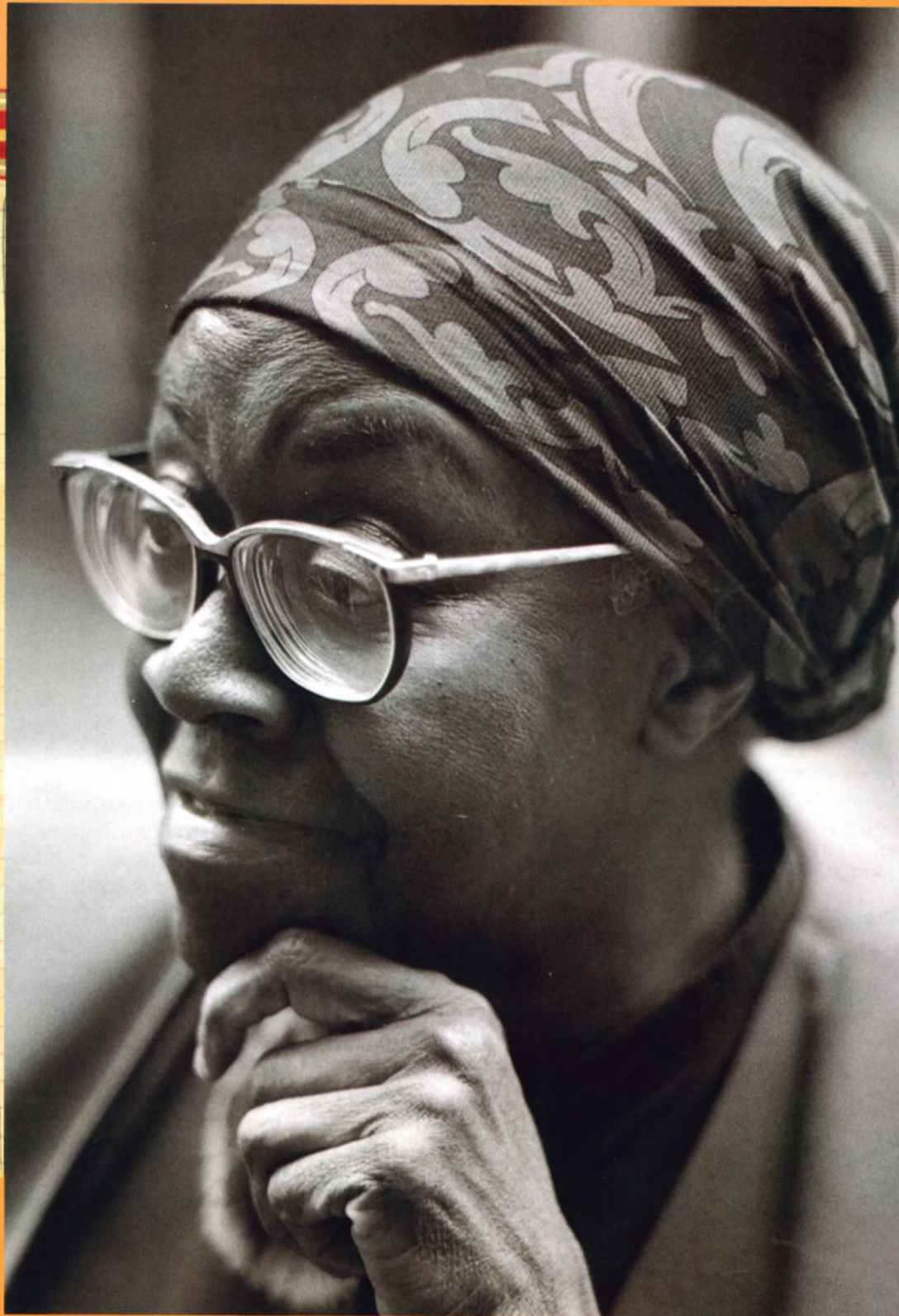


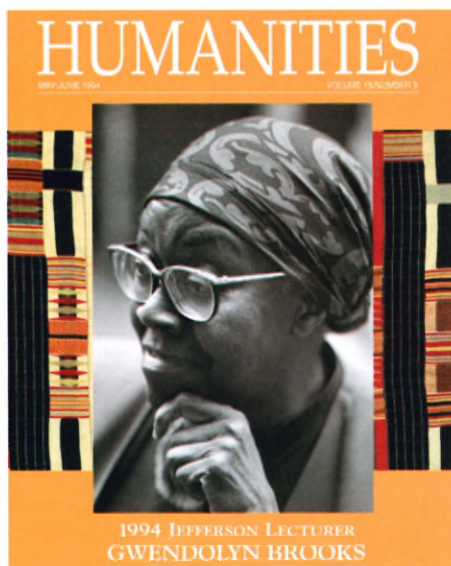
HUMANITIES

MAY/JUNE 1994

VOLUME 15/NUMBER 3



1994 JEFFERSON LECTURER
GWENDOLYN BROOKS



Gwendolyn Brooks, 1994 Jefferson Lecturer in the Humanities. —© 1994 by Jill Kremenitz

Humanities

A bimonthly review published by the National Endowment for the Humanities.

Chairman: Sheldon Hackney

Director of Communications Policy: Gary L. Krull

Editor: Mary Lou Beatty

Assistant Editors: Constance Burr
Susan Q. Jaffe
Ellen Marsh

Writer-Editor: Amy Lifson

Editorial Assistants: Nicole Ashby
Steven Snodgrass

Editorial Board: Marjorie Berlincourt,
George F. Farr, Jr., Guinevere Griest,
Marsha Semmel, James Herbert,
Carole Watson

Marketing Director: Joy Evans

Design: Crabtree & Jemison, Inc.

The opinions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in this publication, except for that already copyrighted, may be freely reproduced. Please notify the editor in advance so that appropriate credit can be given. *Humanities* (ISSN 0018-7526) is published bimonthly by the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Telephone: 202/606-8435; fax: 202/606-8240.

Second-class postage paid at Washington, D.C., and additional mailing offices. **Postmaster:** Send address changes to United States Government Printing Office, Superintendent of Documents, Washington, D.C. 20402. **New subscriptions and renewals:** U.S. Government Printing Office, Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954. Annual subscription rate: \$13.00 domestic, \$16.25 foreign. Two years: \$26.00, \$32.50. For subscription questions or problems, telephone: 202/512-2303; fax: 202/512-2233.

EDITOR'S NOTE

Gwendolyn Brooks

What shall I give my children? who are poor,
Who are adjudged the leastwise of the land,
Who are my sweetest lepers, who demand
No velvet and no velvety velour. . .

—Annie Allen

In *Annie Allen* as in her other poetry over the last sixty years, Gwendolyn Brooks offers powerful insights into the human experience. In this issue of *Humanities* we look at the life and work of Brooks, who has been chosen as the 1994 Jefferson Lecturer in the Humanities. She is the twenty-third recipient of the honor, which is the highest award the federal government bestows for distinguished achievement in the humanities.

Brooks calls Chicago her home. The South Side, where she grew up and still lives, has become her poetic world as well. Vivid characters have come to inhabit it: Satin-Legs Smith in "wonder-suits in yellow and in wine,/ sarcastic green and zebra-striped cobalt." Gas Cady, "the man who robbed J. Harrison's grave of mums/ and left the peony bush only because it was too big (said Mama). . ." Mary, the gang girl, "a rose in a whiskey glass." The sixtyish sisters of the Mecca, "the twins with the floured faces, who dress in long stiff blackness,/who exit stiffly together and enter together/ stiffly,/ muffle their Mahler, finish their tea. . ."

Brooks gives "a view of life," writes Blyden Jackson in *Black Poetry in America*, "in which one may see a microscopic portion of the universe intensely and yet, through that microscopic portion see all truth for the human condition wherever it is."

The first collection of her poems, *A Street in Bronzeville*, appeared in 1945, followed by *Annie Allen*, which won the Pulitzer Prize in 1950. More books of poetry appeared: *The Bean Eaters*, *In the Mecca*, *Riot*, *Family Pictures*, *Beckonings*, *To Disembark*, *Black Love*, *The Near-Johannesburg Boy*, *Winnie*, *Children Coming Home* among them, as well as a novel, *Maud Martha*, and an autobiography, *Report from Part One*.

Along with writing poetry, Brooks has been a teacher of poetry, and as Poet Laureate of Illinois for the last twenty-five years, has paid for prizes out of her own pocket to encourage promising talent. She has more than seventy honorary degrees, and is currently Distinguished Professor of English at Chicago State University, where a chair and cultural center have been named in her honor.

Her concern for the rising generation of poets carries echoes of Brooks's own childhood. Her first four poems were published in the *Hyde Parker* when she was just eleven; she recalls in her autobiography her mother's belief in her work, and being taken to church meetings where she met two of the greats of the Harlem Renaissance, James Weldon Johnson and, later, Langston Hughes. From Johnson the young Brooks got advice on how to develop a critical sense by reading the modernists—T.S. Eliot and Ezra Pound and e.e. cummings. From Langston Hughes came encouragement and something deeper—an example.

"Mightily did he use the street," Brooks was to write years later. "He found its multiple heart, its tastes, smells, alarms, formulas, flowers, garbage and convulsions. He brought them all to his table-top. He crushed them to a writing-paste. He himself became the pen."

The words were ones that could describe Brooks herself.

—Mary Lou Beatty

HUMANITIES

THE MAGAZINE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES



Page 4



Page 14



Page 21

The 1994 Jefferson Lecture

- 4 **A Conversation with...**
Poet Gwendolyn Brooks and Endowment Chairman Sheldon Hackney discuss the art and power of poetry.
- 7 **Gwendolyn Brooks: An Appreciation**
By D. H. Melhem
A humane vision, a heroic voice.
- 8 **Bearing Witness**
By Rita Dove
By precept and example, Brooks inspires generations of artists.
- 10 **Excerpts**
- 12 **Taking Gwendolyn Brooks Back to Her Neighborhood**
By Matthew Kiell
Teachers at Dunbar Vocational High School explore the utility of poetry.
- 24 **Black Woman in Russia**
By Gwendolyn Brooks
Impressions at an international writers' conference.

Other Features

- 14 **Jacob Lawrence: The Migration Series**
By Constance Burr
Vivid images tell the story of black workers moving north.
- 18 **Shaping the Future**
By Henry Louis Gates, Jr., and Richard Newman
A new research guide to African-American history and culture.
- 21 **"Pleading Our Own Cause"**
By Janis Johnson
Periodicals in a Wisconsin library chronicle African-American life.
- 30 **Rediscovering the Humanities in Ukraine**
By Martha Bohachevsky Chomiak
An American history professor describes the changing academic climate in Kiev.

Departments

- 17 **Noteworthy**
- 35 **Calendar**
- 44 **In Focus**
By Elizabeth Horne
Gary Holthaus: Challenging Popular Myths

The Humanities Guide

- 45 **Centers and International Research Organizations**
By Ken Kolson
- 46 **Annual List of NEH-Supported Books and Museum Catalogues**
- 54 **Deadlines**

A
Conversation
with
**GWENDOLYN
BROOKS**



—Courtesy of The Contemporary Forum

Sheldon Hackney: You are quoted as having said that being both an American and a black person, you felt you had the riches of two cultures as a writer, that that was a great advantage. This is really taking W. E. B. Du Bois's comment about the twoness of American blacks, and turning it to advantage in some way. Do you feel that it has been an advantage to be black in America as a writer?

Gwendolyn Brooks: I'm wondering where I said that, but I believe I can still endorse it. It's not perhaps something that I would have elected if I had a choice.

Don't you think that you can understand my saying that it would have been right, perhaps, with a capital R, to have been born in Africa and stayed in Africa. I feel right about saying that to you. I'd like to quote from a couple of paragraphs that I have here that I've titled "On Being An American."

Hackney: Good.

Brooks: "In America you feel a little or a lot disoriented so far as 'being an American' goes. In the last few decades many Americans have learned an easy contempt for America; and true, a country that for so long endorsed slavery, endorsed lynching, endorsed official segregation, endorsed the Vietnam 'action,' and could be capable of judging political conspiracy acceptable, is not to be blue-ribboned across the board. But traveling to other countries helps you italicize American positives. Once you get out of the country, whatever your woes, your wobblinesses, your confusion, your fury, you find that you are operationally an

American. I myself am forced to realize that I am claimed by no other country. My kind is *claimed* by this country, albeit reluctantly. Furthermore, traveling teaches you that cruelty and supersedence are everywhere. Although it is not true that calling myself an American will instantly protect me from harm or detention anywhere in the world—when I was a little girl I thought this was true—still, that concept of a large

arm to lean on is implicit. *Implicit:* do not make plans to do any leaning. Remember for example, Beirut, remember Bosnia. It is not so easy for an American to abstain from 'being an American.' However roots-proud you as a Black may be, and my roots are in the sweet earth of Africa; when asked 'what are you' in Dublin, Devon, London, Israel, Iran, Ghana, in Moscow or Madrid, it is expedient and 'natural' to reply, twingelessly, 'American.' It is the only answer that will interest the questioner. The questioner is impatient. The questioner is ready for the Definer behind you. The questioner has small time, and no time for your efforts at self-clarification."

Hackney: I have had not the same experience, but I have had a similar experience of never having felt more American than when abroad.

Brooks: Yes, yes. It's interesting.

Hackney: I would guess from what you say that you would endorse the positive aspects of America, that is the ideal of America, but also caution Americans not to neglect their history. The history is there. It is what has happened. . . .

Brooks: Positive and negative.

Hackney: Positive and negative, yes. Is that an authentic stance for a writer to take?

Brooks: Well, I can't speak for other writers, I just said what I feel. Other writers are saying all kinds of things these days.

Hackney: You're exactly right. Let me go back into some of your biography. You won the Pulitzer Prize at the age of thirty-two in 1950 for *Annie Allen*. A very young age, a remarkable event; the first black poet to win the Pulitzer Prize. Did that change your life? Or your poetry?

Brooks: It made it possible for me to teach. I don't have a bachelor's degree. I have about seventy honorary degrees, but I always "blush" because I haven't Toiled In The Night for my honorary degrees. Having a Pulitzer made it possible for me to teach on college campuses. I've enjoyed being able to teach. I'm teaching now at Chicago State University.

Hackney: And there is a Gwendolyn Brooks Center there, is there not?

When NEH Chairman Sheldon Hackney spoke

with Gwendolyn Brooks, the 1994 Jefferson

Lecturer in the Humanities, the conversation

turned to "the delicious agony" of writing

poetry. Brooks is the author of nineteen vol-

umes of poetry, among them ANNIE ALLEN,

which won the 1950 Pulitzer Prize in Poetry.

Brooks: Oh yes, and I hope you'll get to see it sometime. It's really nice. It's inspiring. It has an exciting future. But to get back to your question, naturally, when you get a Pulitzer—and I found out from a member of the family that you are supposed to pronounce it PULL-itzer (after all these decades of saying PEW-litzer)—well, I was going to say, your name becomes, in my case, Gwendolyn PULL-itzer Brooks. (Laughter.) And there are nice things about that. But in the late sixties the Black New Risers did not consider such distinctions as glories to be proud of.

Hackney: No, no, I think that's wonderful.

Brooks: In 1936 it was called Woodrow Wilson Junior College. Now it is Kennedy-King.

Hackney: But you had parents who were both interested in literature, is that right?

Brooks: Yes, we had lots of books in the house, and my mother said that at the age of seven, I brought her a page of rhymes, which she praised heartily. Both my parents were supportive of my efforts as a writer, and of my brother's efforts as a painter.

which I have now in my bedroom, for a wedding present. And there's lots of poetry in that set, as you know.

Hackney: Indeed.

Brooks: I read English poetry, American poetry, lots of essays. One of my favorites was Emerson. I got a lot of value out of essays like "Compensation" and "Self-Reliance."

Hackney: Those good nineteenth-century virtues that are all there. Would you recommend that sort of steeping in the literary tradition for a current course?

Brooks: I tell young writers today, of whom I see such a lot, that they should read everything. And I like to add to my adventures with the Harvard Classics, a little book called *Caroling Dusk*. I found that in a library, the Forrestville Public Library a block and a half away from my home. And there I learned about the work of Langston Hughes and Sterling Brown.

Hackney: And Dunbar.

Brooks: And the two Cotters, Joseph Cotter Senior and Junior. Countee Cullen. Claude McKay.

Hackney: Yes.

Brooks: And I was fascinated to find out that not only Paul Dunbar, whose work my father recited to my brother and myself, but all these other Black people were writing poetry, and publishing it.

Hackney: Was that important to you when you were young?

Brooks: Absolutely. That was about the age of fifteen that I discovered these folks. In book form, I mean!

Hackney: Were you already literary?

Brooks: Well, as I said, my mother told me that I started writing at the age of seven. I do know that my first four poems to be printed were printed in the *Hyde Parker*. I sent them to the editor. He didn't know I was eleven, and just went ahead and published these four poems.

Hackney: That's wonderful.

Brooks: Very encouraging!

Hackney: One of the poems published in your book *Blacks*, "The Chicago Picasso," begins with a line that I would love you to explain—indeed,

Continued on page 36



—1994 Chicago Sun-Times. By permission

Gwendolyn Brooks in 1950, the year she won the Pulitzer Prize.

Hackney: It did not do you a lot of good then.

Brooks: Among young blacks, those rambunctious young blacks at that time, there was often the feeling that there must be something wrong with you, if you had acquired one of these gifts from the establishment. But that was rather quickly conquered. Because they decided—early on—to believe in me.

Hackney: You mentioned your lack of an earned bachelor's degree. What was your education in literature like?

Brooks: I was given an associate literature degree from a junior college. I know you're horrified to hear that.

Hackney: And that helped.

Brooks: Indeed it did. I was very fortunate.

Hackney: One of the things that all critics remark on in your poetry is its remarkable command of all of the traditional literary forms, poetic forms. In fact, you write quite complex verse forms, and use incredible meters and rhyme schemes. Where did that all come from? Did you work at that quite consciously when you were young?

Brooks: We had the Harvard Classics, for instance, at our home. You'll be interested in this, I think. My father had given the Harvard Classics to my mother, complete with a bookcase

Gwendolyn Brooks:



—© Roy Lewis

The Wall of Respect at 43rd Street and Langley Avenue in Chicago, 1967. Painted by artist members of the Organization of Black American Culture, the Wall depicted African Americans who were accomplished in various fields. The light area at bottom right featured writers, Gwendolyn Brooks among them.

An Appreciation

BY D. H. MELHEM

IN 1968, Gwendolyn Brooks was already a poet with a national reputation. She was the new Poet Laureate of Illinois, succeeding the late Carl Sandburg. She had won a Pulitzer Prize for poetry in 1950 for *Annie Allen*, would soon be nominated for a National Book Award in 1969 for *In the Mecca*, and, at age fifty-one, could look ahead to a comfortable niche on her publisher's list. Instead, she turned to Dudley Randall's nascent Broadside Press, started her own magazine, *The Black Position*, and embarked on a journey of commitment that continues to this day.

It is helpful to place these facts in a historical context, to recall that Martin Luther King, Jr., was assassinated in the year that also saw the murder of Robert F. Kennedy, that it was a rebellious decade of riots and Vietnam War protests that intensified the clamorous mounting of the Civil Rights movement. Brooks's biographer, the late George E. Kent, writes: "Gwendolyn Brooks shares with Langston Hughes the achievement of being responsive to turbulent changes in the black community's vision of itself and to the changing forms of its vibrations during decades of rapid change." What springs replenish the vigor of her integrity?

The sources begin in a nurturing home environment. Gwendolyn Brooks, who was to become the consummate Chicagoan, was born in Topeka, Kansas, at the house of her maternal grandparents. She entered the world on June 7, 1917, the first child of "Duty-Loving" Keziah Wims Brooks, a fifth-grade teacher in Topeka, who played the piano and wrote music, and David Anderson Brooks, son of a runaway slave, a janitor with "rich Artistic Abilities" who had spent a year at Fisk University in Nashville. After five weeks she and her mother returned to Chicago.

Sixteen months after her own birth, her brother Raymond was born.

Brooks showed early signs of literary prodigy, and she grew up in an atmosphere where she was encouraged and appreciated. The child wrote in notebooks, rhyming from the age of seven and casting her thoughts into didactic and soaring verse about nature, love, death, and the sky. Like Maud Martha, heroine of her novel, she would sit on the back steps of her house and dream, searching the clouds, receiving her rhymes. Her mother told her, "You are going to be the *lady* Paul Laurence Dunbar."

Reared in a black neighborhood from the age of four, "semi-poor," as she describes the family circumstances, by eleven the precocious writer had four poems published

locally in the *Hyde Parker*; by thirteen she was published in *American Childhood*; by sixteen she had become a weekly contributor to the *Chicago Defender* column "Lights and Shadows," where seventy-five of her poems were printed within two years.

Brooks's emphasis on what she calls "Familyhood" for blacks extends her personal recognition to its social value. "I had always felt that to be black was good," she writes in

“ Gwendolyn Brooks shares with Langston Hughes the achievement of being responsive to turbulent changes in the black community’s vision.... ”

BEARING WITNESS

A Tribute from Poet Laureate of the United States Rita Dove

How does one begin to convey the influence Gwendolyn Brooks has had on generations—not only writers, but people from all walks of life? How can one describe the fiercely personal connection her poems make, how chronicle her enormous impact on recent literary, social, and political history?

There is a tradition in the black church; we call it Testifying. It is the brave and humbling act of standing up among one's family, friends, and neighbors to bear one's soul, and to bear witness by acknowledging those who have sustained and nurtured the testifier along the way.

Here, then, is my testimonial honoring Gwendolyn Brooks:

STANDING IN FRONT of this literary congregation as a grown woman, a woman who has entered her forties, I feel very strange thinking that when Gwendolyn Brooks was awarded the 1950 Pulitzer Prize for *Annie Allen*, her second collection of poems, I was not even, as people used to say then, "a twinkle in my daddy's eye." I was born two years after Gwendolyn Brooks, as the first black writer ever, had received this highest honor in American letters. And it wasn't until seventeen years later, when as a gawky adolescent I spent the whole of a muggy midwestern summer combing the local library shelves for something that might speak to me—that

the poems of Gwendolyn Brooks leapt off the pages of the book in my hands and struck me like a thunderbolt. These were words that spoke straight from the turbulent center of life—words that nourished like meat, not frosting. Yes, I was struck by these poems, poems with muscle and sinew, poems that weren't afraid to take the language and revamp it, twist it and energize it so that it shimmied and dashed and lingered.

From that summer on I read everything by Gwendolyn Brooks that I could get my hands on: First I went back to her early books, *A Street in Bronzeville* (1945) and the Pulitzer volume *Annie Allen*; then there was *Selected Poems*, which came out in

her autobiography, *Report from Part One* (1972). Her work indicates an indomitable ego strength and a dedication whose roots are fed, as Kent points out, by a "religious consciousness, from which dogma has been ground away."

Brooks herself says, "My religion is . . . PEOPLE. LIVING," and she has often remarked, "My religion is kindness."

Church, nevertheless, provided a cultural nexus. The black heritage of music was maintained by her father, who often sang, and by her pianist mother. Mrs. Brooks, who taught Sunday school, encouraged her daughter to write plays for her pupils; performers included the young writer. Church was the repository of black oratory and the spirituals that W. E. B. Du Bois in *The Gift of Black Folk* called "sorrow songs." It was the place where the poet's mother took

her to meet James Weldon Johnson and Langston Hughes. The latter became an inspiration and, later, a friend.

