Orleans, Louisiana, *A Social History of Sharecropping in the American South*  
**Gordon J. Schochet**, Rutgers University, New Brunswick, New Jersey, *A Critical Edition of John Locke's Various Writings on Religious Toleration*  
**James W. Trent**, University of Southern Mississippi, Hattiesburg, *A History of the Idea of Mental Deficiency in the U.S., 1876-1917*  
**Stephen P. Turner**, University of South Florida, St. Petersburg, *Patronage and Trust: A Case Study of Nineteenth-Century Science*

# U.S. Constitution

## FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

**Anne M. Cohler**, Chicago, Illinois, *Spirit and Moderation: Montesquieu and the Constitution*  
**Walter E. Dellinger**, Duke University, Durham, North Carolina, *Constitutional Change: The Amendment Process*  
**Paul D. Erickson**, Harvard University, Cambridge, Massachusetts, *The Romantic Myths of the American Constitution from 1789 to 1865*  
**Gerald Gunther**, Stanford University, California, *The Biography of Learned Hand: The Judge and the Man*  
**Russell A. Kirk**, Mecosta, Michigan, *Edmund Burke and the American Constitution*  
**Thomas L. Pangle**, University of Toronto, Canada, *The Philosophic Principles Informing the American Constitution*  
**Michael J. Sandel**, Harvard University, Cambridge, Massachusetts, *The Predicament of Liberal Democracy in America*  
**Harry N. Scheiber**, University of California, Berkeley, *Federalism and Constitutional Values: California and the Nation, 1849-1985*



## FELLOWSHIPS FOR COLLEGE TEACHERS

**Murray P. Dry**, Middlebury College, Vermont, *The Founding Principles and the Modern Supreme Court's Treatment of Race and Gender-Based Classifications*

**Eugene W. Hickok**, Dickinson College, Carlisle, Pennsylvania, *Constitutionalism in Congress*

**Owen S. Ireland**, SUNY/Brockport, New York, *Culturally-Based Partisan Politics in Pennsylvania, 1776-1790, and the Creation of the U.S. Constitution*

**Sanford H. Kessler**, North Carolina State University, Raleigh, *Tocqueville on Freedom and the American Character*

**James F. Shepherd**, Whitman College, Walla Walla, Washington, *U.S. Tariff History During the 1780s*

## SUMMER STIPENDS

**Robert A. Becker**, Louisiana State University, Baton Rouge, *Consent of the Governed: Election of State Ratifying Conventions*

**Steven R. Boyd**, University of Texas, San Antonio, *The Impact of the Constitution: The Effects of the Adoption of the Constitution, 1789-1815*

**William F. Connelly, Jr.**, Clemson University, South Carolina, *The Federalist and Anti-Federalist Roots of Pluralist and Elite Theories of Interest Group Politics*

**Paul Finkelman**, SUNY/Binghamton, New York, *Fugitive Slaves and the American Constitution: A History of the Fugitive Slave Laws*

**Tony A. Freyer**, University of Alabama, University, *The British Influence and American Antitrust Tradition, 1888-1914*

**Hilail Gildin**, CUNY/Queens College, Flushing, New York, *Aristotle on the Rights to Rule and Modern Constitutional Democracy*

**Ralph C. Hancock**, Hillsdale College, Michigan, *The Role of Religion in Tocqueville's Account of American Democracy*

**Ronald M. Labbe**, University of Southwest Louisiana, Lafayette, *Slaughter House Cases: Civil Rights, Property Rights, and Judicial Power at the Crossroads*

**William Lasser**, Clemson University, South Carolina, *The Supreme Court in Crisis*

**Charles W. McCurdy**, University of Virginia, Charlottesville, *Stephen J. Field and the Growth of Judicial Power in America, 1816-1899*

## HOW TO continued from page 23

research field. For the secondary schools program, teachers from all fields are invited to apply to any given seminar.