On September 17, 1939, Brooks was married to Henry L. Blakely II, a poet and writer whom she had met in a youth group sponsored by the National Association for the Advancement of Colored People (NAACP). On October 10, 1940, her son Henry Jr. was born. On September 8, 1951, daughter Nora was born. Brooks was proud of her children

and of her childbearing; her body had performed as it was "supposed to perform."

Early publishing also increased the confidence of the young poet. At first she seemed, according to Elizabeth

Lawrence, her longtime editor at Harper Brothers (now HarperCollins), suited to addressing smaller audiences; the impression soon vanished. The warm critical reception of *A Street in Bronzeville* (1945), her first book, and careful supervision of her publishing career by her editor helped to sustain her growth as a public figure.

Despite advantages of education and ability, Brooks lived the black experience in the United States. While fostering rare encouragement by a few teachers, school brought an awakening to the discriminatory nature of the intra- and

interracial scene. As a dark-skinned child, and then as a woman, Brooks learned first-hand the valuing of whiteness and lightness, transferred from the dominant culture to prejudices among blacks themselves. The awareness figures in her earlier work and in her partly autobiographical novel, *Maud Martha*. Upon graduation from Wilson Junior College (now Kennedy-King), at first the only work the poet could find was that of a domestic. Later, she worked as writer and

Continued on page 39

“My religion is . . .
PEOPLE. LIVING,”
and she has often
remarked, “My
religion is kindness.”

1963, followed by *In the Mecca: Poems* in 1968 and *Riot*, published in 1969, the same year she was selected to succeed Carl Sandburg as Poet Laureate of the State of Illinois, a position she still holds. And most recently I admired her *The Near-Johannesburg Boy and Other Poems* (1986) and *Blacks*, collected poems, published by Third World Press in 1987.

Gwendolyn Brooks also ventured successfully into prose. *Maud Martha*, her moving novel, came out in 1953. The autobiographical remembrances and reflections *Report from Part One* and *The World of Gwendolyn Brooks* were both published in 1972, and in 1980 *Primer for Blacks* appeared.

But Gwendolyn Brooks not only spoke loud and clearly through her books; she made herself heard on numerous disc recordings, in trenchant interviews and through books about her life and creative work. Honors for her outstanding achievements include, besides the Pulitzer Prize and poet laureate position, grants and awards from the likes of the Guggenheim Foundation and the National Institute of Arts and Letters.

As someone who, as a black child, was educated in a literary tradition that seemed to have little use for my existence except as a caricature or in servitude and who, as a young person, came of age in a society where the discourse of the

Melting Pot effectively translated into: *Disappear into the Mainstream or Else*, I know that Gwendolyn Brooks was among the few who gave me the courage to insist on my own story. And though I never dreamed of following in her footsteps as far as the Pulitzer Prize, her shining example opened up new possibilities for me and generations of younger artists.

Thank you, Gwendolyn, for your invaluable contributions to changing the face of our world. □

—Poet Laureate of the United States
Rita Dove introducing Gwendolyn Brooks at
Piedmont, Virginia, Community College in
February of 1993.

to disembark

by Gwendolyn Brooks



The Life of Lincoln West

Ugliest little boy
that everyone ever saw.
That is what everyone said.

Even to his mother it was apparent—
when the blue-aproned nurse came into the
northeast end of the maternity ward
bearing his squeals and plump bottom
looped up in a scant receiving blanket,
bending, to pass the bundle carefully
into the waiting mother-hands—that this
was no cute little ugliness, no sly baby waywardness
that was going to inch away
as would baby fat, baby curl, and
baby spot-rash. The pendulous lip, the
branching ears, the eyes so wide and wild,
the vague unvibrant brown of the skin,
and, most disturbing, the great head.
These components of That Look bespoke
the sure fibre. The deep grain.

His father could not bear the sight of him.
His mother high-piled her pretty dyed hair and
put him among her hairpins and sweethearts,
dance slippers, torn paper roses.
He was not less than these,
he was not more.

As the little Lincoln grew,
uglily upward and out, he began
to understand that something was
wrong. His little ways of trying
to please his father, the bringing
of matches, the jumping aside at
warning sound of oh-so-large and
rushing stride, the smile that gave
and gave and gave—Unsuccessful!

Even Christmases and Easters were spoiled.
He would be sitting at the
family feasting table, really
delighting in the displays of mashed potatoes
and the rich golden
fat-crust of the ham or the festive
fowl, when he would look up and find
somebody feeling indignant about him.

Excerpts from the

What a pity what a pity. No love
for one so loving. The little Lincoln
loved Everybody. Ants. The changing
caterpillar. His much-missing mother.
His kindergarten teacher.

His kindergarten teacher—whose
concern for him was composed of one
part sympathy and two parts repulsion.
The others ran up with their little drawings.
He ran up with his.

She
tried to be as pleasant with him as
with others, but it was difficult.
For she was all pretty! all daintiness,
all tiny vanilla, with blue eyes and fluffy
sun-hair. One afternoon she
saw him in the hall looking bleak against
the wall. It was strange because the
bell had long since rung and no other
child was in sight. Pity flooded her.
She buttoned her gloves and suggested
cheerfully that she walk him home. She
started out bravely, holding him by the
hand. But she had not walked far before
she regretted it. The little monkey.
Must everyone look? And clutching her
hand like that. . . . Literally pinching
it. . . .

At seven, the little Lincoln loved
the brother and sister who
moved next door. Handsome. Well-
dressed. Charitable, often, to him. They
enjoyed him because he was
resourceful, made up
games, told stories. But when
their More Acceptable friends came they turned
their handsome backs on him. He
hated himself for his feeling
of well-being when with them despite—
Everything.

He spent much time looking at himself
in mirrors. What could be done?
But there was no
shrinking his head. There was no
binding his ears.

"Don't touch me!" cried the little
fairy-like being in the playground.

Her name was Nerissa. The many
children were playing tag, but when
he caught her, she recoiled, jerked free
and ran. It was like all the
rainbow that ever was, going off
forever, all, all the sparklings in
the sunset west.

One day, while he was yet seven,
a thing happened. In the down-town movies

Poetry of Gwendolyn Brooks

with his mother a white
man in the seat beside him whispered
loudly to a companion, and pointed at
the little Linc.
"THERE! That's the kind I've been wanting
to show you! One of the best
examples of the specie. Not like
those diluted Negroes you see so much of on
the streets these days, but the
real thing.

Black, ugly, and odd. You
can see the savagery. The blunt
blankness. That is the real
thing."

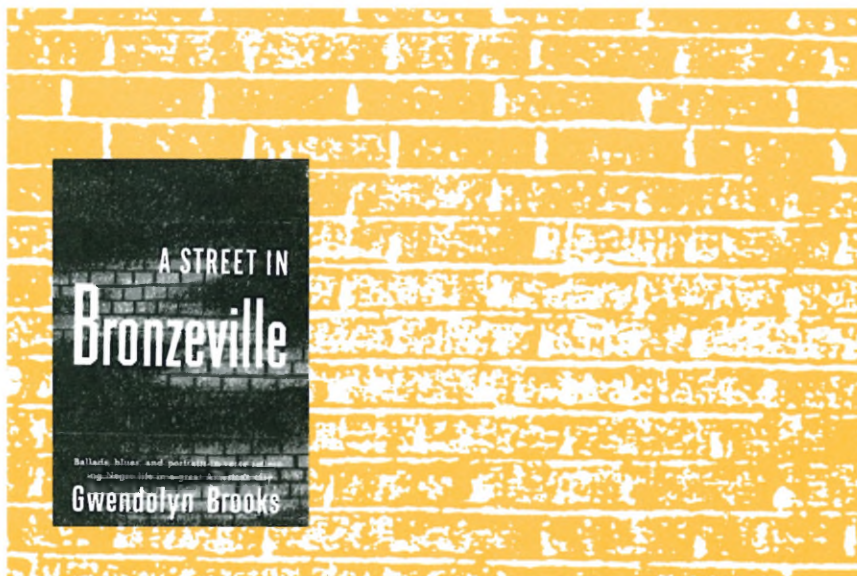
His mother—her hair had never looked so
red around the dark brown
velvet of her face—jumped up,
shrieked "Go to—" She did not finish.
She yanked to his feet the little
Lincoln, who was sitting there
staring in fascination at his assessor. At the author of his
new idea.

All the way home he was happy. Of course,
he had not liked the word
"ugly."
But, after all, should he not
be used to that by now? What had
struck him, among words and meanings
he could little understand, was the phrase
"the real thing."
He didn't know quite why,
but he liked that.
He liked that very much.

When he was hurt, too much
stared at—
too much
left alone—he
thought about that. He told himself
"After all, I'm
the real thing."

It comforted him.

To Disembark



a song in the front yard

I've stayed in the front yard all my life.
I want a peek at the back
Where it's rough and untended and hungry weed grows.
A girl gets sick of a rose.

I want to go in the back yard now
And maybe down the alley,
To where the charity children play.
I want a good time today.

They do some wonderful things.
They have some wonderful fun.
My mother sneers, but I say it's fine
How they don't have to go in at quarter to nine.
My mother, she tells me that Johnnie Mae
Will grow up to be a bad woman.
That George'll be taken to Jail soon or late
(On account of last winter he sold our back gate.)

But I say it's fine. Honest, I do.
And I'd like to be a bad woman, too,
And wear the brave stockings of night-black lace
And strut down the streets with paint on my face.

A Street in Bronzeville



The Blackstone Rangers

I. As Seen By Disciplines

There they are.
Thirty at the corner.
Black, raw, ready.
Sores in the city
that do not want to heal.

In the Mecca

Copyright © 1945, 1949, 1953, 1960, 1963, 1969, 1970, 1971, 1975, 1981,
1987 by Gwendolyn Brooks Blakely. Reprinted by permission.

UNLIKE many contemporary American poets, Gwendolyn Brooks is accessible to readers, literally and literally. "I'm always a little puzzled when people talk about this *grand business*," *Ebony* magazine quoted her as saying in 1987 in reaction to being labeled the grande dame of American letters. "There is really nothing grand about me. I meant there's just no pretense or phoniness or formality at all. I am a

not surprising. Brooks is, naturally, a popular subject of discussion in English classes today, and it appealed as well to about a dozen teachers and counselors from the school and several other schools, who met between January and June to discuss the life and works of poet Gwendolyn Brooks.

At a school in Chicago's inner city, such as Dunbar, the relevance of Brooks and her work is especially easy to see. Her verses resonate. For example, the street gang highlighted in the 1968 poem "The Blackstone Rangers" has changed its name and many of these members are in jail.

and owner/founder of the Third World Press, a nexus among Chicago's black literati. Alexander teaches at the University of Chicago and is a poet following in the footsteps of Gwendolyn Brooks.

To carry the focus beyond the academic, a number of guests visited the group. One of Brooks's closest long-time friends, educator Margaret Burroughs, wrote a letter to the teachers. Chicago poet Mari Evans visited the group, as did Brooks's daughter, Nora Blakely, who directs the Chocolate Chips Theater Company on Chicago's South Side. And, most

Taking Gwendolyn Brooks

very ordinary person . . . I don't want to be obscure."

Brooks has been in the poetic limelight since 1950, when she received the Pulitzer Prize for poetry for her second volume of poems, *Annie Allen*. In the 1960s, she was at the center of a coterie of black poets, activists, and other intellectuals that included husband Henry Blakely, Haki Madhubuti, Oscar Brown, Jr., Angela Jackson, Carolyn Rodgers, Lerone Bennett, Jr., and Margaret Burroughs.

In 1985, the national spotlight shone on her as a high-profile consultant to the Library of Congress. She has received dozens of honorary degrees. She has even met with Presidents.

In her home state, she had been the official lyric voice of the state of Illinois, as its poet laureate for more than a quarter of a century, succeeding Carl Sandberg. She has turned this mostly ceremonial position—for instance, she is noted for her poem at the 1983 inauguration of Harold Washington, Chicago's first black mayor—into a vehicle for public readings and workshops and for fostering poetry in schools, colleges, universities, and even prisons.

So an NEH Masterworks Project such as the one at Paul Laurence Dunbar Vocational High School last year is

But it remains notorious, and many other gangs saturate the neighborhoods as well.

It is easy for Dunbar students and teachers to see their environment reflected in the preface poem, "After School," in Brooks's 1991 collection *Children Coming Home*:

Not all of the children
come home to cookies and cocoa.
Some come to crack cocaine.
Some come to be used in various
manners.

One will be shot on his way home to
warmth, wit and wisdom.

One teacher mutters "My God, they
are gone."

One is ripe to report Ten People to
the Principal.

One muses "How have I served or
disturbed them today?" . . .

A POET IN HER ELEMENT

The Dunbar course was not merely a bookish study. Professors Haki Madhubuti and Elizabeth Alexander led the Dunbar group through the ten three-hour sessions. Madhubuti, a 1960 Dunbar graduate and one of Brooks's best known protégés, is the director of the Gwendolyn Brooks Center at Chicago State University

important, Brooks herself joined the group at two meetings.

This was an intimate, extended conference in a location directly at the core of the Brooks's life and poetry. She has shared her poetry and perspective with a nation, even the world; this was Gwendolyn Brooks coming home. Dunbar is situated at the edge of the neighborhood where Brooks grew up and just a few miles north of where she still lives. Two miles south of the high school runs 47th Street, the main street of what Brooks called "Bronzeville" in her first book of poetry.

Down through Forty-seventh Street:
Underneath the L,
And—Northwest Corner, Prairie,
That he loved so well.

This was the route followed by the casket of a "plain black boy" in "Of De Witt Williams on His Way to Lincoln Cemetery."

This study of Gwendolyn Brooks was a prism through which the participants could analyze and reevaluate their whole lives. The poetry is about their history and attitudes, their neighbors and neighborhood, and their students and about them. Few people have the opportunity as this group did to exam-

ine a voice of their own neighborhood with such talent and world renown.

Moreover, appropriately, this seminar was at the school named after the turn-of-the-century writer who is one of the luminaries in the African-American literary tradition.

THEIR LIVES IN POETRY

The ten-session examination of Brooks was a catalyst for some of the older teachers in particular, many of them life-long Chicagoans. They were able to share their own personal perspectives on events and attitudes in Brooks's life and poetry that they had



Back to Her Neighborhood

BY MATTHEW KIELL

directly experienced, too, in the city and in their lives.

Mary J. Adams, a vocational counselor at Dunbar with thirty years of experience in teaching and counseling, was skeptical that a poetry class could have any direct benefit in her job. "When I entered the Gwendolyn Brooks class, I had an uneasy curiosity as to how a poetry class would sit with me," she says. "My background educationally is in science and my career emphasis is now in counseling. My knowledge and training, even in related fields to poetry, were limited and very many years ago. Yet I did feel something of an excitement as I anticipated studying about a noted black poet as Gwendolyn Brooks. Despite my excitement, however, I really wondered, 'Could I benefit from this particular class?'"

"Ms. Brooks's poetry represents an expression of the varied aspects of life. Poetry is the rhyme of life. In her poetry I saw manifestations of love, fear, abuse, inflated and deflated egos, courage, current events, aspirations, defeats, sceneries, styles, death, etc. Life's occurrences were put in verse. Generally, no solutions were sought or reasons provided. Some of the poetry was lighter and happier, but the poems

Continued on page 42



English teacher Pamela York Francis in her classroom at Dunbar Vocational High School in Chicago. Francis conceived and coordinated the NEH Masterwork Project on Gwendolyn Brooks.

—Photos by Matthew Kiell





Courtesy of Museum of Modern Art

Panel No. 18 of *The Migration Series* by Jacob Lawrence, 1940-41. "The migration gained in momentum"
(Title and text revised by the artist, 1993.)

JACOB LAWRENCE:

The Migration of the Negro

A Picture Essay

BY CONSTANCE BURR

The *Migration of the Negro* is Jacob Lawrence's epic chronicle of sixty paintings that portray the twentieth-century exodus of African Americans from the rural South to the urban North. Painted in 1942 when Lawrence was twenty-three, the series depicts scenes of hardship, discrimination, and backbreaking work—and the promise of a better life. Images of despair alternate with visions of hope and excitement—the anticipation of a family as they approach a city and see powerful smokestacks; baggage piled high on a train platform as people await passage to a new life.

For the first time since 1942, *The Migration of the Negro* has been reunited for a national tour which began at the Phillips Collection in Washington, D.C. and will wind up at the Chicago Historical Society in the fall of 1995. The series was first published in the November 1941 issue of *Fortune* magazine and exhibited in New



Courtesy of Phillips Collection, Washington, D.C.

Panel No. 45, "The migrants arrived in Pittsburgh, one of the great industrial centers of the North."



Jacob Lawrence and Gwendolyn Knight Lawrence.

York that year. It created a sensation, as Lawrence became one of the first African Americans to be acclaimed in the art world of the 1940s. In 1942 the collection was divided in two. The Museum of Modern Art and the Phillips Collection each purchased thirty paintings, which they continue to own.

Lawrence (b.1917) says that his subject is “not just ethnic, but a great American theme,” the saga of the American journey. Showered with honors during his five-decade career, he was the son of migrants, schooled in Harlem. His prodigious talent emerged when government support for the arts through the Work Projects Administration (WPA) was consolidating the drive for African-American cultural recognition. In 1932 he began taking classes at the 135th Street Library, which housed the Schomburg Collection of Negro History, Literature, and Prints. He won several scholarships, pursuing his studies at WPA art workshops that encouraged expression of African-American history.

He developed an independent voice and vision—that of a contemporary *griot*, or storyteller of the African-American community. The first half of the series is devoted to

images of the South; the second half to the life that migrants found when they reached the North. After conveying the excitement of the journey, Lawrence shows the squalid conditions of labor camps, urban slums, and race riots, as well as the snobbery of more established African Americans. The series ends as it began, “And the migrants kept coming.”

The numbered, sequenced narrative unfolds in small, same-size images on hardboard, providing a compact framework for both paintings and captions. Lawrence painted the cycle all at once, color by color—starting with ivory, black, and burnt umber and moving to cadmium orange and yellow. Through the use of bold perspective, angular figures, and patterns of bright color, he achieved a distinctive style heightened by a mastery of tempera technique. His narrative captions have a direct, cautionary tone. “After a lynching the migration quickened,” states Panel No. 16.

Supported by an Endowment planning grant, the exhibition included such programs as “An Evening with Jacob Lawrence and Gwendolyn Knight Lawrence—In Conversation with Henry Louis Gates, Jr.,” at the University of the District of Columbia. With Gates, a leading scholar of African-American history, the artist and his wife discussed life in Harlem in the 1930s, the universal desire to understand the past, and the importance of community today. □

Constance Burr is assistant editor of Humanities magazine.

The Phillips Collection received a \$50,000 planning grant from the Humanities Projects in Museums and Historical Organizations program of the Division of Public Programs.

The evening conversation with Lawrence was sponsored by the D.C. Council on the Humanities.

Another grant to study Lawrence was awarded to Patricia Hills, who received a \$30,000 fellowship for university teachers from the Division of Fellowships and Seminars to research “Critical Approaches to the Art of Jacob Lawrence.”

“Jacob Lawrence: The Migration Series” Itinerary

Phillips Collection

Washington, D.C.
September 1993-January 1994

Milwaukee Art Museum

Milwaukee, Wisconsin
January 28-March 20, 1994

Portland Art Museum

Portland, Oregon
April 19-June 12, 1994

Birmingham Museum of Art

Birmingham, Alabama
July 10-September 4, 1994

The Saint Louis Art Museum

St. Louis, Missouri
September 30-November 27, 1994

The Museum of Modern Art

New York, New York
Jan. 12-April 11, 1995

High Museum of Art

Atlanta, Georgia
April 25-June 27, 1995

Denver Art Museum

Denver, Colorado
July 15-September 9, 1995

Chicago Historical Society

Chicago, Illinois
September 22-November 26, 1995

Around the Nation

From teleconferences to festivals, several events supported by state humanities councils are taking place this spring.

Georgia—The Summer Olympics are coming to Atlanta in 1996, and the arts and humanities will be there. The Atlanta Committee for the Olympic Games (ACOG) Cultural Olympiad is a multi-year festival of arts and culture that culminates in the Olympic Arts festival in 1996.

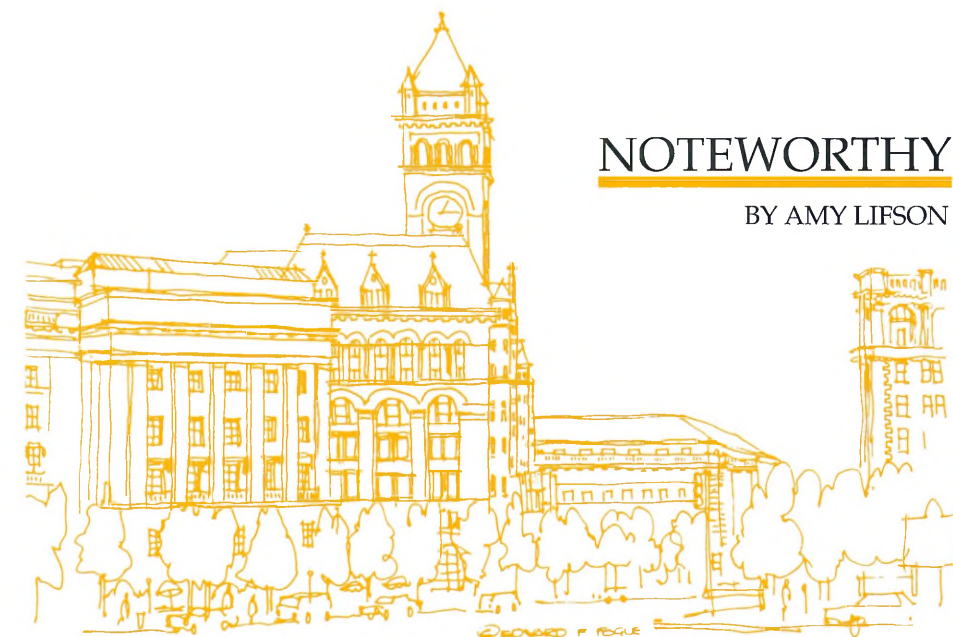
The Georgia Humanities Council is administering for ACOG the Regional Designation Awards in the Humanities, open to cultural organizations in twelve southern states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia. The awards are intended to recognize excellence and innovation in humanities programming throughout the South. Applications should be received by the Georgia Humanities Council (404/523-6220) by May 2.

Iowa—The Iowa Humanities Board (IHB) is sponsoring an electronic town meeting for its Annual Program Review on May 21. Participants at five sites across the state will be able to share their ideas about future IHB programming by using the Iowa Communications Network—a new fiber optic network.

The five meeting sites are in Johnston, Manchester, Fort Dodge, Corydon, and West Burlington. Guest speakers include Bharati Mukherjee, author of *The Holder of the World* (1993), and film producer Mike Condon. For more information contact that IHB office at 319/335-4153.

Maryland—The history of emancipation during the Civil War comes alive through the staging of letters and documents from African Americans of the period in "Free at Last: Images of Emancipation," performed on June 17, 18, and 19 at the Columbia Festival of the Arts, Howard County. The performances are followed by a discussion with historians and actors, and a videotape of the production will be made available to local schools.

Massachusetts—"Knowing Our Place: Challenges to Citizenship in a Technological Age" is a satellite teleconference designed to explore the relationships between science, technology, and democracy in the making of environmental policy. Two pro-



NOTEWORTHY

BY AMY LIFSON

grams will be broadcast on May 5 and 19. For more information contact the Massachusetts Foundation for the Humanities, 413/536-1385.

Mississippi—Two centuries of Mississippi's rich written tradition will be explored at the fifth Natchez Literary Celebration, "Mississippi's Literary Heritage: Black and White and Read All Over," June 1 through 5. The closing address will be given by Julia Wright, daughter of novelist Richard Wright, a Natchez native.

The Mississippi Humanities Council, which has funded the conference since its beginning, will host the Southern Regional Directors and Chairs Meeting on the final Saturday of the celebration.

New Hampshire—The New Hampshire Humanities Council celebrates its twentieth anniversary on May 6 with an "All-Star Night of Baseball with Ken Burns," featuring a sneak preview of clips from Burns's upcoming film *Baseball*, a nineteen hour show to be aired on PBS this fall. Burns is best known for his film *The Civil War*.

On hand for the celebration will be baseball figures including "Gentleman Jim" Lonborg, the 1967 Red Sox Dream Team pitcher and Cy Young winner; Max Manning, an All-Star pitcher with the Newark Eagles in the Negro Leagues; and Mary Pratt, a pitcher with the Kenosha Comets and Rockford Peaches in the All American Girls' Professional Baseball League.

Ohio—"The Courthouse Reconsidered: Symbol, Tool, Landmark" is a statewide symposium that will examine the significance of the county courthouse and courthouse square to the

community. Chief Justice of the Ohio Supreme Court Thomas J. Moyer will give the keynote address at the first symposium on June 16 in Findlay, Ohio. Four regional sessions will follow in September and October.

Rhode Island—The newest school drama/discussion from the Rhode Island Committee for the Humanities will be released in May. It is called *Rhode Island Legacy* and tells the story about two Rhode Island soldiers in the Civil War—one a black resident and the other an Irish immigrant. The presentation will be piloted at students of Rhode Island public schools, and is the sixth in the series of Legacy dramas.

South Dakota—More than ninety papers on the history, literature, archaeology and anthropology of the Dakotas will be presented at the 26th Annual Dakota History Conference, June 2-4, at Augustana College in Sioux Falls. Guest speakers include author Frederick Manfred, artist Arthur Amiotte, and scholar Russell Stubbles. For more information contact the Center for Western Studies at 605/336-4007.

Virginia—The College of William and Mary is hosting on May 17 and 18 the national conference "Brown v. Board of Education after 40 Years." Participants include people who played central roles in the Brown cases and leaders of the Civil Rights Movement: former Supreme Court Justice William Brennan, attorneys Oliver Hill and Robert L. Carter, and NAACP leader Vernon Jordan. For more information about the conference in Williamsburg, contact the Institute of Bill of Rights Law at 804/221-3810. □

SHAPING THE FUTURE

New Guide
and Database
Will Range Across
African-American
History and Culture

BY HENRY LOUIS GATES, JR., AND RICHARD NEWMAN

THE STORY OF PEOPLE

of African descent in this country has often been ignored or distorted, and accurate literature covering their history and culture often simply did not exist. Over the past twenty-five years, however, new interest in the black experience has produced an explosion of books and articles across academic disciplines. A group of specialists is presently engaged in analyzing this material and establishing a collection of bibliographies and bibliographic essays that will constitute a single comprehensive research guide to the literature of African-American history and culture.

The scholars who are creating the *Harvard Guide to African-American History* maintain they are helping to shape the future of African-American studies, and they believe the very nature of American historical research will be rethought and redefined as a result of their work.

These specialists include men and women whose work is at the forefront of African-American scholarship. The *Guide's* general editors are Evelyn Brooks Higginbotham, Harvard University; Darlene Clark Hine, Michigan State University; and Leon Litwack, University of California, Berkeley. Randall K. Burkett, Harvard University, is an associate editor, as is Lawrence Dowler of Harvard's



—Whitney Museum of American Art, New York

Charles H. Alston. *Family*. 1955



—Hirshhorn Museum, Smithsonian Institution; gift of Joseph H. Hirshhorn. Photo by Lee Stalsworth.

Romare Bearden. *The Prevalence of Kunta: Baptism, 1964*

Widener Library. The project is housed at the W. E. B. Du Bois Institute for Afro-American Research, Harvard University, the institutional sponsor. Founded in 1975, the institute is an interdisciplinary research center in African-American studies.

Drawing on a breadth of scholarship in many fields, the editors and compilers are selecting and organizing the newest, best, and most relevant material in order to make available to students at all levels a basic research tool that will provide access to the whole spectrum of African-American history. The *Guide* will also show the extent of black involvement in the larger realms of American history and American studies, and offer these disciplines an opportunity to reconsider their own shape and content.

Based on the model of the *Harvard Guide to American History*, which appeared more than forty years ago

and has profoundly influenced research and researchers in American history ever since, the African-American *Guide* has the modern advantages of developments in technology. The new *Guide* will not only be published in an 800-page book by Harvard University Press, but the data will also be available in state-of-the-art electronic form, as well.

The decision to produce the *Guide* as a book was made in order to reach the widest possible audience: school, public, and small college libraries, in addition to individuals, who may not have access to expensive and rapidly changing technology. The decision to produce the *Guide* as a database was made in order to be able to update the bibliographies easily, and also to explore new ways of disseminating information, perhaps through existing library network systems.

The *Harvard Guide to African-American History* will consist of two sections: bibliographic essays and bibliographies. The essays are necessary, in part, because some of the records of black history and culture are found in forms not always considered by traditional researchers and not always available in conventional handbooks or sources: music, oral history, folklore, and film, for example. In addition, essays will cover the more familiar and more widely utilized nonbook categories of manuscripts, serials, and government documents and records.

There will be a special bibliographic essay on the story of women in the black experience. Information on women was not always included in older sources, and the *Guide* essay reflects the widespread and growing interest in the history and roles of women as areas of research interest.

Elsa Barkley Brown of the University of Michigan, who is writing this essay, will examine past and present methodological trends, comment on relevant works, and sketch out major issues.

Besides Brown, the authors of bibliographic essays include Thomas Cripps, Morgan State University; James Danky, State Historical Society of Wisconsin; Deborah Newman Ham, Library of Congress; Portia K. Maultsby, Indiana University; and Elinor DesVerney Sinnette, Moorland-Spingarn Research Center, Howard University.

The bibliographies themselves are arranged chronologically, beginning in 1440. They are set in time periods that are particularly appropriate for African-American history and that reflect the uniqueness of the African-American experience within the broader outline of American history. This periodization may well call for a new look at how American history is presently organized.

The bibliographers are Richard J. M. Blackett, Indiana University; John H. Bracey, Jr., University of Massachusetts at Amherst; Clayborne Carson, Stanford University; Eric Foner, Columbia University; Nancy Grant, Washington University; Joseph Miller, University of Virginia; Gary B. Nash, University of California, Los Angeles; Stephanie J. Shaw, Ohio State University; Jeffrey Stewart, George Mason University; John K. Thornton, Millersville University; Joe Trotter, Carnegie-Mellon University; and Peter Wood, Duke University.

African-American history begins in Africa, with its own history and culture, and the momentous changes that began there with the earliest incursion of the Portuguese on the West African coast. The first *Guide* bibliography starts with this background and context, and goes on to outline the history of slavery and the slave trade and the rise of the New World. It focuses on the development of plantation slavery and the gradual codification of laws in Virginia which transformed indentured servitude into permanent and perpetual slavery based on race and color.

The interdisciplinary nature of African-American history becomes evident, then, at the very outset of this chronology. Demography, law, and political science are all elements which

need to be taken into account. With the institutionalization of slavery, the rise of free black communities, slave resistance, and the poetry of Phillis Wheatley, new elements appear that require the inclusion of studies and perspectives from sociology, literature, art, and religion in order to understand them.

Documenting this story has raised many questions with which the editors of the *Guide* are still wrestling: what to include, where to place it, and in what format? Should nontraditional sources be integrated with traditional monographs? Uniformity and compatibility of entries is a constant problem. These issues are being resolved as satisfactorily as possible, and if some inconsistencies remain, it is expected they will be overcome by the creation of a complete and thorough index.

The editors realize that subject access is as crucial a need in the *Guide* as chronological organization. That is, it is just as likely for a researcher to look at, say, the black church across time lines, as it is for a researcher to examine a particular period itself, the "New Negro" era of 1915-1932, for example. To meet that need, a list of subjects was agreed upon with each chronological bibliography subdivided into subject areas such as medicine and health, science and technology, the arts, and architecture, so that specific topics and themes can be traced through chronological sections.

The great strength of the *Guide* is its selectivity, and the expertise of the contributors guarantees that entries are being chosen by leading researchers in the field. Even the sophistication of the editors, however, has not eliminated a lively and ongoing discussion: what are the criteria for inclusion? Each of the dozen chronological periods has room for only a thousand or so entries. The editors are selecting those references they believe to be the most important for surveying and understanding the historiographical literature of each particular time period.

A model bibliography was created near the outset of the project by Eric Foner of Columbia University. He had recently completed his definitive study of the Reconstruction period and had amassed for his own use in writing his book a comprehensive bibliography of the period immediately following the Civil War.

With a universe of materials at hand, he selected from them for the *Guide* citations for those published writings that represent descriptive and analytical materials of intellectual significance and of the highest value to the researcher. "To have Eric Foner as a guide through the literature of Reconstruction is a student's dream," one of the other editors commented.

The new interest in black history, both popular and academic, has had one unexpected result. Several commercial publishers and vendors have recently released a number of African-American reference books because there is now a considerable market for material.

The original idea for a comprehensive *Guide to African-American History* came from the late Nathan I. Huggins, chair of Afro-American studies at Harvard and director of the W. E. B. Du Bois Institute. He met with a group of scholars in 1988 who immediately shared his enthusiasm for the concept and began to plan ways to implement it. At Huggins's death in 1989, it was felt the project should continue, not only because of its intrinsic merit, but also as a tribute to one who pioneered black studies, set the highest intellectual standards, and helped shape the field.

With an estimated total of well over 10,000 entries, the *Harvard Guide to African-American History* will be large enough to encompass a broadly defined discipline and small enough to be practical and useable. It will bring order to a mass of material, will help solidify a rapidly expanding field, and, perhaps most important, by revealing gaps in the story of African Americans, will point to work that remains to be done.

Henry Louis Gates, Jr., project director of the Harvard Guide to African-American History, is chair of the Department of Afro-American Studies, and director of the W. E. B. Du Bois Institute for Afro-American Research at Harvard University.

Richard Newman, managing editor of the Guide, is publications officer at the Du Bois Institute.

Harvard University received \$98,740 for the project from the Division of Research Programs.

'PLEADING OUR OWN CAUSE'



Marcus Garvey's Universal Negro Improvement Association on parade in Harlem, 1920. African-American newspapers, such as the *New York Amsterdam News*, reported fully on Garvey's activities

Collecting African-American Newspapers and Periodicals

BY JANIS JOHNSON

ON THE FRONT page of *Freedom Journal*, the first African-American newspaper published in the United States in 1827, Samuel Cornish and John B. Russwurm declared: "We wish to plead our own cause. Too long have others spoken for us."

That impulse and obligation typified the prodigious assortment of newspapers, magazines, letters, newslet-

ters and literary, political, historical and popular journals that record not only headlines, but ordinary, everyday life of the African-American experience. But these cultural expressions, like the people who wrote them, often never found their way into mainstream history.

Today, an ambitious bibliographical project will soon remedy that serious omission

and give vent to what its director calls the "authentic voice" of African-American culture. *The African-American Newspapers and Periodicals: A National Bibliography and Union List* will be the first comprehensive guide to the vast body of newspapers and periodicals by and about African-Americans. As a scholarly and popular resource, the bibliography will describe 4,000-6,000 titles and their locations—virtually every such resource that can be found in the United States, Canada, and the Caribbean.

Beyond the extent of the materials, the project also demonstrates how "the historical record has been deformed by the lack of fair and equitable collecting by libraries," says James P.

Danky, the project director, who is newspapers and periodical librarian at the State Historical Society of Wisconsin. "It's impossible to underestimate the ferocity of Jim Crow, of segregation. . . . African-American society was separate in life and separate in death. That prompted



Frederick Douglass, ca. 1844; portrait attributed to Elisha Hammond. Douglass published the *Northern Star* and *Freeman's Advocate* in 1842.



W. E. B. Du Bois in The Crisis office, during the early years of the NAACP.

the creation of these publications, which we've described as a 'parallel world,' which continues today for different kinds of reasons."

"If general sources really sufficed, we could settle for having the *New York Times* on film—'All the News That's Fit to Print.' But that doesn't meet our needs," Danky explained. "We're all part of a mainstream culture, but we have our distinctive trends."

The Wisconsin historical society's library of African-American newspapers and periodicals is the core of the project. Its collection, one of the largest in the world, contains more than 40 percent of all these publications nationwide. (A "union list" indicates all institutions that hold a particular title.)

Danky and his staff are surveying all other repositories, from small ones at Fisk University and North Carolina Central University to national collections at the Library of Congress, the New York Public Library, and Howard and Tulane universities. The two-volume work will be published by Harvard University Press.

That this library in a state with an African-American

population of only five percent would embark on such a significant contribution to African-American history is completely logical, given the society's tradition. In 1846, Lyman Draper, the founder, embarked upon a pursuit that was to have tremendous consequences for the future. An indefatigable collector, he solicited, cajoled for, and purchased newspapers, manuscripts, letters, and periodicals on all aspects of the multicultural experience in America.

Draper did not limit his collections of the historical record to the dominant white male culture of early American history. He was equally curious about women, African Americans and immigrants.

Thanks to Draper's fervor, the size of the society's newspaper collection is second only to that of the Library of Congress. Its pre-1820, Colonial-era newspaper collection is the sixth largest in the nation, and this from a state that was not one of the thirteen original colonies. As a whole, its library, which was begun in 1854, is the American history library for the University of Wisconsin.

And, most importantly for this project, its collections include some of the few surviving antebellum oral historical accounts of African-American life, largely because of Draper's own interests. That is only the beginning.

There is Frederick Douglass's pioneering publication, the *Northern Star and Freeman's Advocate* (Albany, N.Y., 1842) and the best contemporary accounts of Marcus Garvey in such papers as *Negro World*, *World Peace Echo* and the *New York Amsterdam News* from New York in the 1920s and 1930s. Lesser-known materials include *The Golden Rule*, published by African-Americans in Vicksburg, Mississippi, at the turn of the century, and the only extant copy of the Rev. R. H. Williamson's *Buxton Eagle*, an African-American newspaper published in 1903 in a rural coal-mining community in Iowa.

More recently, *SOBU News* was published by the Student Organization for Black Unity of Greensboro, North Carolina, in the early 1970s. Curiously, the Wisconsin Historical Society's library is the repository for the records of the Congress of Racial

Equality (CORE) prior to 1963, the archives of the Mississippi Freedom Democratic Party, and personal papers of many leaders in the Civil Rights movement.

These latter collections were due to the efforts of Leslie Fishel, Jr., former director of the society. In the 1960s, Fishel was approached by some University of Wisconsin students and staff who were on their way to participate in the Mississippi freedom rides. They offered to bring back materials to help document the burgeoning civil rights movement. Their resourcefulness led to "one of the most fundamental sources of civil rights history," Danky said.

Fishel's receptiveness illustrates another underpinning of the society's philosophy. "We didn't wait for materials to become 'historic,'" said Danky. "We gathered them right at the moment of creation."

During the Civil War, for instance, William Francis Allen traveled to the South as part of the government of occupation. Briefly he was superintendent of schools in Charleston, South Carolina, where he proposed integrated education. On a visit to the Carolina Sea Islands, he heard slave songs in Gullah, the indigenous Creole language. A classically trained linguist, Allen began making transcriptions. "His book published after the Civil War contains the first transcriptions of African-American songs," said Danky. "I describe him as our first African-American field agent."

Danky has served as newspapers and periodical librarian for the State Historical Society of Wisconsin since 1976. Among his publications is *Black Periodicals and Newspapers* (1979). He also has compiled or edited bibliographies of Native American, Asian-American, Hispanic-American, and

alternative periodicals and newspapers. He has been involved in planning the *Harvard Guide to African-American History and Studies*, to which the bibliography will be a companion reference.

In his experience with these diverse strands of American culture, Danky has discovered how narrowly focused the historical record can be. "It seems like a simple and sensible notion that if you're a public institution studying history, you don't restrict yourself to white male records," said Danky, himself a white male. "And yet, if you look at the record, although it's less so today, the record is white."

The bibliography's investigators also found "a strong reluctance of African-Americans and white Americans to retain these materials. . . Everybody has their own foibles, their own omissions. But what needs to be noted is that you can characterize, historically as well as currently, biases as to what someone thinks is important in terms of race and class and gender."

"If all the issues of the *Washington Post* were destroyed for some date in 1910, you could get by if you had to read the *Washington Star*," Danky added. "But in black communities, you don't have that option very frequently. And it's not that you don't have a second paper that survives you, you also have a lot of other sources that are deficient in terms of information on African-American topics."

Libraries were segregated, and black libraries were underfunded. Often they neither collected nor retained records of their community's story. Take amateur sports, for example. "For African-Americans prior to 1954, amateur sports occurred in high schools," Danky said. "You frequently can find newspapers from white high schools. But try to find news-

papers from black high schools. . . It's very difficult."

The surviving record, however, will provide flesh and soul to questions of researchers, librarians, teachers, journalists, genealogists, students, and others interested in a broad range of African-American topics.

A rich history is told, for example, in the long tradition of publication by churches, whose presence in African-American life has been significant for 200 years. The early civil rights movement can be studied through issues of C.O.R.E.-Lator (New York, 1949), SNCC's *The Student Voice* (Atlanta, 1960), and *The Benton County Freedom Train* (Mississippi, 1963). The *Afro-American* newspaper, published weekly in Baltimore since 1915, is available on microfilm.

Other periodicals illuminate the spectrum of Afro-American life: *The Black Panther* (1967-1980, Oakland, California); *Black Ethnic Collectibles: A Magazine for the Black Memorabilia Collector* (published occasionally in Hyattsville, Maryland since 1987); *All-Negro Comics* (1947-?, Philadelphia); *Black Sacred Music: A Journal of Theomusicology* (1987-, Durham, North Carolina); *The Black Vet* (1988-, Brooklyn); *The Colored Embalmer* (1927-1932, Chicago); and *The Light and "Heebie Jeebies"* (1926?-?, Chicago), which describes itself as "America's News Magazine."

There is the *Sisterhood of Black Single Mothers Newsletter* (1984-1987?, Brooklyn); the single issue of *ABA: A Journal of Affairs of Black Artists*, which could not secure funding for a second issue, and *The Pine Torch* (1905?-?), from Piney Woods Country Life School for Colored Boys and Girls in Piney Woods, Mississippi); and *Black New Ark/Unity and Struggle*, which was inspired



by Amiri Baraka in Newark, New Jersey.

Besides new discoveries, the project is aimed at improving on previous bibliographies, which are fragmentary and dated, according to Danky. Equally importantly, the new bibliography will inform researchers where and how to find the materials—through online databases, the Internet, microfilm, traditional catalogues, and other sources. Once material is located, a researcher with the project actually reads every single issue for verification. This pair of human eyes is critical; often titles are listed, but the materials were never collected or their location is uncertain.

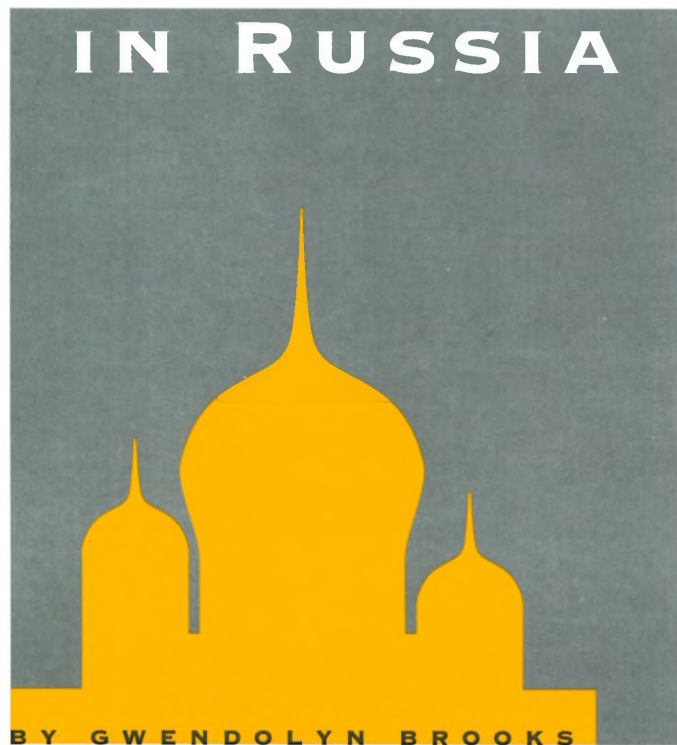
Already, researchers have documented 2,400 titles, and they are in the third of four

years contemplated for work. Even today, Draper's intellectual curiosity serves as a beacon for their investigations. "There will be that old saw, held out by some of my colleagues, that one cannot collect everything," Danky said. "But in my research, no one has ever tried. We do at least give it a shot. . . . It was Draper's brag and his challenge to those of us who followed him to keep up our end of the bargain." □

Janis Johnson is a free-lance writer based in Alexandria, Virginia.

The State Historical Society of Wisconsin received a total of \$166,447 from the Division of Research Programs and \$130,472 from the Division of Preservation and Access.

BLACK WOMAN



IN 1982, POET GWENDOLYN BROOKS VISITED THE SOVIET UNION IN THE COMPANY OF WRITERS HARRISON SALISBURY, ERICA JONG, SUSAN SONTAG, AND OTHERS. FOLLOWING IS AN EXCERPT FROM HER UNPUBLISHED CHRONICLE OF THAT TIME.

“We must tell each other as much as possible about each other.”

—Professor Alexander I. Ovcharenko, at the Soviet-American Writers' Conference, 1982.

I went into Russia armed with mental pictures of marching men, wide peasant women in shapeless skirts and long-sleeved flannel toppers tied with string. I expected to see dark babushkas galore. I expected to experience flavorless cabbage, greasy borscht; a grim landscape, grim babies, grim mothers and fathers. Russia. Land of the cold heart, the regimented mien.

It was the summer of 1982.

No, I didn't "read up" on the country before I went there. I wanted fresh impressions, fresh assaults on a chiefly unschooled consciousness.

I was invited by Harrison Salisbury (who died last year) to attend the Sixth Annual Soviet-American Writers' Conference. The travelers included Charlotte Salisbury, Mr. and Mrs. Arthur Schlesinger, Jr., Mr. and Mrs. Irving Stone, Studs and Ida Terkel, Pepperdine University Chancellor Norvel Young and Mrs. Young, Pepperdine Dean and Mrs. Olaf Tegner, authors Robert Bly, Erica Jong, Susan Sontag.

Harrison Salisbury was, in addition to being the former assistant managing editor and associate editor of the *New York Times*, a specialist in Soviet affairs. He had traveled to many parts of the Soviet Union, and had written several books. I knew I was fortunate to have as a guide the author of *The Nine Hundred Days: The Siege of Leningrad*.

We were to spend four days in the Ukraine, in clean Kiev, exchanging views with writers Nikolai Fedorenko, Grigol Abashidze, Chinghiz Aitmatov, Mikhail Alexeyev, Genrikh Borovik, Oles Gonchar, Mikhail Dudin, Pavlo Zagrebelny, Yassen Zasursky, Mstislav Kozmin, Vitaly Korotich. Then we were to spend several days in Leningrad, and several days in Moscow.