The all-important criteria of intellectual quality and appropriateness cannot be divorced from other issues. The quality of the director, for example, includes far more than scholarly accomplishment, important as that is. The application must give a sense of the director as both teacher and colleague as well as a scholar. The director will be dealing with participants whose own level of intellectual achievement is very high and whose accomplishments as teachers demand that they be treated as colleagues engaged in a common enterprise rather than as students—even advanced students. An application will convey this sense of collegiality through recommendations evidence of teaching awards and accomplishments, of course, but also from the sense of the director that emerges from the way the proposal is written. Perhaps it is fair to say that successful applications in the seminars competition tend to be personal in a way that might not be appropriate to an application for a fellowship.

A successful application to direct a seminar also is one that shows care and attention to

details of housing, library facilities, and the cultural and intellectual opportunities available at the host institution and location. Once again, this criterion must be seen in terms of the aim of the seminars: to create the best possible environment in which the participants may read, write, and study. Applicants need not have worked out all the details in advance. After a seminar has been funded, many of the details of housing will be handled by an administrative assistant, so we are not suggesting that a prospective seminar director must become an instant expert in housing and related kinds of administration in order to submit a proposal. What we are suggesting is that prospective directors understand that one of their chief tasks is to foster the conditions for an intellectual community to come into being. To do this, a director must understand that an intellectual community can be impoverished by lack of air conditioning almost as easily as by a lack of books. What must come across in the proposal is a sense that serious discussion and investigation has taken place in these areas, and an understanding that they are legitimate and important areas of concern.

The technical aspects of submitting a proposal are straightforward. The three most impor-

tant parts of the proposal are the narrative, the letters of recommendation, and the budget page. Many prospective directors approach the budget page with fear and trembling. For these programs, that is not necessary. The budget page is, at least by Endowment standards, not complicated, because most items are fixed for the program as a whole. Each college seminar is eight weeks in length and consists of the director and twelve participants. Each secondary school seminar—four, five, or six weeks in length by choice of the director—consists of the director and fifteen participants. For both seminars, directors' salaries are a fixed percentage of their annual academic salary. All the participants receive a stipend, which is intended to cover transportation, living expenses, books, and incidentals for the duration of the seminar period. (NEH sends information about seminars to universities, colleges, and high schools. Would-be participants can then choose the seminar they would like to attend and write to the director for an application. The director selects the finalists). In addition to these items, the budget page consists of the direct and indirect costs necessary to the operation of the seminar. Although details of the budget will be prepared by a grants officer at the applicant's institution, the budget page should not be submitted without the director's knowledge and approval.

As in all Endowment programs, each application is judged by a peer review panel. For the seminar programs, it is important to point out, each panel includes both former directors and former participants, as well as scholars in the subject area who may not have been previously connected with the program. One implication of this composition is that these panels will probably pay close attention to the guidelines of the programs.

One resource that potential directors can take advantage of when drawing up a proposal is the staff of the Endowment. For both secondary school and college teachers' seminar proposals, the Endowment is happy to critique a preliminary draft, one which takes into account both the content of the proposal and its suitability for the program.

—Rick Emmerson and Ron Herzman

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## Correction

The building on our January cover that was referred to as the East Wing of the National Gallery is properly called the East Building. We regret the error.



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

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**DIVISION OF FELLOWSHIPS AND SEMINARS**—Guinevere Griest, Acting Director 786-0458

Fellowships for Independent Study and Research— <i>Maben Herring 786-0466</i>	<b>June 1, 1985</b>	January 1, 1986
Fellowships for College Teachers— <i>Karen Fuglie 786-0466</i>	<b>June 1, 1985</b>	January 1, 1986
Constitutional Fellowships— <i>Maben Herring and Karen Fuglie 786-0466</i>	<b>June 1, 1985</b>	January 1, 1986
Faculty Graduate Study Grants— <i>Jerry Ward 786-0463</i>	<b>March 15, 1986</b>	September 1, 1987
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Travel to Collections— <i>Gary Messinger 786-0466</i>	<b>September 15, 1985</b>	December 15, 1985
Summer Seminars for College Teachers— <i>Richard Emmerson 786-0463</i>		
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Directors: 1987 Seminars	<b>March 1, 1986</b>	Summer 1987
Summer Seminars for Secondary School Teachers— <i>Ronald Herzman 786-0463</i>		
Participants: 1986 Seminars	<b>March 1, 1986</b>	Summer 1986
Directors: 1987 Seminars	<b>April 1, 1986</b>	Summer 1987