The American writers, coming from their several parts of the country, met July 20 at Kennedy Airport, Scandinavian Air Lines lounge. There we boarded a plane for Copenhagen. Ideal flight, proud pilots. When we reached Copenhagen, one of them announced "We can now tell you that there were three pilots in this cockpit and for this landing not a one of us touched the instruments. You have just had an absolutely perfect automatic landing!" We shivered, not with delight.

From my notes: "We check in at the Royal Hotel, after a long airport hike and a bus ride. I have a lovely *private* room, which is what I hoped for. All of us "singles" have private rooms. I'm to meet Studs and Ida Terkel for dinner, after I have a nap. In 1014, I have a two-hour nap, and I iron my clothes, and I take a bath. Fruit is sent in by the hotel management. With the Terkels, poet Robert Bly, and Vera Dunham (born in Russia, with much information to provide, about Russian literary personalities—who's "good," who's "bad," who "writes well," who *doesn't* "write well," etc.)—dinner at the Belle Terrace in the Tivoli, a Riverview-ish enclosure across the street from the Royal

Hotel. After dinner we see a circus act outdoors: a family of red-covered acrobats, standing on each other or silently jumping off heads and high-flung chairs. I tell Robert Bly the story I have heard about his three-or-four-hour readings, and how, at one of them, there being no door to use without disturbing the entire assemblage, the students began to leave, one by one and two by two, out of the back windows. Whether Robert is happy to have this bit of information or is *not* happy to have this bit of information I cannot tell. His face is stiff. Back to the hotel.

Flight SU-222 to Moscow, for an introductory Soviet blessing. We are met by smiling welcomers, given flowers and refreshments, and Russian money for "spending change." Chief among our guides is "Michael," Mikhail Kusmenko, twenty-one, who looks quite like the sensitive-faced actor Michael York, or as York looked in *Cabaret*. This Michael (Misha) is warmly solicitous, busily helpful to us all, *very* proud of his excellent English. Michael is everybody's favorite. He travels with us to Kiev, and smilingly helps escort us throughout our stay there.

Each of the three hotels is beautiful, well-furnished, cheerfully serviced. Sovetskaya Hotel in Moscow, Kiev Hotel in Kiev, Hotel Europeiskaja in Leningrad.

In Kiev, the writers, Soviet and American, meet in a large yellow building, handsome, with great rooms, magnificent staircases, shining floors, high ceilings. The rooms are rich with decoration and planting. Guards are anxious to help, to answer any questions. The atmosphere: a dignified but excitingly pregnant quiet.

In one particularly long, particularly noble room, are two "opposing" tables, for the two "opposing" representations, American and Soviet. (At one point during our proceedings, the second day I believe it was, Studs Terkel, briskly cheery, urged a shuffling: *Why* should all the Russians be sitting at a table together?—*why* should all the Americans be sitting at a table together?—*that* was the trouble in the world today! Let's mix it up a bit!—let's be really *together*! Nice little murmurings from the Russian side. Nice little murmurings from the American side. There is an immediate result, a rustle, an excited rustle; a charitable change. And for the duration of our get-together Studs Terkel is at the Soviet table with Russians. The rest of us remain in our appointed places.) There is simultaneous translation. Everyone feels comfortable enough to speak freely, and does. Arthur Schlesinger is drily analytical, drily critical. Harrison Salisbury is universal. Erica Jong wants to know: "Where are the women writers? *Where* are the *women* writers?" She is informed, rather sheepishly, that they are all on vacation. "Out in the country." This is not the last time that Erica is to ask her irritating question. The Russian writers know (somehow) that Erica, (long-haired, shapely, and always beautifully dressed, having brought oodles of expensive clothes) has written sexy books, and I have the impression that they are prepared to make light of her. At first they trade rascally quips with her. They are surprised and discomfited when her major speech at the table turns out to be brilliant, informed, managed, sane.

Robert Bly and I are invited to read our poetry. Robert—Fedorenko loves calling him that, with every

letter in the name magically distinct—accompanies himself on his mandolin (I think that is what it is) and in the high emotion of the moment leaps up and strides toward the center of the room, thus, of course, losing the labor of his translating equipment. "R-O-B-E-R-T!" shouts Fedorenko. "Don't get excited, R-O-B-E-R-T! Take i' *teasy*! Sit down! Take i' *teasy*!"

Among the poems I offer is my longish "The Life of Lincoln West," detailing the traumas of a little Black boy who, in a roundabout way, begins to recognize and value his identity. Fedorenko is enthralled. Missing my point entirely, he rhapsodizes over little Lincoln. He tells us all, and at length, about a dear little Black boy who had wandered into the midst of heretofore dense folk (including himself). This little boy everyone found *touchable* and absolutely *darling* "with his nice white teeth and nice rough hair. Everyone *loved* to pat his nice rough hair." Afterward, away from the congratulatory tables, Russian and American—everybody is *pleased* with me—I ponder on this, and I begin to get very angry. I get angrier and angrier. And I am sorrowful. Two meetings later I request attention. ("PLEASE call on me, Mr. Salisbury!")—and I read the following to the congregation:

"I agree with Mr. Aitmatov—a nuclear blast would abolish everything, *including* all aspects of ethnic concern for ethnic bliss. Nevertheless, I am going to call attention to *Blackness*, a matter no one else here feels any *reason* to cite." (I am, of course, the only Black in the room and often, it seems to me, the only Black in the whole of Russia, although that is not true: sometimes I see a young

**"NO ONE ELSE HERE FEELS ANY REASON TO
CITE BLACKNESS BECAUSE ON THE SOVIET
SIDE THERE IS VERY LITTLE ASSOCIATION
WITH BLACKS. SOVIETS SEE VERY FEW."**

Black male student in the street—and shortly before lunch on this very day I have seen a whole cluster of young African basketball players from, as I recall, Zaire, and run to semi-kiss them. During my three weeks away, entire, I am to see not one other Black woman, although I've been told by Russia-traveling friends that there is an "ample" contingent of Black women living in Russia. No Russian wants to talk about this, however. I'm looked at strangely, when I'm inclined to mention it, am abruptly left alone in the middle of the floor!) But to resume. To continue with my statement:

"No one *else* here feels any *reason* to cite Blackness because on the *Soviet* side there is very little association with Blacks. Soviets *see* very few. And on the *American* side there is as little association with Blacks as can comfortably be managed, although there is great opportunity

in the United States of America, where there are many many many many many MANY Blacks. Well, all of you must understand that the planet is swarming with *dark* people. The other day Nikolai Fedorenko, droll, dry, and when he's right AND when he's wrong, a strangely fascinating personality, out of the kindness of his heart (and I received it as such) 'comforted' me with a tale of a *dear* little Black boy whom everyone found *touchable*, and absolutely darling with his nice white teeth. . . . Then Mr. Fedorenko said something *very large*: "WE NEVER PAID ANY ATTENTION AT ALL TO THE FACT THAT HE WAS NEGRO."!!!!!! WELL, I have to reply to this. *Essential* Blacks—by that I mean Blacks who are *not* trying desperately to be white—are happy to have you notice that they do not look like you. *Essential* Blacks don't *want* to look like you. *You're OK, they're OK*. We essential Blacks do *not* think it would be a blessing if everyone was of the same hue. Personally, I like the idea of a garden rich with varieties of flowers. Although I like roses, I like other flowers too. So please DO, Mr. Nikolai Fedorenko, go right ahead and *notice* that Blacks really look and *are* quite different from yourself. Go right ahead and PAY ATTENTION to that FACT!!!!"

Well-covered middle-aged women clean the streets of Kiev, paying an almost affectionate attention to their work. Seeing the Russian people in the street—watching them adjust their little girls' BIG floppy bow-ribbons which adorn the tops of the neatly groomed heads—watching them adjust the behavior of frisky little boys—watching them converse with each other, smiling, clutching fondly their inevitable collections of two, three, four or more flowers which, work-time over, they are taking home—I decide that these swarms of human-faced people do not want to be blown to bits. They want to go on making those little dough pies with blueberry or cherry sauce. They want to go on patting into position their daughters' enormous bow-ribbons. They want to go on taking flowers home.

Chekov had a warm involvement with the *details* of Russian personality. It is easy to feel I am observing the source of much Chekovian copy. Much Tolstoyan copy, much Dostoevskian copy.

St. Cyril's Church, Kiev: plastered with religious paintings. One of them in particular seizes me: a thin, coal-black *devil*, with protruding teeth (you just know the artist considered this blackness the essence of evil "incarnate"!) seemingly scolding a plump, paunchy nude white man, sitting, doctor's-patient-wise, with a towel over his knees. . . .

Before we leave clean Kiev for Leningrad (we are told that Kiev is irresistible in *all* seasons, but best in May, when the chestnut trees are in bloom), we go short distances to special features of Soviet history. Visits to a sixteenth-century poor man's cottage, and a nineteenth-century *rich* man's cottage. Equally rustic. Well, not quite. A boat ride down the Dnieper River to Kanev—pronounced *Kahn*-yev. The water of the Dnieper River is the cleanest, clearest river water I have ever seen. On the good-looking well-equipped boat we are fed generously: good dark bread with cheese,

coffee, tea, salami, candy, fruit. In Kanev, we visit the memorial to the loved poet Taras Shevchenko, and the Shevchenko Museum.

I go with some of the others to a beautiful festival of folk songs and dances; such innocent joyfulness; we sit in the grass, before a stageful of these colorfully costumed people—and are transported.

Babiy Yar. Near Kiev's city limits. Not until I go there do I understand, fully, what Yevgeny Yevtushenko did for us in writing that poem, long since a classic. What used to be a high-banked deep ravine, with a water bottom in which children once played, is now an arranged green with a look of deceitful peace. Because no one can be peaceful in this presence. Ninety thousand Jewish people, young and old, were herded here, beaten and shot to death by German soldiers, and buried here, in three days of September, 1941. The trees outside the bitter circle look vaguely indignant and reproachful.

WHAT DOES IT MEAN TO BE BLACK. LIKE A FOOL, I HAD TRIED TO EXPLAIN IT TO HER. STUPIDLY KIND, I TRY TO EXPLAIN IT TO HER AGAIN.

In Russia I didn't see anybody who was scrawny or hunger-bellied. Although the only *non-glorious* housing I was taken into was the hazardous apartment of the impulsive and rousing poet Bella Akhmadulina, who gave us an impromptu party. I certainly saw in the streets swarms of unedited Russian people. These looked, for the most part, healthy, energetic, well-fed. In the town streets are many many galloping young women wearing smart little suits, ornate hair, stylish high heels. . . . After the Writers' Union meeting, a grim Babiy Yar film—bulldozers rolling over tons of the dead—little children and young girls and their elders of all ages stripping, to be shot, burned, or bitten. . . .

On July 29, departure for Leningrad, by Aeroflot. (Grim-looking plane, with seats close and uncomfortable.) Leningrad, "cradle of the Revolution" . . . Sobering visit to cemetery containing thousands of Leningrad dead, German-killed; the steady mourning-music, insistent, pressuring, distressing. . . . On July 30—through the Winter Palace to get to the Hermitage: The Rembrandts are proudly cited by our guide—there are paintings, paintings! paintings galore; and there are treasures of jewelry, jewel boxes, jewel-encrusted swords, capes red and jewel-encrusted, gold rings, gold necklaces, gold bracelets, all richly wondrous. . . .

St. Isaac's Cathedral: All these cathedrals we are to see are high-vaulted beauties sumptuously decorated, with impressive, large works of art throughout, and magnificent huge, engraved, intimidating inner doors. . . . A drive through country scenes with non-lush grass (a frequent Russian sight) to Peter the Great's Summer Palace. . . .

Part of *my* visit's spectacle is our Company's Susan Sontag, whose statuesque dark Jewish beauty strides through Russia, always in slacks: always with one frontal white streak in the otherwise black hair: determinedly intellectual. She is not like Erica, who brought heavy suitcases of dresses, shoes, makeup. Susan at lunch: "Why are the *wives* here?" (meaning the American wives—Mrs. Irving Stone, Mrs. Harrison Salisbury, Mrs. Arthur Schlesinger, all of whom are writers of distinction, and the wives of the dean and chancellor of Pepperdine University.) It was fascinating sitting behind Susan on the whizzing Intourist bus: "I have *two* books on him. . . . I have *four* books on *him*. . . . I have *four* translations on *him*. . . . I have *that* author in *SIX* translations" . . . Her companion: "Oh! One of the most beautiful bridges!" Susan: "Yes. I've seen *pictures* of it." Her companion: "*That's a—*" Susan immediately: "Yes I read about it long before I came here." . . . Susan got very "mad" at me in Leningrad. Her back had been listening, as we waited for a palace admission, to Freda Lurye, an editor of *Foreign Literature*, the highly respected Russian magazine, who was questioning me, as she had been doing for days, relentlessly: What Does It Mean To Be Black. Like a fool, I had tried to explain it to her. Stupidly kind, I try to explain it to her *again*. In the midst of my answer in the middle of my sentence, Freda whirls abruptly, touches Susan, asks Susan: What Does It Mean To Be Black? Susan begins to inform her. I burn. I address Freda. I say (approximately) "Why do you turn from me to her with this question? Obviously, being Black, I know more about What It Means To Be Black than does *she*." Susan (approximately): "How *dare* you assume such Nonsense" (her rage capitalizes the word) etc. etc. etc., in agitated spew. By now we are entering this palace, and are proceeding to the little anteroom where we must remove our shoes, for the Russians are lovingly protective of their palace floors. Susan is screaming. My outrageous fancy that I know more about Being Black than *she* knows has pushed her to a wild-eyed frenzy. We are sitting beside each other on the low wooden bench provided for shoe-removing. She continues to scream. Finally, she utters an unforgettable sentence—which I can report exactly, because I wrote it down immediately: "I TURN MY BACK UPON YOU." And she does. She carries out this awesome threat. She turns her Back upon me, with a gr-r-eat shake of her bottom to appall me.

I am ass-uredly impressed.

Of course, S.S. had every right to resent my jumping into her Possession of a conversation. I was guilty of a breach of etiquette. So were the hosts of the Boston Tea Party.

At a concert, with merry singing and variety acts, and dainty little dances, it occurred to me that there is a certain Innocence about the Russian people. It's a puzzle. Or at least it is puzzling to *us*, the American "sophisticates," so used to dirt, disarray, degradation. Young Russian people (great cigarette-smokers, incidentally) claim to know nothing of drugs or drug-running. They claim to know nothing of really *violent* crime. Their stage-shows may have advanced to increased flesh-revelation, but the meticulous little dancers never *really* let themselves go. I haven't seen

EVERYBODY, of course, but I would venture to say there are no Tina Turners over here. No Richard Pryors. No Eddie Murphys. No porno shows. . . .

The Leningrad Writers' Union: At each of our arrivals we have been *met*, with flowers and handshakes from smiling Writers' Union people. Here in Leningrad at the Writers' Union special meeting we are afforded buttered bread with caviar, coffee, vodka, and other amenities. Erica Jong stands up and mourns the absence of "the women writers." (Again.) We are told by a jesting director, stout and businessman-looking, that the men have sent their writing wives off to summer resorts, it being summer, yok-yok. But before Erica J.'s assault, Harrison Salisbury has called on me to lead the self-"explanations." I say to this Leningrad contingent, "My name is Gwendolyn Brooks. I'm a Black poet—you can see that. And I want to say how much I appreciate this opportunity to

BUT BEFORE ERICA J.'S ASSAULT, HARRISON SALISBURY HAS CALLED ON ME TO LEAD THE SELF-"EXPLANATIONS." I SAY TO THIS LENINGRAD CONTINGENT, "MY NAME IS GWENDOLYN BROOKS. I'M A BLACK POET—YOU CAN SEE THAT. AND I WANT TO SAY HOW MUCH I APPRECIATE THIS OPPORTUNITY TO MEET RUSSIAN PEOPLE, AND HOW MUCH I APPRECIATE THEIR WELCOMING KINDNESS."

meet Russian people, and how much I appreciate their welcoming kindness." Later, I read my poem for Michael, to wild applause (these people, these Russian people, are warmly serious about poetry, they *feel* and love poetry.) The poem is translated, a bit, by cold-voiced, imperious Marina, one of our Leningrad guides, then it is taken over by Sasha (Alexander), who claims the right "because-I-have-seen-this-poem." A major announcement. "I *know* this poem." Michael—Mikhail Kusmenko—"Mischa") is merrily disgruntled by the translation, saying to me, "My eyes are not 'quick' and 'smart,' but 'beautiful'!!!!!!!" I say "That's OK, Michael, they are beautiful too!!!!!" I'm having fun with nice little Sasha's twist of my language—but Michael says with serious shyness, "Thank you."

. . . Dostoevsky. The Apartment. His last apartment. Round-top black hat in the little entrance hall (his hat). Umbrellas (not his but typical of the time.) Clusters of family pictures on the papered walls. Dining room—no carpet now or formerly the guide assures us—with handsome heavy furniture; on the dark table a samovar, large, heavily

flourishing, ready for tea, a buffet with comely dishes and cups. The Study!—where D. wrote—And the ponderous, wide, red-pattern upholstered sofa, on which he died, and which is right behind the heavy, large dark desk, on which we see his last half glass of tea—supposedly!! “I won’t drink the tea,” promises Irving Stone when he requests permission to sit in D’s chair and to hold D’s pen. (“Now that you’ve let me hold the pen, may I hold it again, and have my wife take a picture”—which is done, to the music of incredulous gasps by myself and the Terkels.) We see the nursery, with a map on the wall, a doll, picture books, a rocking horse. Then we are taken by Ganna, the delightful giggly, prettily plump, dark-haired little curator of this Dostoevsky Museum, to the narrow room that, she tells us, once served as a kitchen—two large Dostoevsky family portraits have been introduced to a wall. Here, at a round table, Ganna, her quietly efficient assistant helping her, serves us tea, delicious tea, with Lorna Doone-ish cookies; and those little chocolate candies twisted in colorful manipulations of that waxy paper you have encountered before in Russia. Minor biographical details from Ganna Bograd, who gives us, also, a little book she has written about D., and descriptive materials partly in English. How pleasant! Possibly the most purely pleasant and charming half hour I am to spend in Russia. Downstairs we find the Terkels (the Terkels had gone downstairs before tea, Studs pleading weariness). Studs is enjoying mightily what we hear, in our clearer state, a semi-drunkenly offered opera piece. The singer is a very flirtatious “Anatoly.”

August 2, 1982—Last day in Leningrad; we go to one last palace, with glittery, much-decorated rooms. Here, Harrison Salisbury speaks in affectionate Russian to a tiny woman serving as a door attendant. She lights up when she hears this American using her own beloved language. He asks if she has lost anyone in the siege of Leningrad. She has. She is reluctant to say goodbye to him. . . . Pushkin’s school. I see his first school-written lines. . . . The Salisburys and I visit the neat, light apartment of Alexandr Blok. . . . Nice train to Moscow at 11:55 p.m., arriving in Moscow at 8:30 a.m. (after a nice breakfast with hot tea, served us in our attractive compartments.) It’s the Sovetskaya Hotel. . . . We visit one of Tolstoy’s houses, a mighty house in the country. In a large case, his bicycle, two pairs of boots he made for friends. His office holds a big desk, a sofa, quite like the imposing sofa on which Dostoevsky died. To the right of the desk, against the wall, is a large writing or drawing stand. In this office Tolstoy wrote one hundred works. Quite dark, this office. . . .

. . . Old old women within the protecting walls of cathedrals. Some with winter coats (on August fourth). . . . No matter how shabby or decrepit a house, presence of the customary flowers or flower! gracing windows. On the streets, always, both men and women, carrying flowers home. Just a few, wrapped in skimpy paper, or not wrapped. . . . The woods are quiet and beautiful and reaching—and there are many: but in Moscow, I observe, *almost* all green areas are weedy. Sometimes you see old women in babushkas, wide dresses, and worn heavy shoes, weeding the green. Some of these weeders’

dresses are thinned-out cotton, over which there may be worn sad blue or green or dust-pink sweaters, listlessly buttoned over wide square bodies or *other* bodies with billowing bellies. . . . Afternoons: plump women sitting, not on their porches, but in front of their fences. . . . These substantial women may be seen, also, in bus-stalls, at bus-lines, stalls provided with benches painted over with red and yellow, or stripes. . . . Interiors: many interiors, seen from the street—just a sneak’s-eye view—reveal themselves as drear, drab, sad. . . . Wet clothes hang here, as in the States, . . . hang from windows—from clothes-lines—over lines of fence. Familiar itemata: I am repeatedly impressed by the numbers of old women. . . . here is a woman praying, behind a locked cathedral door, making her Catholic signs. Then she strides her short, enhanced self down the rocky road. . . . Father Paul, at the Zagorsk seminary, and the Zagorsk cathedral. . . . Then another cathedral where, when people, any people, any private people, are moved to commemorate a family member or loved friend, they come in groups to sing in beautiful rich Russian voices. . . . Question: How are the songs chosen—for the choices should suit everyone—how can that be achieved?

Moscow. We’re snug in the Sovetskaya. Elegant staircases, sedate halls, fine furnishings, fine dining room, fine food. (Throughout this Russian trip we’ve had delicious food. Non-slimy borscht! Rich dark bread. Tomatoes and cucumbers galore. Shishkebab, fruits, ice cream. And, outdoors, excellent ice cream cones, much loved by the populace. Apple tarts. Veal, lamb, beef, pork, chicken, fish. Guava preserves. Potatoes in various arrangements. Heavy soups. The popular little dough pies also, but I refuse to eat dough.)

The trip to Zagorsk, for more tours through more museums and distinguished churches, with their leaders in conscious regalia. . . . A visit to the Kremlin—but we are treated to very little of it, and that little we are whisked through rapidly: Such a whirlwind exterior tour leaves me with no clear impression. On the fast trip to Zagorsk, I see—with difficulty—open doorways that afford views of gloomy, ragged, desperate interiors. Guide Marina does not want to answer any questions about these. She is, in fact, getting quite sick of my days-long questions about “houses.” “May we see some of the houses?” Answers are vague or vacuous. Eventually, in reference to an isolated non-grand but non-horrible square, Marina barks angrily, “*There’s a house, Gwen-dolyn. You wanted to see houses.*”

In the packed downtown streets of Moscow, the Russian people seem to be walking all in a single parade, a compact parade. The tempo is similar, at least on the neat top, to that of United States downtowners.

Before we leave Moscow we are guests at Ambassador Hartman’s mansion. Sumptuous. An open, modern, sophisticated splendor. The ambassador’s wife greets me warmly, because she has known and, she says, loved my poetry for many years. Bella Akhmadulina is there. As you read her poetry you feel that you’ve got a nervous little worm in ‘possession’—a bright, twisty, unexpectedly wise little worm; and meeting her personally, you feel

exactly that! It is on this occasion that Bella carts some of us off, post-reception, to the rinky-dink apartment she shares with her present husband, who paints, sculpts, creates set designs. Bella was once married to Yevtushenko. You reach the wild, pouty apartment via a tiny, rickety elevator, which can take only five of us at a rising. We rise by fives, and are returned by fives to the vast cold spirit of the first floor. Escape.

What else is Moscow to me? What further "knowledges" of Moscow do I gather to bring home? The beautiful information that it is safe to walk anywhere in Moscow, day or night. The appealing fact that so very many of the citizenry go home from work carrying flowers—a bunch of them, or a few. It is not true that Russians are "rude." I encountered curiosity here and there, that translated into puzzlement that a Black woman was walking their streets, but chiefly I encountered pleasantness, smiling or unsmiling "tolerance," or downright cheery welcoming. An author's wife, after our forty minutes or so of casual conversation, hugged me fiercely, exclaiming loudly "*We like you!*". . . . Such a serious appreciation of poetry: One poet asks me the size of a customary edition of poetry in the United States. I reply that, if a poet in the United States sells an edition of five thousand copies, he or she is "doing well." My questioner is amazed, and declares that in Russia an edition of a *hundred* thousand copies is perfectly ordinary. Listening, I remember that Yevtushenko and Voznesensky have recited, often, to audiences of fourteen thousand or more. And I remember what celebration enveloped me because I wrote a poem about Michael! . . . It is not true that Moscow audiences sit dull-eyed through theater or opera performances. I see the same smiles and shining eyes, hear the same gasps, giggles and happy frequent applause as I find in Chicago, New York, San Francisco and Peoria. . . . Here plump stomachs are OK! I see hundreds and hundreds of them!—male and female stomachs out-thrust and non-apologetic!—I *do* glimpse *some* cozy little houses, behind fences. . . . I love seeing the babies in their strollers, pushed by young mothers in neat red sweaters, blue sweaters, print dresses. . . . It is *not* true that all Russians feel pounded. . . . It *is* true that the loved children are spectacularly well-behaved. . . . Good-looking modern clothes are the norm, not the exception. . . . I meet Moscow people who explain Soviet uneasiness by pointing to a symbol such as the siege of Leningrad—a million and a half deaths in nine hundred days. In short, "all we" are watchful because when we have not been watchful we have been assailed, and assailed, and assailed. . . . (Forgot to record that, in a Leningrad park, we saw a famed statue of the highly respected Black poet Alexander Pushkin. Susan Sontag got as close as she could, spread her arms wide, and shrieked "My Pushkin! My Pushkin!" I wish I had a picture of that.)

Another of my knowledges: Certainly those who have not visited this part of the world are ineligible to vote on what it is or is not.

When I disembark at Copenhagen's airport I observe instantly that what Jean Stone, Irving's wife, had said to me is true: "You'll notice brightness. You notice a differ-

ence *immediately*, sharply!" I do, I do. First of all, there is an unmistakable, feelable presence of hope in the air, noticeable on this second "experience" of Copenhagen as, logically, it had not been on the first. This is not to counter-suggest that the Russians looked miserable, but hope was not what I saw as their aura; what I saw as their aura was sanction.

In the Copenhagen airport—abundance. Abundant wares. Cheeses and sausages and candies and games and jewelry and clothing.

In New York: cough drops. And lots and lots of beautiful blackness all around me.

I want to close with that poem I wrote for Michael. It says what I think of the essential spirit of youth in Russia.

MICHAEL, YOUNG RUSSIA

To (Mikhail Kusmenko, twenty-one years old)
From a Black Woman
born in America—whose origin is Afrika.

Michael, I see you!
In the Russian winter.
The lights in your quick, smart eyes
are dancing with snow-sparkle.
You ski; you skate over the ice.
In your heart you shout
"*I breathe! I am alive!*"
My body is moving!
My body knows life is good and my body responds!
I am a straight response, a Reverence!
And I love all the people in the world!"

Michael—
I see you in the woods of Moscow and Kiev,
affectionate with deer and branch and flower.

Young Russia!
You are an affectionate spirit,
with arms stretched out to
life and love and truth and Celebration,
with arms stretched out to
what is clean and kind.

Thursday, July 29, 1982, Kiev

(With sincere respect and admiration for one of the
finest young men I ever met.)

—Copyright © 1988, by Gwendolyn Brooks Blakely

From Michael, Christmas, 1982—a beautiful card showing St. Basil's with Santa Claus in a sleigh before it:

Dear Gwendolyn,
I hope very much that you haven't forgotten me. I want to wish you and yours the best of everything for 1983. I treasure evergreen memories of our meeting and your poem. I'll be happy to meet you again some day. Meanwhile, my warmest regards and friendly love.

Always, Misha. □

What happens to a country that loses its history? How does a people emerge simultaneously from the dual vise of inefficient totalitarianism and culturally pervasive colonialism? Is there room for the humanities amid political and economic instability? As I prepared for a year of teaching at the University of Kiev, I wondered how Ukrainian students would react to an American teaching them the history of their land.

In the past, only the rare courageous instructor permitted some questions at the end of the session. I worried how to establish the discourse of the humanities in a country in which the terminology used in humanistic discourse had been debased. How does one introduce the notion of teacher-student dialogue when the last seventy years killed the very concept of that relationship?

I have been working on topics of Ukrainian, Russian, and Eastern European history for more than a quarter of a century. My ancestors come from Ukraine, born in the same cities but because of shifts in borders, in different countries—the Austrian Empire, Poland, Russia. I grew up in the United States, a full-fledged product of the American educational system. The peculiarities of the Soviet system were such that I could not get a visa there until 1980. But I traveled through Eastern Europe, and met enough Soviet citizens to have had a good understanding of the system before I even set foot on its erstwhile territories.

Ukraine is a large country, with a developed infrastructure of scholarly institutions, economic resources, cultural establishments, a trained and often hard-working population. Oppression, want, and poverty are not immediately apparent. To the contrary, it is the beauty of the land that makes the first impression, its gently rolling countryside, the majestic rivers with miles of rushes hiding fishermen, the seemingly unspoiled, unpopulated sandy beaches that touch the pristine steppe. The vast sky is still often clear blue, and even the marshes of Polissia gleam with an iridescent celadon mist that has its charm. In the cities one sees well-dressed people, the youth joking, the behatted adults ambling along. One sees the potential power of this second largest European country.

Through the last two centuries Russia had grappled with the question of whether Russia is Europe, or as the romantic poet Tuitchev argued "she has an essence of its own. . . ." Ukrainian intellectuals, on the other hand, had no hesitation about Ukraine being Europe. Although often cut off from the West, they prided themselves on their Western heritage—Renaissance, Reformation, private schooling, even Latin connections. Now they are surprised that their credentials are questioned.

Obviously, Russia is a major problem for Ukraine, a love-hate relationship complicated by long-term imperial and Soviet policy of settling Russians in non-Russian territory. Ukraine struggles with building a new state on the rubble of the old colonial administration, under constant provocation from Russian nationalists whom President Yeltsin cannot hem in. Economic reform, and hence aid, is moving faster to Russia than to Ukraine.

Lenin laid the groundwork for the policy that subjected Ukraine to untold visitations—loss of independent farmers in the brutal collectivization campaign of 1928; loss of mil-

lions in the famine of 1933; loss of more lives in the deportations and arrests of 1945. Industrialization was implemented at great human cost to serve the center. In the entire Soviet Union not one factory was set up so that it could draw on local resources—goods had to be shipped from elsewhere. The collapse of the Soviet Union was bound to bring with it economic dislocations.

Historically, Ukraine had introduced Russia to modern education, but it was also a Ukrainian cleric, in the service of Peter I, who showed the Muscovite tsar the path to direct imperial power. Ukraine's language was outlawed, its schools closed, its population subjected to various degrees of forced Russification. After the failure of the Ukrainian National Republic in the period of the Revolutions of 1917, Ukraine underwent a number of metamorphoses, becoming ultimately a soviet socialist republic.

The nuclear contamination at Chernobyl brought the Ukrainians into the public arena. Weighing each step so as not to provoke a Russian reaction, Ukraine asserted sovereignty in 1990 and its independence in 1991, after the failed Moscow coup. Although the complex intertwining of the industries in Ukraine with those in Russia and the other successor republics is drawing the republics into an economic union that may have political repercussions, culturally Ukraine is attempting to strike out again on its own. In large measure this is an exercise in history, especially the history of the 1920s, which was a vibrant period in literature, theater, and art. Most of the artists and writers of that period, however, were killed, and their works banned. The rediscovery of the "executed renaissance" is providing validation for the new directions taken by young artists. To a lesser degree, the rediscovered historians and other scholars are also providing direction to the new scholarship, but here the process is slower. The scholars hold conferences on this or that "rediscovered" scholar; and newspapers run popular stories that fan interest in scholarship and in the rediscovery of the history of the Ukrainians.

Contemporary Ukraine, as other post-Soviet republics, presents an interesting mixture of want and entitlement. Despite the low standard of living, most former Soviet individuals have come to expect certain, albeit very modest, perquisites—from subsidized bread to guaranteed jobs, apartments, even cars and travel. The cost was toeing the line and a tacit acceptance of the system. Many of the shortcomings remain in place, as do many of the persons who prospered.

The situation in the humanities is as complex and unsettled as in other areas of endeavor. The professional organizations, such as the Union of Writers or the Academy of Sciences, fear an end to their privileges while they welcome the expanded opportunity for travel and advancement. Limitations on travel and publishing no longer exist, but there are not funds for either.

Except for Sevastopol, home of the disputed Black Sea Fleet, travel in Ukraine is unrestricted. The country is beautiful even in the gloom of winter, hoarfrost gleaming on sepia trees that intersect the miles of fertile land. In the spring Kiev swims in the fragrant bloom of acacia, chestnut, jasmine, and early roses. And the summer—well, the summer has been lovingly described by Gogol, who transformed his nanny's Ukrainian folktales into masterpieces of Russian literature. Gogol's pictures reemerge in the bucolic

countryside, which had been off-limits to foreigners for decades. I criss-cross the country with the exhilaration of a child excused from school on a beautiful May day. I swim in the Black Sea, ski in the Carpathians, hike in the forests, drive through the steppes. I'm lulled by the gentleness of the land, the friendliness of the people.

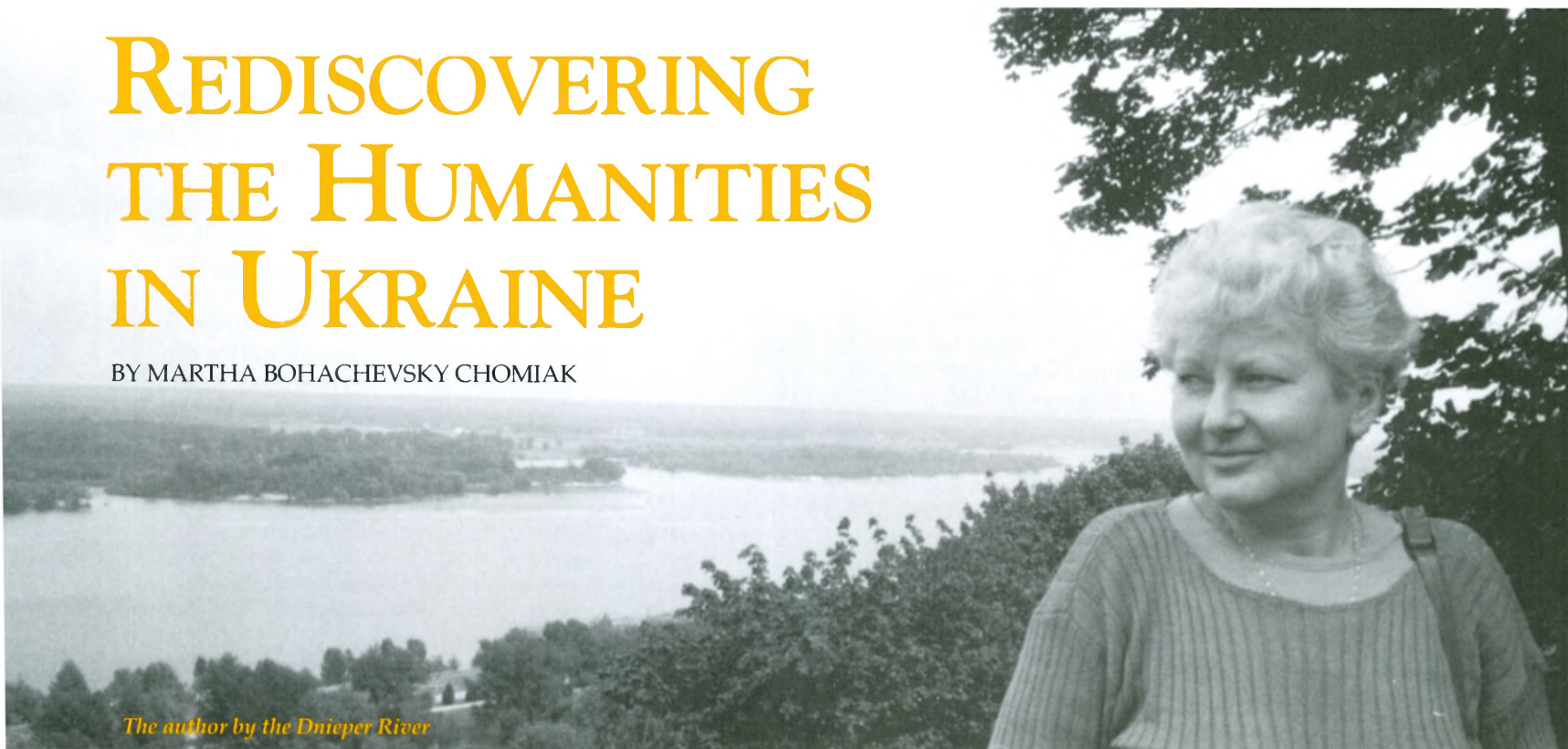
It takes a conscious effort to remember that the sea is polluted by industrial waste and the land ruined in one of the less publicized but disastrous agricultural schemes of Nikita Khrushchev. It was he, a Russian raised on the border of the Ukraine, and later his successor, Leonid Brezhnev, also a Russian from Ukraine's borders, who experimented disastrously with the plowing of the virgin lands. The rivers, which in earlier centuries had made fish the poor man's sta-

avoidance of issues that could cause serious problems for the present. Ukraine's archives, until two years ago, remained military objects and access was carefully controlled. I had been told in 1980 while working on a book that there were no documents on the Union of Ukrainian Women. Twelve years later as I walked into the archive, the old guard, recognizing me, told me that the materials for which I had been looking were now available. It had been feared, apparently, that the information in the archive could strengthen the argument that community organizations in Ukraine historically had been democratic.

Scholarship in Ukraine under the Soviets was hemmed in by ideological as well as by provincial strictures. As in the rest of the USSR, scholars were provided with opportunities

REDISCOVERING THE HUMANITIES IN UKRAINE

BY MARTHA BOHACHEVSKY CHOMIAK



The author by the Dnieper River

ple, are nowadays home to flotsam, not to fish. The reactor in Chernobyl hides yet another ugly secret: the leaking sarcophagus heats the water in the large artificial lake on Prypiat that threatens to flood historic Kiev and its churches.

My students, whose knowledge of Ukrainian history is sketchy, shared with me the informal stories their own grandparents had told them, *sotto voce* to be sure, about the Great Patriotic War, that is, World War II. Many of the Soviet soldiers who served on the European front ended up in Siberia because Stalin feared that their knowledge of even war-shattered Europe could raise questions about the Soviet standard of living, which was presented internally as the highest in the world. Siberian gulags deepened the soldiers' knowledge of the West by throwing them together with the prisoners from the former Austrian and Polish territories. Khrushchev's amnesty brought the soldier-prisoners back to Ukraine, there to meet the children of their own children.

Wherever one turns in Kiev, or elsewhere in Ukraine, for that matter, there is a wall of history—and it is indeed a wall since Ukrainians are notoriously ignorant of their history. Partly that is due to the perverted historical picture they have been given; partly it is due to the conscious

and amenities if they did not overstep the boundaries set up by the regime. Although some of the censorship was self-imposed, control over the humanities was quite stringent. Changing interpretations of Marxist ideology always included the stricture that Russia should serve as the model and measure of Ukraine's cultural development. Ukraine's current studies resemble geological excavations, digging through layers of permissible secondary interpretations through accessible archival material until one reaches the sources at the heart of the matter.

It was therefore with some excitement that I became part of the review committee in the defense of a dissertation on the revolutionary events of 1919 that dealt with Bolshevik policies toward Ukraine. The dissertation, based on primary source material only recently opened to scholars, was crisp and thorough, though limited in scope. Even so it was eons removed from some of the propagandistic prattle that passed for scholarship fewer than ten years ago. The candidate worked on his own; the mentor's role was a formality.

Many scholars use the opportunity of the new freedom of expression not so much for research, as to expound on their views of the world, humanities, progress, democracy, and the role of Ukraine and its intelligentsia. Daily newspapers, in

good Eastern European tradition, are full of editorial comment. There are few female by-lines—the women are busy hunting for goods, growing and canning food, and in general maintaining the households along with performing their professional duties. Although I had done a history series broadcast on Voice of America and Radio Liberty and my publications have appeared in both languages, there was some confusion when I showed up at the history faculty of the university: I somehow did not fit the mold of the full professor. It did not occur to me to unearth the dean's letter naming me full professor that more than a decade ago had given me such great pride. The dean of history and I began a bantering conversation, I quoting abstruse poetry and even more abstruse philosophy, and with that my place was assured.

The rank determined my salary, but nothing prepared me for the manner of receiving the money. In the middle of one of my lectures the student assistant of the department arrived with a box full of local currency, a list of all departmental faculty with their salaries, a pencil to check off that I received my pay. In full view of the students my monthly salary was counted out (it was more than ten times larger than the largest scholarship stipend, but it hardly lasted a week, and averaged out between twenty dollars and thirty dollars on the semilegal black market.) When I mentioned the awkwardness of the procedure, the vice chairman began delivering the money to my apartment. She added homemade preserves, concerned that my living alone was not conducive to proper eating habits. Her example was followed by other colleagues who delivered items to which they had access—potatoes, potent spirits (homemade to chase away the cold), pickled cabbage, and the herbal teas they picked. They were concerned that the American would suffer from shortages in their land; they explained that they were inured to want, and I was not. As it was, they were quite impressed that Americans could cope with the conditions so different from those in the States. What they found most surprising was our willingness to come for an extended stay to their country.

Education in Ukraine had been both centralized and Russified. The Ministry of Education, the Academy of Sciences, and the defense ministries ran the schools. The curriculum was highly structured and in the humanities the faculty had to abide by the program decided upon by the ministry and the university officials. Students were accepted into a specific major and there was little provision for electives. Students still take about six lecture courses a semester. Upper division students do take some seminar courses, but compared to the best of American colleges, write few original research papers. Many of them explained to me that I, as a scholar, should simply teach them, they had so much to learn. And did I really want to waste my time discussing issues with them that could more effectively be lectured to them? And please, Madame Professor—they had with a great deal of pleasure switched to this old Western form of address rather than the earlier name and patronymic—we just want to hear you talk. What they wanted to hear most was stories about the United States, and how the young people lived there and what the system of education was. And was it true that the unemployed received stipends? If so, why would anyone want to work, anyway? Many students wanted to know the cost of education in the USA and the lifestyles of students. They were intrigued to find out how many of our students put themselves through schools with wages earned from part-time jobs.

A problem I had with many students in Kiev was a conceptual one. For most of them a historical fact was a historical fact, and issues of interpretation and approach were strange concepts. But they warmed up to the idea of class discussion, and learned quickly the difference between polemics and debate. Had they been given a chance, they would have done well in writing papers. The dean of the history faculty, however, did not think it a good idea for the American to grade his history students, or for the students to be subjected for long to an alien form of instruction. The course, it turned out, had been an elective, so at least one of my suggestions had been followed.

In the private university, the Kiev-Mohyla Academy, where I taught in the summer, American type of discussion was kid's stuff for the students. Reestablished in 1990, the academy draws on a history, which though interrupted, antedates Harvard by some thirty years. The students were interested in women's studies, in community organization, and had already organized an active extracurricular program run by students.

That is not the case with the Kiev University, which in the fall of 1992 had dropped the term State from its name but changed very little else in the institution. A week or so into the semester the dean asked the Kievan second-year students, who were assigned to my class, to elect three from their midst as representatives to the student assembly. To my surprise, no students volunteered to run, and the dean nominated three good students for that function. I asked why none of them wanted to be elected to a body that could conceivably help change the structure of the teaching at the university, and insist on electives and more choices for students. They argued that the system under which they functioned could not be modified until the government structure was changed. Eagerly, over a cup of coffee that had almost become too expensive for them, these young persons explained to me how they knew first-hand the pervasive corruption of the "legality" of the Soviet era, and how it undermined any kernels of youthful idealism. Their reaction provided yet another proof for my earlier contention that one of the worst crimes of the Soviet regime was the destruction of the actual discourse of democracy. By going through the motions of social participation it destroyed hope in the efficacy of any community action and robbed the population of a language which could be used to rally the population to establish conditions for its own self-help. "Newspeak" destroyed the preconditions for creating a new society, or reactivating the dormant one. It did not, however, destroy a conscious desire of activists to try to change the system. Some of the same Ukrainian students who lectured me on the futility of working through the university administration, had gone on a hunger strike in October 1990, setting up tents on Kiev's main street in front of the huge statue of Lenin to demand the dismissal of the Soviet prime minister for Ukraine, Vitaliy Masol, for ineptitude. The resignation of Prime Minister Masol was the only such case in the entire history of the USSR. Soon after, the USSR as we knew it ceased to exist. The students joined the democratic movement, some of the veterans formed a defense league that accompanied the Ukrainian Jews who went to Moscow to attend the first modern Jewish congress. They were activists in the election campaign for the semidemocratic Parliament that was elected in 1991. But their enthusiasm abated after three years. They were no longer very vocal among the history students at Kiev University in the fall of 1992. The time

for protest had passed. My students, showing a wisdom that belied their knowledge of history, felt that they needed to study before they could act effectively.

For many decades the West, and especially the USA, had been the golden dream of the young, not so much the model as the idol about which they dreamed. My students at Kiev University simply wanted to hear first-hand what an American university looks like, what the students learn, how they live. My suggestion that they try to apply to an American school met with the same whimsical skepticism as my exhortation to run for school office. That was in the history department, one of the more conservative ones in the school. The journalism students, who had to fight for entrance into the school rather than coast on parental influ-

address audiences from the Carpathian mountains to the Black Sea coast, to meet with farmers of the north and with faculty in the southwest. The audiences were responsive, alert, keen to learn and to pose questions. Like the university students, they wanted to know the curriculum of the high schools, the way in which we raised our children. They wondered if I had been discriminated against because of my immigrant status. Where did I learn so much about the history of Russia? Who taught me the history of Ukraine? Is there government support of religion in the United States? Did our government know about the gulags? Will there be a Nuremberg trial for the Soviet functionaries? Or, better yet, let bygones be bygones, show us how to run the economy efficiently and we'll manage with the functionaries on our own.



Students in Zaporizhia celebrating victory over the Soviet regime, August 1990. Chomiak's daughter, center, carries the flag.

ence, looked for ways to get into an exchange or training program as soon as they began working. One heartening story was about a young woman from Chernihiv, a city of churches on the slopes of the Desna river, which went into eclipse in the Stalin years. Few foreigners visited, but with perestroika a number of American businessmen ventured there. Olena Prokopovych, a high school graduate who had learned English largely on her own, translated for the group. Her English was so good, and her desire to study so pronounced, that one of the businessmen suggested she apply to an American college. Prokopovych, now in her third year at Williams College, has begun a summer program through which other Ukrainian students can learn how to apply for financial help and admission to American schools. The program enables her to spend summers in Ukraine, closer to her beloved Desna.