**DIVISION OF GENERAL PROGRAMS**—Donald Gibson, Director 786-0267

Humanities Projects in Media— <i>James Dougherty 786-0278</i>	<b>September 16, 1985</b>	April 1, 1986
Museums and Historical Organizations— <i>Gabriel Weisberg 786-0284</i>	<b>June 10, 1985</b>	January 1, 1986
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Humanities, Science, and Technology— <i>Daniel Jones 786-0207</i>		
NEH HST Projects	<b>March 1, 1986</b>	January 1, 1987
NEH-NSF EVIST Projects	<b>August 1, 1985</b>	April 1, 1986
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**DIVISION OF STATE PROGRAMS**—Marjorie Berlincourt, Director 786-0254

Each state establishes its own grant guidelines and application deadlines; a list of these state programs may be obtained from the Division.

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<b>OFFICE OF PRESERVATION</b> —Harold Cannon, Director 786-0570		
Preservation— <i>Marcella Grendler, Steven Mansbach 786-0570</i>	<b>June 1, 1985</b>	April 1, 1986
U.S. Newspapers Project— <i>Jeffrey Field 786-0570</i>	<b>June 1, 1985</b>	April 1, 1986

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DEADLINES

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NUMBERS



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by **Robert Penn Warren**  
One-half of the famous anthology team pays tribute to the other—his colleague, collaborator, and lifelong friend.

**Cleanth Brooks**, the Fourteenth Jefferson Lecturer in the Humanities, by **Linda Blanken**  
A profile of Cleanth Brooks who has been called "our best critic of our best literature."

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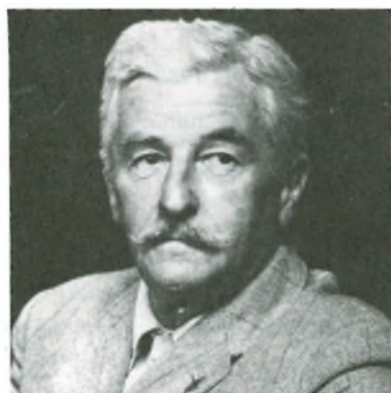
**What is not old about the New Critics?** by **Wayne Booth**  
The New Criticism's positive legacy—a "passionate insistence on the ethical importance of literature."

9

**The Southern Republic of Letters** by **Lewis P. Simpson**  
Is the search for the meaning of the southern experience responsible for the southern literary renaissance? Or does the South's literature merely reflect the archetypal situation of modern letters?

11

**A History of Southern Literature**  
The first comprehensive literary history of the South since 1954 adds some previously ignored authors to the literary canon.



12

**Tales of the Unknown South.** A trilogy of southern stories adapted for a two-hour television program on PBS. Set in the Carolinas, they tell about the South's critical years of social change.

14

**Faulkner's *Negro*: Art and the Southern Context**  
A young black critic examines the role of "Negroes" in Faulkner's fiction and finds that their presence made a significant difference in his work and that of other prominent southern authors.

15

**Black Novelists and the Southern Literary Tradition** by **Chezia Thompson-Cager**  
The kinship between black and white traditions in the South shows that the literature of black Americans should be seen in the larger context of the southern culture that gave it birth.

16

**Tell About The South: The Southern Rage To Explain** by **Fred Hobson**  
Excerpts from the prologue of a recent book examine the southerner's need to interpret the South for those who weren't "born there."

18

**Classes in American Classics**  
An institute for high school teachers of English offers an opportunity to reread and reinterpret classics of American literature.



19

**Literature in Louisiana**  
Why two-thirds of Louisiana's parish libraries are overbooked for courses on "Readings in American Themes."

21

**The Encyclopedia of Southern Culture** by **William Ferris**  
An informed discussion of why kudzu, collards, snake handlers, stock-car racing, the blues, grits, maiden aunts and moonshine make the whole much greater than the sum of its parts.



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