Even as I was complaining of the level of education in Ukraine, griping about the slow pace of educational reform, laughing at some of the old-style party approaches among the administrative personnel of the university, I had a much broader public forum than any we have in the United States. Invitations came pouring in to speak at gatherings, to take part in panel discussions on radio and television, to

One of the first trips I took was sponsored by a waste management concern, a new type of business in this part of the world. Two directors and two staff members were to travel from Kiev to the southwestern city of Ivano-Frankivsk, a gateway to the Carpathian mountains. Until two years ago it was the regional center for the missile system of the former USSR, and off limits to foreigners. It had also been the site of the first public meeting of Ukrainian women back in 1884, a topic on which I had written extensively. Moreover, it was home—after Siberian exile—of one of the foremost painters of contemporary Ukraine, Opanas Zalyvakha. Zalyvakha had been a close friend of the poet Vasyl Stus, who died in a Siberian prison, much of his deeply philosophical poetry lost. (The search for Stus's grave, as well as his reburial in Kiev in 1989, was a demonstration that the Soviet regime was no longer morbidly feared.) One of the waste company executives had risked all in being a pallbearer at the reburial of Stus. Now, his firm was combining business with culture and bringing an evening of Stus's poetry to one of the major factories of Ivano-Frankivsk. Zalyvakha, the painter, would reminisce about Stus; Dmytro Stus, the son, would read his father's poetry; Olia Bohomolets, a ballad singer and the granddaughter of a scientist accused by Stalin of treason, would sing a few of her

compositions. As an American who had been interviewed on radio about Stus's poetry, I was to be included.

The train ride took eighteen hours. On arrival, we were greeted at the Ivano-Frankivsk train station with cameras, microphones, banners, and a group of children singing and declaiming poetry written for the occasion. The children braved intrusive train announcements and sang about a female crane returning to the ruined native nest while other cranes basked in comfort in America. Stus Junior was treated to similar touching verse. I looked at the children. The oldest could not have been more than nine; their parents had been raised under the Soviets, and the woman who drilled them in the paeans she wrote had spent time in Siberia. It was as if there had been no Soviets. I was back to the nineteenth century. It could even be Britain, with declaiming and singing and greeting, with flowers, and expressions of hope.

On another trip, the legacy of the past, the unarticulated guilt of survivors, was vividly highlighted. A group of writers and I traveled to Baturyn, a little village off the beaten track and the seat of the leader of the Cossacks, Hetman Ivan Mazepa (ca. 1640-1709). The program began a little after noon, so that the farmers could wash up after their morning chores. Peter I ordered Baturyn to be leveled to the ground in 1708, as soon as he heard that Mazepa turned against him. The entire population of the town, some 20,000 women, children, and older men (the younger ones went to the army) was tortured and slaughtered, their crucified bodies thrown into the river to float to the Dnieper as a deterrent to others not to join Mazepa's ill-fated attempt at independence. No new settlements were permitted within the twenty-mile radius of old Baturyn. The new Baturyn, built at mid-eighteenth century was a small village with no hint of its tragic past. Many of the peasants had heard of Lidice, the Czech village that the German Nazis razed to the ground in retaliation for the killing of Reinhard Heydrich, the notorious Nazi "Hangman of Europe." The villagers wanted to know why they had been kept in the dark about the tragedy of their own town. These people had been robbed of their historical memory, and in trying to recapture it, they felt shame and remorse at their ignorance.

The past, not history, lives in the serene forest of Bykovnia, a stone's throw from Kiev. Mainly pine forest, with luxurious ferns underfoot that Lina Kostenko, a poet of the 1960s, likened to birds ready to fly, in pre-Chernobyl days the prime site for mushroom picking, it had been—from 1934 through 1936—the site of executions and shallow burials. Today, people tie hand-lettered signs of names of those they know had been killed, and those whose fate, after their arrest, is not known. The homeliness of the signs reminds me of the memorial quilts exhibited for the victims of AIDS. Today, each village, each town, especially in the Carpathian mountains where the struggle against Stalin was armed through the first years of the 1950s, is erecting memorial burial mounds for the known and unknown dead, as if those lumps of land had some transcendent power to preserve the memory of the dead. The burial mounds that moved me most were those hidden from view on the edge of the southern steppe that is kept as a preserve. Four huge mounds, each topped with a massive fertility goddess, remain from prehistoric times, mute reminders of an indigenous population of pre-Christian period. The wildlife preserve with zebras and gnus is near the territory to which Catherine the Great, or the Second, as she is known in these parts, exiled the last free cossacks, permitting them to settle,

provided they didn't dig wells but rather trekked the forty miles to the river for water. Descendants of these families, having since trekked through the Siberia into which the Soviets had exiled their parents and grandparents for having been effective farmers, drove me through the Black Sea coast, pointing out rare grasses and reminding me of the contributions to the area made by Greeks, Armenians, Bavarians, Koreans. At the same time they conveyed a sense of pride that the land was theirs, and that they grew the best crops on it. If only, they echoed the others I met, they were left in peace to till their soil, do their work, educate their children, to build a better life for themselves in the land that had been theirs a long time ago. They built bonfires on the beach to grill the fish they caught, and assembled audiences in the cities to hear me lecture.

In my travels through the countryside, visiting the few remaining palaces and formal gardens of the Polish magnates who in the sixteenth and seventeenth centuries had lorded over the fertile plains, stopping at the grave of one of the founders of the Jewish Hasidim, pausing at this or that site of a battle long forgotten or perhaps not even known, I was continually struck by the tranquility of the land. Among the few philosophers it produced in the seventeenth century was Hryhoriy Skovoroda, a Socratic itinerant teacher who fled from the structured Latin schools to wander in the lush Poltava countryside teaching a message of simplicity, individual rectitude, and charity. Today, in Skovoroda's hometown, the reason to get up early on Sunday is to shop at the weekly bazaar, where pork prices are cheaper (the pork often comes live) and shoddy Chinese shoes may be purchased at exorbitantly high prices, if one is lucky. Descendants of Skovoroda's countrymen want a better life. They want to major in business, or to go into business, they want a market without necessarily understanding what the market economy really is. They hunger for food, and thirst for a just and better life, but they also yearn for beauty and spirituality. From the crassest fortune tellers, to extrasensory artists, healers, preachers, to a back-to-nature movement that seeks to reconcile the shod foot with the bare ground, they flock, each at their own pace and at their own level to the source that goes beyond the materialism they had been told marked the edge of existence. Ukraine has managed not only to avoid bloodshed on its territory, it has made steps toward enabling the grass-roots creation of a civil society composed of many diverse parts. No individual possesses only one exclusive identity; rather their identities flow freely into many spheres and from one sphere to another depending on the function and interests of the time. Ukrainians have not articulated this, but neither do we, unless we especially think about it.

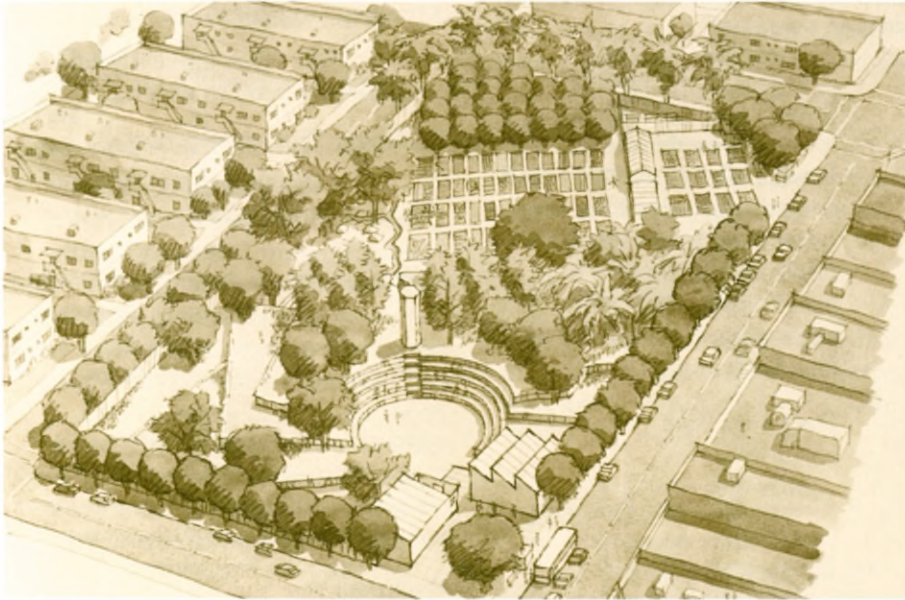
One vivid picture remains with me. One spring day, on my way to a meeting at the Academy, I pass the square where Lenin's statue used to loom, with the Stalinist Hotel Moscow as a background. Today various commercial banks rent the podium for their billboards; in the shade, would-be capitalists iron out their deals. I am musing on the irony of the symbolism when from below—Independence Square (nee the Square of the October Revolution)—comes the clear, clean trumpet sound of "America the Beautiful." The melody brings smiles to the midday crowd. □

Martha Bohachevsky Chomiak, a program officer in the Division of Research Programs, spent a year in Ukraine on a Fulbright Fellowship teaching at Kiev University.

Calendar

MAY ♦ JUNE

BY STEVEN SNODGRASS



—Museum of Contemporary Art

"Urban Revisions: Current Projects for the Public Realm" goes on exhibit in mid-May at the Museum of Contemporary Art in Los Angeles. The exhibition surveys urban planning and design projects created within the last five years that offer alternatives to traditional city building, among them Connecticut's Farmington Canal Greenway, Los Angeles's Uhuru Gardens, and St. Louis's Grand Center theater district projects.

♦ Johann Sebastian Bach's Leipzig years will be the focus of an exhibition and public conversations, collectively entitled "Bach's World," which will be offered in conjunction with the Bach Aria Group Association's June festival at the State University of New York at Stony Brook.

♦ Philadelphia's Please Touch Museum for Children will open "Growing Up" on June 24. Designed to depict the world from a child's perspective, the exhibition will explore, from Delaware Valley and international standpoints, how children mature culturally and socially.



—Walters Art Gallery

The Pierpont Morgan Library in New York City will present an exhibition of

medieval Armenian art and culture from May 4 through August 7. "Treasures in Heaven: Armenian Illuminated Manuscripts" will feature tenth- through eighteenth-century Armenian Gospel Books.



—Photo by Mark Olszaker, WHY-TV

Author David Macaulay will host and narrate *Roman City*, which uses animated and live-action footage to explore the foundation and evolution of an agricultural and mercantile settlement typical of those established in Julius Caesar's conquered lands. The film airs on public television May 8.

Continued from page 6

maybe this is the meaning of the whole poem, that is: "Does man love Art? Man visits Art, but squirms." Is that about the function of art in life, and what is the function of art?

Brooks: Well, you know the occasion was the unveiling of the Chicago Picasso here. Does man love art? Man visits art. (I wish we could find a

Hackney: I like that line also.

Brooks: Et cetera, et cetera. Does that help?

Hackney: It does indeed, but now bring it back to the rest of your poetry. As you're writing, are you consciously trying to make people squirm on occasion?

Brooks: Oh no, I never sit down and say "I am going to make people squirm." First of all, I'm excited about something before I begin to write. And then I just put down on the paper whatever comes—that's the beginning. But I believe in a lot of revision.

Hackney: Then you work and work on it.

Brooks: Yes, yes. Everything I've written, no matter how simple it may sound, has been agonized over; and I like to say that writing poetry is delicious agony—delicious agony.

Hackney: It is. But what about the voyage, the line about art sending people on voyages.

Brooks: Don't you consider it that yourself?

Hackney: Absolutely.

Brooks: The enjoyment of art! The practice of art! Both are voyages.

Hackney: Indeed, it opens up new vistas and makes people look at things in a slightly different way, if it's successful. Are you, as you write, consciously aware of that effect on the reader?

Brooks: You know, I don't do all of this very conscious speculating as I'm writing. I'm just anxious to get the verse arrangement down, and then to ask myself over and over, is this really what I want to say. I don't want to imitate anyone else; I have a lot of admirations, but I don't want to sound like any of them.

Hackney: Let me pose a choice between two different branches. One, in which you are writing as a poet speaking to an audience and quite aware of your obligation, your social obligation if you will, as a poet. On the

other hand, the other branch, is that you are writing because of some inner vision, some compulsion to express your own ideas. It really comes from within, and has very little to do with what effects those words have on whoever happens to read it. Is that a fair sort of division, or do those things actually go together?

Brooks: Well, I don't give myself any obligations when I'm writing.

Hackney: That's interesting.

Brooks: In this little book, *Children Coming Home*, I have a poem called "Uncle Seagram," featuring a little five-year-old boy named Merle. And I didn't say when I came to write this poem, well everybody is talking about child abuse, therefore I shall write a poem about child abuse. What I wanted to do was to present a little boy, in this case a little boy from the inner city—which is a phrase I hate—but any child might be saying this.

Hackney: Yes.

Brooks: But that, too, is not something that I told myself. I'm going to read this very quickly.

My uncle likes me too much.

I am five and a half years old,
and in kindergarten.
In kindergarten everything is
clean.

My uncle is six feet tall with
seven bumps on his chin.
My uncle is six feet tall, and he
stumbles.
He stumbles because of his
Wonderful Medicine
packed in his pocket all times.

Family is ma and pa and my uncle,
three brothers, three sisters,
and me.

Every night at my house we play
checkers and dominoes.
My uncle sits *close*.
There aren't any shoes or socks
on his feet.
Under the table a big toe tickles
my ankle.
Under the oilcloth his thin knee
beats into mine.
And mashes. And mashes.

When we look at TV
my uncle picks *me* to sit on his lap.



—Courtesy of Nora Brooks Blakely

word that meant man and woman. If you ever come up with one, let me know.) Does man love art? Well you see, Chicago people had been saying such horrible things about this piece of art, and somebody said that it had always been known that Picasso hated Chicago—

Hackney: That's right.

Brooks: —and that he had chosen this way of expressing his contempt. Other people were saying that they would have preferred a statue of Ernie Banks to this thing. So, in sort of mock exasperation, I'm saying,

Does man love Art? Man visits Art,
but squirms.
Art hurts. Art urges voyages—

I love that line because I think it is true.

Hackney: It is absolutely right.

Brooks:
—and it is easier to stay at home,
the nice beer ready.
In commonrooms
we belch, or sniff, or scratch.
Are raw.

But we must cook ourselves and
style ourselves. . . .

As I sit, he gets hard in the middle.
I squirm, but he keeps me, and
kisses my ear.

I am not even a girl.

Once, when I went to the
bathroom,
my uncle noticed, came in, shut
the door,
put his long white tongue in my
ear,
and whispered "We're Best
Friends, and Family,
and we know how to keep Secrets."

My uncle likes me too much. I am
worried.

I do not like my uncle anymore.

Well, when writing that I just tried to
feel how a little boy of five might feel in
such a situation. Although we come in
different sizes, we are capable of feel-
ing for each other, and as each other.

Hackney: That's right. When I read
that I squirmed.

Brooks: Well, good! I read it in lots of
high schools and colleges, and even
elementary schools. And almost
always, some child will say to me,
"That's going on in *my* family," or
"That *has happened* in my family." So
of course I refer them to their teachers
for possible assistance.

Hackney: That's right. But that just
comes out of your success when you sit
down to write, rather than the newspa-
per and some sense of what social issue
you should be writing about.

Brooks: Or a too present feeling of
social obligation. I like that phrase.

Hackney: You mentioned earlier the
late 1960s and the rambunctious youth
in the movement. It was a particular
time in our history, and some people
writing biographical sketches of you
have pointed to the second Fisk writ-
ers conference in 1967 as a turning
point for you. Is that a fair assessment?

Brooks: Have I ever had an interview
in which that question was not asked?

It certainly was a very special time
in my life, when I suppose you've
read that I went to Fisk University and
got my first taste of what was happen-
ing among the young Black people of
that time. They were unwilling to be
integrated, they were interested in

loving themselves and having some
kind of accented family feeling. It was
a very exciting time. I know that it's
the custom now to laugh at the late
sixties, but there were good positives
there, and I think most of us are better
for those that were.

Hackney: I think you're right. It had a
bright side and a dark side. And the
bright side undoubtedly outweighed
the dark side. But the dark side
was there.

Brooks: Well, certainly I'm going to
thank you for saying "dark" side.
(Laughter).

Hackney: Okay.

Brooks: But you keep reading "the
black side." Have you ever stopped to
look in the dictionary for the defini-
tion of Black and Blackness.

Hackney: I have done that
actually, yes.

Brooks: Terrible. Anyway, I got
involved with young Black people. I
started a workshop—a writing work-
shop—for some youngsters that I
met through Oscar Brown, Jr.
Ever heard of him?

Hackney: Yes.

Brooks: He had created a very won-
derful show out of the talents of these
young Blacks who called themselves
the Blackstone Rangers. This show
was very well received here in
Chicago until the authorities decided
it was not a good thing that it was so
popular, and shut it down. But there
were some dancers and singers who
wrote also, and I started a workshop
for them. That is how I got whatever
reputation I still have as a
red-hot revolutionary. I
know that sounds ridicu-
lous to you, but. . .

Hackney: No, I think there
is, in fact, a very strong
sense of social commit-
ment running all the way
through your poetry, or
sense of injustice that is
there. The reason I ask the
question is this notion that
your poetry before 1967 is
descriptive of the black
experience but not alert to
the injustice, whereas after-
wards it is committed,
more activist. . . .

Brooks: But you know, that is
absolutely not true.

Hackney: Thank you.

Brooks: Many of the poems that I'm
reading on stages now come from my
very first book, and are considered
"social." I dread saying political.

Hackney: But it is there.

Brooks: Yes, I think so. I've always had
a—what do you want to call it?—social
feeling, I've always *felt* for people.

Hackney: That is very much in your
poetry, and I suppose that is one of the
reasons that people think that one of
the continuing themes in your poetry
is humanity, or caring.

Brooks: Good, good.

Hackney: Which you would like,
would you not?

Brooks: Yes, I do.

Hackney: The other thing one hears is
that it is also heroic. I'm a historian so
I'm not quite sure in what ways liter-
ary scholars use the word "heroic,"
but I think what is meant is not simply
that you write about heroes but that
you are after very large themes, on a
grand scale, especially in your work
most recently. Is that a fair statement?

Brooks: Well, most of the people who
use that word when they're talking
about me—forgive me for seeming to
put this little halo around my head—
are speaking of me as heroic.

Hackney: Yes.

Brooks: I'm not going to claim
heroism.

Gwendolyn Brooks

with her children,

Nora and Henry, 1961.



—Courtesy of Nora Brooks Blakely

Hackney: But there is this poem, *Winnie* . . .

Brooks: Yes, it's one I really like.

Hackney: That is heroic in its theme, is it not?

Brooks: Yes, yes. I don't know what you think of Winnie Mandela, but I have always considered her very strong and properly called heroic. She goes up and down in the public favor. Right now she's coming back up again. I claim "heroism" for *her*.

world as a garden of varying flowers. Personally, I would not prefer a world of red roses only. Of white lilies only. Of yellow dandelions, only. Of purple violets, of black orchids, only. Of course I wish my people had not been ripped from Africa, hauled over here in layers of chained slime, but even if I lived in a country of solid Black, I guarantee that it would give me pleasure to understand that, in the world there existed other colors, other varieties, enjoying the fresh air I enjoy, and understanding

this is one of the worst of times for Black and White relations.

Hackney: In America?

Brooks: Well, anywhere. Listen to what Vladimir Zhirinovsky is saying.

Hackney: That's frightening.

Brooks: Yes, it is frightening. I don't think he's being taken seriously enough.

Hackney: Probably not. And there are people in the United States who echo



Gwendolyn Brooks and her husband, Henry Blakely, at the dedication of Gwendolyn Brooks Junior High School in Harvey, Illinois, November 24, 1981.

—Courtesy of Nora Brooks Blakely

Hackney: Would your poem be different now if you wrote it knowing what you know now?

Brooks: I've never met her, but I feel that I came so close to nailing her down in that little book, that I feel I don't want to meet her. I want to believe that she is everything that I've put in that long poem.

Hackney: Yes, yes.

Brooks: You mentioned humanitarianism. I do have this little piece called "Humanitarianism." It begins:

"Humanitarianism: of course we should love all the people in the world. Of course we should be humanitarian. What I have respected, in all my investigative life, is my vision of this

that there was empathy, that there was the possibility of ultimate commerce."

Hackney: That's wonderful. So you relish the diversity that one finds in the world, and even in the United States.

Brooks: Yes.

Hackney: Are you optimistic about the future?

Brooks: Yes, I am an optimistic person. I am optimistic. There are so many excellences. And so much real love in the world. I have observed this over and over again, and even in these ticklish times, I am observing it. So I am optimistic, but my eyes are not blind to present horrors and I say frankly to you, that it seems to me that

him. Despite that, do you think we will be able to work through that to identifying some common ground for Americans?

Brooks: Yes, I think so. But I can't give you a date on it.

Hackney: That's true. Let me press you a little bit more on the variety of flowers that you enjoy in the human garden. If they are to thrive together in this garden, do they need not only to be different and therefore lively, but also to have something that they share, some commitment to each other? Or some common values?

Brooks: I think that they should, that all of us should get to know each other better. □

make-up assistant for *The Women's National Magazine*. Then, in the Mecca Building, a formerly grand apartment complex that had deteriorated into a slum dwelling, she worked for four "horrible" months as secretary to a spiritual adviser who sold lucky numbers and "magic potions." Impressions from the indelible experience vivify the setting of *In the Mecca*, recalling Brooks's invocation of Walt Whitman's literary summons to "vivify the contemporary fact."

At any period, a survey of Brooks's works will yield her dominant social concerns, ranging from war and peace, the Civil Rights movement, the Black Rebellion, a sense of African heritage, and the welfare of women and children, to the need for courage and resistance. Søren Kierkegaard's dictum, "Purity of heart is to will one thing," applies here. For Brooks, that underlying, coherent impulse is *caritas*, nourished by a sense of African American identity and a vivid sense of the Black Nation as an extension of the black family. *Caritas* translates Brooks's humane vision into a heroic voice, one bearing its own prosodic strength and articulating the needs of the black community for pride, liberty, and leadership.

Those major themes distinctly register in Brooks's first book, *A Street in Bronzeville*, which offers a series of vignettes and interpretations of black life. The poet counterpoints her humane conceptions of the entrapments of daily existence with memorable portraits: "Negro Hero," "The Sundays of Satin-Legs Smith," "Ballad of Pearl May Lee," "Queen of the Blues," and "Hattie Scott." She confronts what Arthur P. Davis refers to as the "black-and-tan" motif in her work, i.e., the valuing of lightness among blacks. The book demonstrates Brooks's comprehensive sensibility and technical skill (see especially the antiwar sonnet sequence "Gay Chaps at the Bar"), and her social identity. Like Langston Hughes, she is able to adapt conventional forms on her way to developing the new.

Annie Allen (1949), Brooks's antiromantic poem sequence about a young black woman's prewar illusions and postwar realities, again identifies the pressures of daily life. The centerpiece is "The Anniad," its mock heroic second section; the closing "Womanhood" poems begin with a brilliant sonnet sequence, "the children of the poor," and portray a brave, yet circumspect Annie, impelled by motherhood, who looks out from her own problems toward a world she would like to reform. Her psychic growth and sturdy triumph inspired poet Nikki Giovanni to recognize Annie as "my mother."

The manuscript history of *Maud Martha* (1953), with its metamorphoses and revisions, attests to the poet's perseverance. An unpretentious masterpiece, this impressionistic

bildungsroman retains an episodic structure that would lend itself to film. In recent years it has been given critical attention, particularly by black feminists. Themes of black-and-tan, black-and-white, economic hardship, female

dependence, and muted and outright defiance lattice the personal narrative.

The Bean Eaters (1960) sounds the righteous thunder of the Civil Rights movement. Regarding the book's mixed reception, due to her "forsaking lyricism for polemics," Brooks observed years later in a *Black Books Bulletin* interview with Haki R. Madhubuti (then don I. lee), "To be Black is political." She further noted, in a marginal comment to me on my *Gwendolyn Brooks* manuscript, "Of course, to be anything in this world as it is 'socially' constructed, is 'political.'" The book's chal-

lenging current topics include school integration in Little Rock, Arkansas, housing integration, the lynching of Emmett Till in Mississippi, Black pride, and the needs of women and children. *Selected Poems* (1963) includes new works, among them "Riders to the Blood-red Wrath," a tribute to the Freedom Riders.

In 1967, at the Second Fisk University Writers' Conference in Nashville, Brooks met the artistic resonance of the Black Rebellion: the Black Arts Movement and its founder, Amiri Baraka (then LeRoi Jones). Although Brooks's work had always been vitally focused, the experience she describes in her autobiography resembles an epiphany, comparable to Wordsworth's on Mount Snowdon in *The Prelude* (Book XIV), or Alfred's on the balcony in "In the Mecca." Upon returning home, she started a workshop for the Blackstone Rangers, a teenaged Chicago gang, and gave Dudley Randall permission to publish "The Wall" as a broadside. The following year, he published the memorial broadside, "Martin Luther King, Jr.," written on April 4, the day of the assassination, and appearing April 5 on the front page of the *Chicago Sun-Times*.

In the Mecca (1968) became her "brief epic" (as John Milton referred to *Paradise Regain'd*). Her jacket statement reads, "I was to be a Watchful Eye, a Tuned Ear, a Super-Reporter." The Super-Reporter, whom Brooks conceives as one who is "just supremely accurate," suggests quasi-divine reportage, the quest foreshadowed in the need for a "Teller" in "One wants a Teller in a time like this" (*Annie Allen*), and the prophetic role confirmed in later works, such as "In Montgomery" (1971), the major piece that introduces her "verse journalism." "In the Mecca", Brooks's longest single work in the book, recounts the tragic search of a mother for her child. The woman's frantic pilgrimage through the building reveals a failed socioeconomic system, a failed art, a failed religion, and their spawn of

“Of course, to be anything in this world as it is ‘socially’ constructed, is ‘political.’”

isolation and rage. A want of caritas, Brooks's major theme, mirrors deficiencies of the white environment and reflects the Mecca as a microcosm. The multiple embedding of poetic forms and their orchestration open freely to content and convey a liberation. The poet calls for a "new art and anthem" that will redeem grief with, as expressed by one of her characters, "an essential sanity, black and electric."

The epilogic poems of "After Mecca" offer tributes, hope, and direction. The two "Sermon(s) on the Warpland" proclaim her "grand heroic" style (to borrow a modifier from Matthew Arnold), as distinguished from the "plain heroic" of some later works, and adapt the sermon, particularly in the chanted genre, as an art form. As a stylistic term, "grand heroic" indicates use of imperatives, parallel constructions, redundant phrasing, metaphor and metonymy, and biblical modes. From the sonnet, Brooks advances to a "tom-tom hearted" present. "My people, black and black, revile the River. / Say that the River turns, and turn the River," counsels the First Sermon. The Second Sermon commands, "This is the urgency: Live! . . . Conduct your blooming in the noise and whip of the whirlwind."

After *In the Mecca*, Brooks aimed to support the black press. Several companies published her work; she contributed financially to them. Dudley Randall's Broadside Press published *Riot* (1969), *Family Pictures* (1970), *Aloneness* (1971), *Report from Part One* (1972), and *Beckonings* (1975); Haki R. Madhubuti's Third World Press published *The Tiger Who Wore White Gloves* (1974) and *To Disembark* (1981). In the eighties, she settled on The David Company, named after her late father, and began publishing her own works: *Primer for Blacks* and *Young Poet's Primer* (1980), *Very Young Poets* (1983); *The Near-Johannesburg Boy and Other Poems* (1986); *Gottschalk and the Grande Tarantelle* (1988). With *Blacks* (1987), she put her unavailable works back into print. Her publishing gesture was as feminist as it was black, bespeaking dignity and emancipation. She has recently resumed publishing with Madhubuti's Third World Press, which has reissued *Blacks*, *Maud Martha*, and five other works, but the poet retains her prerogative to bring out some of her own poetry, and has done so with *Children Coming Home* (1991). Her itinerary of readings and workshops, arranged by her agent and friend Beryl Zitch, director of The Contemporary Forum, continues unabated. The poet has also traveled to Ghana, Kenya, and Tanzania in Africa, and to England, France, Russia, and Canada.

My first attendance at a Brooks reading took place in 1971 at the City College of New York, where she was teaching as a distinguished professor of the arts. A current of excitement

preceded her arrival; when she appeared, she received a standing ovation. People responded to whatever she read or said; a kind of dialogue was in progress, almost as if a brilliant friend—or mother—had come to visit students at their

school. What I heard, moreover, in her musical cadences was a spiritual and prosodic power, a poetry of humane vision and leadership. With meticulous aptness it combined the energy of African drums, the rhythms of black music, its blues and jazz, the black sermon, the Anglo-Saxon alliterative poetic, the ballad, and the sonnet, and forged something new. Later on I would account the presences of Walt Whitman and Emily Dickinson, a comprehension of modern poetry from Langston Hughes and Anne Spencer to Robert Frost, Edna St. Vincent Millay, and T. S. Eliot. As Brooks herself says: "The Black

“ The Black poet has
the American experience
and also has the Black
experience; so is very rich. ”

poet has the American experience and also has the Black experience; so is very rich." And while addressing herself primarily to blacks, she insists, "I know that the black emphasis must be, not *against white*, but *FOR black*." She has left the sometimes elliptical mode of earlier work for one that she calls "clarifying, not 'simple.'" Aiming to "call" black people to unity and pride, she has raised the communicative power of poetry to the rhetoric of music.

Although in 1968 James N. Johnson, reviewing *In the Mecca* for *Ramparts*, wrote, "No white poet of her quality is so undervalued, so unpardonably unread," and the *New York Times* last reviewed one of her books in February 1973 (Toni Cade Bambara's excellent piece on *Report from Part One*), Brooks has become the most widely honored poet in the United States. When in 1974 I began my study of her work, there was not a single volume about her; now there are several, in addition to a proliferation of essays and her numerous appearances in anthologies. She is the first black to win a Pulitzer Prize of any kind. Indeed, until its conferral in May 1950, Brooks remarks that no black had won any of the significant awards of our time. There had been no black Drama Critics' Circle Award, no black National Book Award, no black Nobel Prize (until June 1950, when Ralph Bunche won the Nobel Peace Prize). Brooks has received two Guggenheim fellowships, an American Academy of Arts and Letters Award in literature, and the first Kuumba Liberation Award. She was the first black woman to receive the Shelley Memorial Award and the Frost Medal of the Poetry Society of America. She was the first black woman to be appointed Consultant in Poetry to the Library of Congress, and the last to be so designated before the title was changed to Poet Laureate, and also first to be elected to the National Institute of Arts and Letters, (thirty-two years after the election of W. E. B. Du Bois, the first black.)

Inducted into the National Women's Hall of Fame in 1988, in the same year she was notified of a Senior Fellowship in Literature grant from the National Endowment for the Arts in recognition, as an official put it, of "the spirit of the work and life of the author." She has more than seventy honorary doctorates.

In the tradition of her youthful experience in which poor strangers were fed at the family table, Brooks's generosity is legendary. As Poet Laureate of Illinois, she established annual Poet Laureate Awards (this year will be their twenty-fifth anniversary), primarily for the elementary and high school students of Illinois. She continually endows many other prizes. Encouraging writing in schools, in prisons, in her vicinity, and wherever she travels, she has probably done more than anyone to promote the writing of poetry throughout the United States.

Brooks's oeuvre reflects her concern with the young. Poems such as the famous "We Real Cool" in *The Bean Eaters* and "Boys. Black" in *Beckonings*, books such as *Bronzeville Boys and Girls*, *The Tiger Who Wore White Gloves*, *Young Poet's Primer*, *Very Young Poets*, and *Children Coming Home* attest to her involvement. More than mere objects of sentiment, children embody the future, which for Brooks incorporates present responsibilities. And yet the span from *Bronzeville Boys and Girls* (1956) to *Children Coming Home* is less a bridge than a chasm; the contrast is harsh. The Watchful Eye, caring yet unflinching, sees today's children in their context, and the vision itself proclaims an emergency. Yet throughout her work, as in person, Brooks's wry humor and lively sense of life's absurdities fuel her optimism. Remedies are possible; she believes in growth and change at any age. The adage "When handed a lemon, make lemonade" is one of her favored "life-lines."

In her closeness and accessibility to common life, poet and person seamlessly coincide. Not since the Fireside Poets of the American Civil War has one inspired so much personal affection. Having influenced, assisted, and supported the work of writers in and out of her workshops—one can only begin the distinguished list with Haki R. Madhubuti, Carolyn M. Rodgers, and the late Etheridge Knight—she is the subject of two tribute anthologies, *To Gwen With Love* (1971) and *Say That the River Turns: The Impact of Gwendolyn Brooks* (1987). Conferences at Colorado State and Chicago State Universities have been devoted to her work. A Gwendolyn Brooks Cultural Center has been founded at Western Illinois University; a junior high school was named for her in Harvey, Illinois; and Chicago State, where she retains a chair (a professorship named in her honor), houses the

Gwendolyn Brooks Center for Black Literature and Creative Writing.

In 1821, Thomas De Quincey wrote of the "Literature of Knowledge and Literature of Power": The function of the

first was to teach, of the second, to move. He compared the former to a rudder, the latter, to an oar or sail, stirring the reader "to the higher understanding or reason, but always through affections of pleasure and sympathy." A fine recent poem epitomizes Brooks's ability to animate the reader/listener's sympathetic understanding. In "An Old Black Woman, Homeless and Indistinct," having described how "Your every day is a pilgrimage. / A blue hubbub," and what it is like to face the street, "your incessant enemy," avoided by passers-by, like the rich girl who "sees you

not, who sees you very well," Brooks concludes:

Black old woman, homeless, indistinct—

Your last and least adventure is Review.

Folks used to celebrate your birthday!

Folks used to say "She's such a pretty little thing!"

Folks used to say "She draws such handsome horses, cows and houses."

Folks used to say "That child is going far."¹

These humble references image the tragic essence of life, the losses that nibble away at time and its core of hope. Often, as she does here, Brooks combines the literature of knowledge with the literature of power. She fulfills the office of Teacher, as William Wordsworth respectfully capitalized the word, and Dudley Randall acknowledged in his tribute "For Gwendolyn Brooks, Teacher." Instructing the sensibility, her heart shares its illuminations. Her poems present "an essential sanity, black and electric." While our time of social laxity and malaise narrows its band of exemplary figures, the ideals of virtue and communality diminish into wistful exchanges with the past. And so we welcome this major voice that affirms in "Paul Robeson," "We are each other's business. / We are each other's magnitude and bond." Brooks is our national resource, our finest ore. □

D. H. Melhem is the author of *Gwendolyn Brooks: Poetry and the Heroic Voice and Heroism in the New Black Poetry*. In 1980 Melhem received a \$20,000 Endowment fellowship.

Note 1 "An Old Black Woman, Homeless and Indistinct," © 1993 by Gwendolyn Brooks. Quoted by permission. In *Drumvoices Revue*, (Fall-Winter 1992/1993), p. 120.

“ We are each
other's business. / We
are each other's
magnitude and bond.”

that were the most impactful for me were the ones that exhibited pain."

"The Life of Lincoln West," the story of the "Ugliest little boy/that everyone ever saw," struck Adams the most deeply. As a counselor, she explains, she sees many children with problems stemming from their physical appearance and lack of self-esteem.

Likewise, this poem deeply touched English teacher Shirley Honeywood, who notes, "It addresses a problem that stubbornly persists inside and outside of the African-American race. It reminds me to be sensitive to those I teach."

Another poem with a direct impact was "The Murder," a poem from 1945. It was reprinted in the 1991 collection *Blacks*, and with good reason. It has the immediacy of a headline from today's *Chicago Tribune*.

This is where poor Percy died,
Short of the age of one.
His brother Brucie, with a grin,
Burned him up for fun.

No doubt, poor Percy watched the
fire
Chew on his baby dress
With sweet delight, enjoying too
His brother's happiness.

No doubt, poor Percy looked
around
And wondered at the heat,
Was worried, wanted Mother,
Who gossiped down the street.

No doubt, poor shrieking Percy died
Loving Brucie still,
Who could, with clean and open eye,
Thoughtfully kill.

Brucie has no playmates now.
His mother mourns his lack.
Brucie keeps on asking, "When
Is Percy comin' back?"

After the class's discussion of this poem, Mary Adams recalls, it took her days to stop thinking about the poem. "As a counselor, I have seen so much abuse and neglect of children that it all came home to me in this

poem," she observes. "This poem should be incorporated into a group guidance class required for every high-schooler. A guided discussion of this poem would so sensitize them to the cruel consequences of neglecting children that possibly many future tragedies could be avoided."

Mary Adams and her fellow students of Brooks found lessons to take home in the poet's art and in her life. "There is definitely a lesson for young people to derive from her biography," Adams states. "When I see students becoming frustrated or discouraged and feel that the struggle is all in vain, I would like to recommend to them Gwendolyn Brooks's poem 'To Black Women.' It is great for young men as well. They should read the entire poem, but the first stanza delivers the message:

Sisters
where there is cold silence—
no hallelujahs, no hurrahs at all,
no handshakes,
no neon red or blue, no smiling
faces—
prevail."

HOW IT CAME TO BE

The project was conceived and coordinated by Pamela York Francis, an English teacher at Dunbar for six years. In 1991 and 1992, she took two courses taught by Brooks and Madhubuti at Chicago State University—a poetry writing course and a comprehensive course on Brooks.

Francis's graduate work with Brooks sparked her desire to share Brooks not only with her students at Dunbar but with as many students as possible and with other teachers as well. She felt that Brooks's life and poetry, set so close to home and filled with themes and characters familiar to them, even when dating back half a century, would have a powerful impact. She applied to the NEH for a Masterworks Project grant and at the same time, invited Brooks to come to Dunbar in May 1992 to speak to the ninth-grade class and other students at an assembly.

"I knew that my students weren't very familiar with her," Francis says. "They knew of her name, but I had students prior to her visit who came to argue with me that this woman was not still alive, that she was not still in the city and not still teaching, because they had heard her name for so long. She's overlooked. She doesn't receive the recognition she should in this city. Public school children don't know who this person is. They don't associate the name with someone who is very much active. Yet she is very concerned about the youth, about young writers. She holds workshops specifically for young people. And she's poet laureate of this state."

So, Francis was surprised and delighted by the reaction of the students when Brooks came to Dunbar for the first time. "The moment she got into the building even the teachers began coming out of the woodwork asking for autographs and talking to her." And when she got into the auditorium, addressing an audience that nearly filled the 1,600-seat hall, the students reacted the same way. "They were really impressed with her readings and that her work was so contemporary about African Americans, things they could relate to. Some of them had references directly to Chicago, so that made it even closer to them," Francis remembers.

When the NEH project was approved, Francis sought a broad range of perspectives from the participants. "I wanted to draw teachers from a variety of curriculum areas, and we were able to get a broad cross-section. The majority of teachers were from the English department, but we had a physical education teacher, a science teacher, a counselor, and teachers from outside of Dunbar, both elementary and high school."

One intent of the project was to take Gwendolyn Brooks back to their classrooms. Dunbar is a special school in the Chicago Public Schools system, a vocational school devoted more than others to addressing the practical working needs of its students. Therefore, the utility of poetry might seem

unlikely to many of the teachers and to their students. Yet the teachers in their class presentation assignments—their lesson plans for a class—found ways of carrying Gwendolyn Brooks into their classrooms.

Valerie Flemings, a radio communications instructor planned that students would create and write vignettes about Gwendolyn Brooks for Black History Month.

Ola Griffin, who teaches business and computer applications courses, sees direct benefits to exposing her students to Brooks's poetry. "Their understanding and mastery of English as well as poetry is essential. By reciting and analyzing poetry in the classroom setting, it improves their knowledge of interpretation in different job settings.

"Since listening is a critical tool in business, the use of poetry will help as a communication tool." Among her goals in her lesson plan:

- To show how analyzing poetry will help in work situations.
- To show its use in advertising and commercials.
- To develop good speaking skills.
- To learn how to express oneself clearly so an employer and co-workers can understand the message being sent.
- To learn to deliver structured messages.
- To regulate the tone of one's voice in different situations.
- To develop the process of exchanging information, ideas and feelings.
- To develop a feeling for listening with empathy and making a good judgment in different job situations.
- To use poetry skills to improve their understanding of business messages.

Even chemistry teacher Sharon Alvarado found a connection between poetry and science, with a lesson plan that had pupils express chemical reactions in poetic form. Alvarado and her students would first read an assortment of Brooks's early poetry, particularly those describing people and places in her life, as well as passages from her autobiography describing how she wrote poems daily and found poetry in everything around her. Then, Alvarado explains, "pupils will write very short poems describing how a shiny metal being reacted with an acid produces a gas. Next, they will do an experiment or watch a demonstration in which different metals react with an assortment of acids and produce a variety of gases. They will write their descriptions, explanations, and conclusions in the form of poetry."

A ROLE MODEL

The impact of bringing Gwendolyn Brooks into this one school is clearly evident. "She has influenced all of society through the broad scope and realistic themes of her writings," says Floyd Banks, Dunbar's principal. "She has enlightened all of us through her truthful and vivid portrayals of life, as presented in her writings.

"Her works should be studied in schools because she is a good, positive role model for our youth. She is a contemporary person, successful and inspirational. Youth, and adults, can learn from her, and benefit from being exposed to her works. Her expertise in language allows her to powerfully and accurately portray the common man, ordinary lifestyles, and everyday people." □

Matthew Kiell is a writer based in Chicago.

Paul Laurence Dunbar High School received an \$18,000 grant to conduct a masterwork study of Gwendolyn Brooks's poetry from Elementary and Secondary Education in the Humanities of the Division of Education Programs.



"I'd rather be reading *Humanities*."

Join the growing number of *Humanities* subscribers today, and get a year's subscription (six bimonthly issues) for only \$13 or two years for only \$26.

Company or Individual name

Address

City, State, ZIP code

Daytime phone, including area code

☐ Check payable to the Superintendent of Documents

☐ GPO deposit account

☐ VISA or MasterCard

Account no./Expiration date

Signature

5/94

MAIL TO:
New Orders
Superintendent of Documents
P.O. Box 371954
Pittsburgh, PA 15250-7954
or FAX (202) 512-2233

ORDER PROCESSING CODE:

5494

Gary Holthaus

Challenging Popular Myths



GARY HOLTHAUS DRAFTED Alaska's bilingual education act, turned a Native American dropout rate of 95 percent into a retention rate of over 90 percent at Alaska Methodist University, and read his own poetry at an international festival in Iraq.

Yet he calls himself an amateur practitioner of the humanities.

In 1991, after almost twenty years as executive director of the Alaska Humanities Forum, Holthaus became the director of the Center of the American West and a professor of western American literature at the University of Colorado, Boulder. The center, established in 1989 to explore western issues, sponsors an annual symposium, a lecture series, and other conferences and seminars for those on campus and in the region.

One of the aims of the center is to provide a forum for Native American themes. Last year, it sponsored a meeting between tribal and academic historians. Holthaus had noticed that tribal historians, who live on reservations, were isolated from academic ones. "None of the tribal historians at this meeting had ever met another tribal historian, so they never had a chance to talk shop. It was an opportunity to do that, as well as talk to academics, and boy were they excited," Holthaus says.

As a professor serving in both administrative and teaching positions at the same time, he believes that "you need to be reminded on a daily basis that what universities are about is teaching and research."

Students often come to his classes not knowing much about western American literature, he explains. "I threw the names of forty western poets on the table, and nobody recog-

nized but one or two. Then, when they start reading that poetry and discover that that's really good literature, they're astonished," he remarks. Since many of his students say they want to live in the West but have little knowledge of its history and literature, Holthaus plans to establish an American West major.

Unlike his students, Holthaus discovered western American literature not in college but by accident. "I picked up what I thought was some escapist Sunday night book. It looked like a cowboy book, and it was called *Riders of Judgment*, which is certainly a cowboy book title. When I started to read it I thought 'Holy smoke! This isn't a cowboy book. This is literature!'" This Frederick Manfred novel and N. Scott Momaday's *House Made of Dawn* inspired Holthaus's love of western American literature.

The Momaday novel was one of the books that thirty secondary history and literature teachers from the Rocky Mountain West read in an NEH-funded, four-week summer institute at the center, codirected by Holthaus and historian James Giese. Teachers participated in discussions, visited historical sites and museums, and researched teaching units and lesson plans on the American West. Holthaus coordinated content and field experiences and lectured on American western fiction and poetry.

Holthaus wanted to expose participants to different views of the American West in order to challenge popular myths. People tend to see the historic West as lone cowboys on the frontier, but many cowboys had families, he explains. "We hope to show them the West from a variety of perspectives so they'll be able to view it more accurately, as opposed to the way western

film, novels, and history have depicted it."

Holthaus also teaches and writes poetry. The author of the poetry collections *Unexpected Manna* and *Circling Back* calls poetry great sport. Writing about private events, he loves the technical and emotional freedom in poetry. "You can put funny, different-length lines down on the page and nobody objects, because that's the way they're supposed to be," he says.

Holthaus's poetical reputation extends as far as Iraq. From 1979 to 1990 the Iraqi embassy invited him to read his poems at Al-Mirbed, an international annual poetry festival in Baghdad. In describing the experience he noted, "There was a different attitude toward poetry, even on the street, than there has ever been here. Everybody knew about Al-Mirbed. It was all over Arab radio and television ten, twelve hours a day."

In his essays he addresses such public issues as bilingualism in the Alaska schools and the role of the humanities in education, analytical thinking, and cultural values. His essay, "Notes on the Humanities and Education," defines the humanities as "a process, a way of thinking about things, rather than as a set of facts. Seneca writes in one of his letters, 'I don't care for the kind of mathematics that can measure my acres and tell me exactly how much land I have but can't tell me how much is enough.' When we go beyond identifying an event and reflect on what that event might mean," Holthaus continues, "then we get into the humanities."

With a bachelor of arts in English from Cornell College in Iowa, a master's degree in historical theology from Boston University, and a master of science education degree from Western Montana College, the humanities is what Gary Holthaus enjoys most. "I love the humanities," he says. "What could be more important in my work?"

Elizabeth Horne was a 1993 summer fellow in the Office of Publications and Public Affairs.

HUMANITIES GUIDE

Independent research centers and various learned societies and professional associations provide support for humanities research and access to important resources for scholarly study. To recognize their importance, the Endowment has for many years augmented existing research grant programs administered by independent centers and other organizations. In recent years these activities have been funded by the Division of Research Programs through two programs, called Centers for Advanced Study and International Research.

Support for long-term residential fellowships at independent centers for advanced study has been available to those centers maintaining humanities fellowships programs supported by their own or other private funds. Centers conduct their own fellowship competitions and select fellows in accordance with NEH guidelines. Some centers, such as the Newberry Library or the Schomburg Center for Research in Black Culture, offer fellows access to rich archival collections. Other fellowship programs, such as that of the National Humanities Center, are best known for fostering a strong sense of scholarly community. American centers located abroad base fellowship programs on important humanities resources and on opportunities for collegial exchange; they also offer scholars assistance in securing government research permits or clearances.

Likewise, the International Research program has assisted organizations that make awards to American scholars through competitive selection procedures. The grants enable American scholars to conduct research in selected areas abroad and to engage in collaborative work with foreign colleagues. Awards have been made to organizations—such as the International Research and Exchanges Board, the American Council of Learned Societies, and the Committee for Scholarly Communication with China—that have the demonstrated capacity to plan and conduct competitive research grant programs on a national level.

During fiscal year 1995 the Endowment will consolidate these two programs into a single Centers and International Research Organizations

Centers and International Research Organizations

BY KENNETH KOLSON

program that will bring under the same review process applications with similar purposes—the expansion of research opportunities for scholars. The consolidated program should better serve both the needs of the organizations and the scholars who use their resources.

A few examples serve to demonstrate the variety and significance of research grants offered by centers and international research organizations:

- Professor Richard Waller of Bucknell University won an NEH fellowship at the School of American Research for a project on the history of the Maasai of East Africa from the middle of the nineteenth century to the 1930s. A major feature of his year in residence at the SAR in Santa Fe, according to Waller, was the interaction with other fellows. “The school takes trouble,” he reports, “in matching scholars to bring about a congenial and stimulating mix, and in this it is extremely successful.” Waller, a historian, added that working closely with anthropologists “increased considerably my understanding of their methodology and thought and of the concerns expressed in ethnographic writing in a postmodern age.”

- In 1992-93, Professor William Husband of Oregon State University spent six months in Moscow conducting research on “Godless Communists: Atheism in State and Society in the USSR, 1917-1945.” During the tenure of his grant from the International

Research and Exchanges Board, he completed the first increment of his research, a study of the early Soviet antireligious movements, as well as an exploration of ethnographic studies of the Russian village conducted in the 1920s. IREX arranged an affiliation for Husband with the Russian State Humanities University, secured his access to the Central State Archive of the Russian Revolution and the Central State Historical Archive of the USSR, and found him a reasonably priced apartment. “An IREX presence in Moscow has made a significant and positive difference in the lot of American researchers in Russia,” he said.

- Professor James Muldoon of Rutgers University-Camden spent seven months in residence at the John Carter Brown Library in Providence, Rhode Island, working on a book-length manuscript entitled *Spiritual Order from Temporal Conquest: Juan de Solórzano Pereira and the Conquest of the New World* (University of Pennsylvania Press, forthcoming, 1994). Muldoon reports that he “benefited enormously from the collegiality of the JCB.” “For example,” he explains, “conversations with Professor Karen Kuppermann, a leading colonial historian, gave me a better grasp of the ways Englishmen understood the nature of conquest and the ways English writers on expansion and conquest borrowed from Spanish writers. She helped me to place the Spanish writer whose work interests me in a broader European context. A fellowship that did not require residence at the JCB would not have been as helpful to my work.”

- Professor Timothy Mitchell, a political scientist at New York University, describes the benefits accrued from his NEH fellowship at the American Research Center in Egypt as the opportunity to “write several articles, to publish two books in Arabic translation, to meet other American scholars and a large number of Egyptian scholars in my field, and to continue to improve my command of both written and spoken Arabic.” □

Kenneth Kolson is deputy to the director of the Division of Research Programs.

Award Winners

- **American Association of Publishers: R. R. Hawkins Award** for best scholarly book of 1992
Harley, J. B., and David Woodward, eds. *The History of Cartography*. Vol. 2, Book 1: *Cartography in the Traditional Islamic and South Asian Societies*. Chicago: University of Chicago Press, 1992.
- **American Association of Teachers of Slavic and East European Languages: Outstanding Translation Award, 1993**
Dostoevsky, Fyodor. *A Writer's Diary*. Vol. 1: 1873-1876. Trans. Kenneth Lantz. Evanston: Northwestern University Press, 1993.
- **American Historical Association, John K. Fairbank Prize, 1992**
Bernhardt, Kathryn. *Rents, Taxes, and Peasant Resistance: The Lower Yangzi Region, 1840-1950*. Stanford: Stanford University Press, 1992.
- **American Historical Association, Morris D. Forkosch Prize, 1992-93**, for the best book in English in the field of British, British Imperial, or British Commonwealth history
Brenner, Robert. *Merchants and Revolution: Commercial Change, Political Conflict, and London's Overseas Traders, 1550-1653*. Princeton: Princeton University Press, 1992.
- **American Historical Association, Leo Gershey Award, 1992-93**, for an outstanding work written in English on any aspect of 17th- and 18th-Century Western European history
Dewald, Jonathan. *Aristocratic Experience and the Origins of Modern Culture: France, 1570-1715*. Berkeley: University of California Press, 1993.
- **American Historical Association, Herbert Feis Award, 1992-93**, for the best book, article/articles, or policy paper by a public historian or an independent scholar
Gelles, Edith B. *Portia: The World of Abigail Adams*. Bloomington: Indiana University Press, 1992.
- **American Historical Association and the Society for History Education, Eugene Asher Distinguished Teaching Award, 1992-93**, to recognize excellence in teaching and knowledge of history
Davis, Natalie Zemon. Davis received a Fellowship for Independent Study and Research in 1981-1982 for her proposal, "The Gift in Sixteenth-Century France."
- **American Historical Association, Nancy Lyman Roelker Mentorship Award, 1992-93**, for a belief in the value of the study of history and a commitment to teaching students regardless of age or career goals
Ebner, Michael H. Ebner received a Summer Stipend in 1982, another in 1993, a Fellowship for College Teachers and Independent Scholars in 1983-84, and a Travel to Collections Award in 1989.
- **American Library Association, Rare Books and Manuscripts, Katharine Kyes and Daniel J. Leab Award of Excellence**.

EX LIBRIS NEH

BOOKS PUBLISHED RECENTLY WITH NEH SUPPORT



- Ebeling-Koning, Blanche T.** *Katherine Anne Porter at One Hundred: New Perspectives*. College Park, MD: University of Maryland, 1991.
- **American Society of Composers, Authors, and Publishers (ASCAP): Deems Taylor Award, 1992**
Partch, Harry. *Bitter Music: Collected Journals, Essays, Introductions, and Librettos*. Ed. Thomas McGeary. Urbana: University of Illinois Press, 1991.
- **Anne Frank Special Recognition Prize, 1993**, for work that exemplifies the spirit and thought of Anne Frank
Tec, Nechama. *Defiance: The Bielski Partisans*. New York: Oxford University Press, 1993.
- **Choice List of Outstanding Books and Nonprint Materials** for recognition of quality scholarly publishing in all disciplines
Young, Robert W. and William Morgan, Sr. *Analytical Lexicon of Navajo*. Albuquerque: University of New Mexico Press, 1993.
- **Columbia University: Bancroft Prize** for distinguished works in American history and diplomacy, 1993
Leffler, Melvyn P. *A Preponderance of Power: National Security, the Truman Administration, and the Cold War*. Stanford: Stanford University Press, 1992.
- **Hoover Presidential Library Association Herbert Hoover Book Award, 1992**, for the best scholarly book on American history during President Hoover's lifetime
Leffler, Melvyn P. *A Preponderance of Power: National Security, the Truman Administration, and the Cold War*. Stanford: Stanford University Press, 1992.
- **International Congress on Women in Music/Pauline Alderman Prize First Place Award, 1993**
Zaimont, Judith Lang, Jane Gottlieb, et al., eds. *The Musical Woman*. Vol. 3: 1986-1990. Westport, CT: Greenwood Press, 1991.
- **Library Journal: List of Best Books, 1992**
Rosenzweig, Roy, and Elizabeth Blackmar. *The Park and the People*. Ithaca: Cornell University Press, 1992.
- **Lionel Geiber Foundation of Toronto, Canada**, for nonfiction literary works of general subjects on international relations
Leffler, Melvyn P. *A Preponderance of Power: National Security, the Truman Administration, and the Cold War*. Stanford: Stanford University Press, 1992.
- **Mary Washington College Center for Historic Preservation: Historic Preservation Book Prize, 1993**
Rosenzweig, Roy, and Elizabeth Blackmar. *The Park and the People*. Ithaca: Cornell University Press, 1992.
- **Mississippi Library Association: Mississippi Authors Award for Nonfiction for 1992**
Ferris, William, and Charles Reagan Wilson, eds. *Encyclopedia of Southern Culture*. Chapel Hill: University of North Carolina Press, 1989.
- **Modern Language Association, James Russell Lowell Prize, 1992-93** for outstanding literary or linguistic study
Helgeson, Richard. *Forms of Nationhood: The Elizabethan Writing of England*. Chicago: University of Chicago Press, 1993.
- **Modern Language Association, James Russell Lowell Prize (Honorable Mention), 1992-93** for outstanding literary or linguistic study
Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. New York: Routledge, 1992.
- **National Book Award Finalists, 1993**
Leach, William. *Land of Desire: Merchants, Power, and the Rise of a New American Culture*. New York: Pantheon Books, 1992.
- Slotkin, Richard**. *Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America*. New York: Atheneum, 1992.

■ **National Book Critics Circle: Nominee for award for criticism**

Dizikes, John. *Opera in America: A Cultural History.* New Haven: Yale University Press, 1993.

■ **New York Times Book Review List of Notable Books of the Year, 1992**

White, Richard. *"It's Your Misfortune and None of My Own": A New History of the American West.* Norman: University of Oklahoma Press, 1991.

■ **PEN Book-of-the-Month Club Translation Prize, 1993**

Krasicki, Ignacy. *The Adventures of Nicholas Wisdom.* Trans. Thomas H. Hoisington. Evanston: Northwestern University Press, 1992.

■ **Phi Beta Kappa, Christian Gauss Award, 1993, in history**

Sundquist, Eric. *To Wake the Nations: Race in the Making of American Literature.* Cambridge: Harvard University Press, 1993.

■ **Reference Reviews, a British journal, for best specialist reference work of 1991**

Kashdan, Alexander P. and Mary-Alice Talbot, eds. *The Oxford Dictionary of Byzantium.* New York: Oxford University Press, 1991.

■ **School of American Research:**

J. I. Staley Prize 1993, for the best work being done in anthropology

Price, Richard. *Alabi's World.* Baltimore: Johns Hopkins University Press, 1990.

■ **Society for Historians of American Foreign Relations: The Robert H. Ferrell Book Prize for a history of American foreign relations, 1992**

Leffler, Melvyn P. *A Preponderance of Power: National Security, the Truman Administration, and the Cold War.* Stanford: Stanford University Press, 1992.

■ **Southern Historical Association, Frances B. Simpkins Award, 1993**

Cohen, William. *"At Freedom's Edge": Black Mobility and the Southern White Quest for Racial Control 1861-1915.* Baton Rouge: Louisiana State University Press, 1991.

■ **Southern Historical Association, Frank L. and Harriet Owsley Award, 1993**

Ayers, Edward L. *The Promise of the New South.* New York: Oxford University Press, 1992.

■ **Theatre Library Association: George Freedley Memorial Award for excellence in writing about the theater**

Allen, Robert C. *Horrible Prettiness: Burlesque and American Culture.* Chapel Hill: The University of North Carolina Press, 1991.

■ **U.S. Music Library Association: Duckles Award for the best book-length music bibliography**

Cohen, Robert, ed. *Dwight's Journal of Music.* Six volumes. Répertoire international de la presse musicale (RIPM). Ann Arbor: University Microfilms International, 1992.

■ **University of Tokyo/Japan Foundation: Hiromi Arisawa Memorial Award, 1992**

Goff, Janet. *Noh Drama and the Tale of Genji.* Princeton: Princeton University Press, 1991.

■ **University of California Press: A Centennial Book, one of one hundred distinguished books published between 1990 and 1995, to mark the centennial of the press**

Neruda, Pablo. *Canto General.* Trans. Jack Schmitt. Berkeley: University of California Press, 1991.

■ **Vernacular Architecture Forum: Abbot Lowell Cummings Book Award, 1993**

Rosenzweig, Roy, and Elizabeth Blackmar. *The Park and the People.* Ithaca: Cornell University Press, 1992.

■ **The Woodrow Wilson National Fellowship Foundation, Hans Rosenhaupt Memorial Book Award (Honorable Mention), 1993, to honor the publication of a first book**

Smith, Martha Nell. *Rowing in Eden: Rereading Emily Dickinson.* Austin: University of Texas Press, 1992.

• • •
**NEH-Funded
Library Exhibition Catalogues**

Doggett, Rachael, Monique Hulvey, and Julie Ainsworth, eds. *New World of Wonders: European Images of the Americas, 1492-1700.* Seattle: University of Washington Press, 1992.

Kelly, James C. *V for Virginia: The Commonwealth at War, 1941-1945.* Richmond: Virginia Historical Society, 1991.

Ober, Josiah, and Charles W. Hedrick, eds. *The Birth of Democracy: An Exhibition Celebrating the 2500th Anniversary of Democracy.* New York: American School of Classical Studies at Athens, 1993.

Rhodehamel, John H., Thomas F. Schwartz, and James M. McPherson. *The Last Best Hope of Earth: Abraham Lincoln and the Promise of America.* San Marino, CA: Huntington Library, 1993.

Swagerty, William R., and John S. Aubrey. *America in 1492: American Civilization on the Eve of the Columbus Voyages.* Chicago: The Newberry Library, 1992.

• • •
**NEH-Funded
Museum Catalogues**

Alva, W., and C. B. Donnan. *Royal Tombs of Sipán.* Los Angeles: UCLA Fowler Museum of Cultural History, 1993.

Armstrong, Elizabeth, and Joan Rothfuss. *In the Spirit of Fluxus.* Minneapolis: Walker Art Center, 1993.

Balderrama, Maria R. *Wifredo Lam and His Contemporaries, 1938-1952.* New York: Harry N. Abrams, Inc., 1992.

Berrin, Kathleen, and Esther Pasztor. *Teotihuacan: Art From the City of the Gods.* New York: Thames and Hudson, Inc., 1993.

Benson, Timothy O. *Expressionist Utopias: Paradise, Metropolis, and Architectural Fantasy.* Los Angeles: Los Angeles County Museum of Art, 1993.

Buitron-Oliver, Diana. *The Greek Miracle.* Washington, D.C.: National Gallery of Art, 1992.

Campbell, Edward D.C., Jr., and Kym Rice. *Before Freedom Came: African American Life in the Antebellum South.* Richmond: Museum of the Confederacy and University Press of Virginia, 1991.

Cooper, Wendy A. *Classical Taste in America, 1800-1840.* Baltimore: Baltimore Museum of Art, 1993.

Corbett, Katharine T., and Howard S. Miller. *Saint Louis in the Gilded Age.* St. Louis: Missouri Historical Society Press, 1993.

Desai, Vishakha N., and Dariell Mason. *Gods, Guardians and Lovers.* Clifton, NJ: Grantha Corp., 1993.

Grierson, Roderick. *Gates of Mystery: The Art of Holy Russia.* Fort Worth: InterCultura, Inc., 1993.

Goddard, Stephen H. *Les Vingt and the Belgian Avant-Garde.* Lawrence: University of Kansas Spencer Museum of Art, 1992.

Harris, Neil, Wim de Wit, James Gilbert, and Robert Rydell. *Grand Illusions: Chicago's World's Fair of 1893.* Chicago: Chicago Historical Society, 1993.

Jenkins, Donald, ed. *The Floating World Revisited.* Portland, OR: Portland Art Museum, 1993.

Kim, Hongnam. *Korean Arts of the 18th Century: Splendor and Simplicity.* New York: Asia Society Galleries, 1993.

Langdon, Susan, ed. *From Pasture to Polis: Art in the Age of Homer.* Columbia: University of Missouri Press, 1993.

Nooter, Mary H. *Secrecy: African Art That Conceals and Reveals.* New York: Museum for African Art, 1993.

Payne, Christiana. *Toil and Plenty: Images of the Agricultural Landscape in England, 1780-1890.* New Haven: Yale University Press, 1993.

Peterson, Jacqueline, with Laura Peers. *Sacred Encounters: Father DeSmet and the Indians of the Rocky Mountain West.* Norman: University of Oklahoma Press, 1993.

Ross, Doran H. *Elephant: The Animal and Its Ivory in African Culture.* Los Angeles: UCLA Fowler Museum of Cultural History, 1992.

Sizer, Theodore, Nancy Sizer, S. Schwager, L. T. Brickley, and G. Krueger. *To Ornament Their Minds: Sarah Pierce's Litchfield Female Academy, 1792-1833.* Litchfield, CT: Litchfield Historical Society, 1993.

Sutton, Peter C. *The Age of Rubens.* Boston: Museum of Fine Arts, Boston, 1993.

Trapp, Kenneth R. *The Arts and Crafts Movement in California: Living the Good Life.* New York: Abbeville Press, 1993.

Turner, Elizabeth H., ed. *Jacob Lawrence: The Migration Series.* Washington, DC: Rappahannock Press, 1993.

Weissman, Jenna Joselit, and Karen Mittelman. *A Worthy Use of Summer: Jewish Summer Camping in America.* Philadelphia: National Museum of American Jewish History, 1993.

Welu, James A., and Pieter Biesboer, eds. *Judith Leyster: A Dutch Master and Her World.* Zwolle, Netherlands, and Worcester, MA: Waanders Publishers and Worcester Art Museum, 1993.

Wiggins, W. H., Jr., and D. DeNatale. *Jubilant! African-American Celebrations in the Southeast.* Columbia: University of South Carolina McKissick Museum, 1993.

Zukowsky, John. *Chicago Architecture and Design, 1923-1993.* Chicago: Art Institute of Chicago, 1993.

Archaeology and Anthropology

Bonnefoy, Yves, comp. *Mythologies: American, African, and Old European.* Trans. Wendy Doniger. Chicago: University of Chicago Press, 1993.

Bonnefoy, Yves, comp. *Mythologies: Asian.* Trans. Wendy Doniger. Chicago: University of Chicago Press, 1993.

Drennan, Robert D., Mary M. Taft, and Carlos A. Uribe, eds. *Prehispanic Chiefdoms in the Valle de la Plata.* Vol. 2: *Ceramics—Chronology and Craft Production.* Pittsburgh: University of Pittsburgh Latin American Archaeology Publications, 1993.

Elmendorf, William W. *Twana Narratives: Native Historical Accounts of a Coast Salish Culture.* Seattle: University of Washington Press, 1993.

Erndl, Kathleen M. *Victory to the Mother: The Hindu Goddess of Northwest India of Myth, Ritual and Symbol.* New York: Oxford University Press, 1993.

Graham, Ian. *Corpus of Maya Hieroglyphic Inscriptions.* Vol. 4, Parts 2 and 3. Cambridge: Harvard University Press, 1992.

Hayes, J.W. *Excavations at Saraçhane in Istanbul.* Vol. 2. Princeton: Princeton University Press, 1992.

Kolata, Alan L. *The Tiwanaku: Portrait of an Andean Civilization.* Cambridge: Blackwell, 1993.

Marcus, Marvin. *Paragons of the Ordinary: The Biographical Literature of Mori Ogai.* Honolulu: University of Hawaii Press, 1993.

McEwan, Bonnie G., ed. *The Spanish Missions of La Florida.* Gainesville: University Press of Florida, 1993.

Petruso, Karl M. *Keos.* Vol. 8. Mainz am Rhein: von Zabern, 1992.

Sinclair, Karen P. *Contemporary Pacific Societies: Studies in Development and Change.* New Jersey: Prentice Hall, 1993.

Skehan, Patrick W., et al., eds. *Qumran Cave 4.* Vol. 4. Oxford: Clarendon Press, 1992.

Spear, Thomas. *Being Maasai: Ethnicity and Identity in East Africa.* Athens: Ohio University Press, 1993.

Vitelli, Karen D. *Franchthi Neolithic Pottery.* Vol. 1: *Classification and Ceramic Phases 1 and 2.* Fascicle 8. Bloomington: Indiana University Press, 1993.

Winter, Nancy A. *Greek Architectural Terracottas: From the Prehistoric to the End of the Archaic Period.* Oxford Monographs on Classical Archaeology. Oxford: Clarendon Press, 1993.

Arts—History and Criticism

Bach, Carl Philipp Emanuel. *Sonatina no. 4 in G Major H. 451; Sonatina no. 5 in F Major H. 452.* Eds. Paul G. Wiley II and Claudia Widgery. New York: Oxford University Press, Music Dept., 1989.

Barth, George. *The Pianist As Orator: Beethoven and the Transformation of Keyboard Style.* Ithaca: Cornell University Press, 1992.

Becker, Judith. *Gamelan Stories: Tantrism, Islam, and Aesthetics in Central Java.* Arizona State University, 1991.

Brett, Philip, ed. *The Byrd Edition.* Vol. 6b: *Gradualia I (1605), Other Feasts and Devotions.* London: Stainer and Bell Ltd., 1993.

Browstein, Rachel M. *Tragic Muse: Rachel of the Comédie-Française.* New York: Alfred A. Knopf, Inc., 1993.

Burmeister, Joachim. *Musical Poetics.* Trans. Benito V. Rivera. New Haven: Yale University Press, 1993.

Crawford, Ruth. *Music for Small Orchestra; Suite No. 2 for Four Strings and Piano.* Eds. Judith Tick and Wayne Schneider. Music of the United States of America Series, Vol. 1. Madison: A-R Editions, Inc., 1993.

Dalby, Liza C. *Kimono Fashioning Culture.* New Haven: Yale University Press, 1993.

Deak, Frantisek. *Symbolist Theater: The Formation of an Avant-Garde.* Baltimore: Johns Hopkins University Press, 1993.

Feinsod, Arthur. *The Simple Stage: Its Origins in the Modern American Theater.* New York: Greenwood Press, 1992.

Gaffurius, Franchinus. *The Theory of Music.* Trans. Walter Kurt Kreysig, and ed. Claude V. Palisca. New Haven: Yale University Press, 1993.

George, David S. *The Modern Brazilian Stage.* Austin: University of Texas Press, 1992.

Gleaske, Keith, et al., eds. *Piacenza, Biblioteca Capitolare 65. CANTUS Index of Musicological Studies.* Vol. 55/2. Ottawa: The Institute of Mediaeval Music, 1993.

Glossa Major in Institutionem Musicam Boethii. Eds. Michael Bernhard and Calvin M. Bower. Munich: Bavarian Academy of Science, 1993.

Goodman-Soellner, Elise. *Rubens: The Garden of Love as Conversatie à la Mode.* Philadelphia: John Benjamins Publishing, 1992.

Hanson, Patricia King, and Alan Gevinson, eds. *The American Film Institute Catalog of Motion Pictures Produced in the United States.* Vol. F3: *Feature Films 1931-1940.* Berkeley: University of California Press, 1993.

Highfill, Philip H. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800.* Vols. 15 and 16. Carbondale: Southern Illinois University Press, 1993.

Jacobs, Diane. *Christmas in July: The Life and Art of Preston Sturgess.* Berkeley: University of California Press, 1992.

Keeling, Richard, ed. *Women in North American Indian Music: Six Essays.* Bloomington, Indiana: Society for Ethnomusicology, Inc., 1989.

Kennedy, Dennis. *Looking at Shakespeare: A Visual History of Twentieth-Century Performance.* New York: Cambridge University Press, 1993.

Kenney, William H. *Chicago Jazz: A Cultural History, 1904-1930.* New York: Oxford University Press, 1993.

Kettering, Alison M. *The Ter Borch Family Collection of Drawings in the Print Room of the Rijksmuseum.* Amsterdam: Rijksmuseum, 1988.

Kliman, Bernice W. *Shakespeare in Performance: Macbeth.* Manchester, Eng.: Manchester University Press, 1992.

Leppert, Richard. *The Sight of Sound: Music, Representation, and the History of the Body.* Berkeley: University of California Press, 1993.

Lester, Joel. *Compositional Theory in the Eighteenth Century.* Cambridge: Harvard University Press, 1992.

Lincoln, Harry B. *The Latin Motet: Indexes to Printed Collections, 1500-1600.* Ottawa: Institute of Mediaeval Music, 1993.

List, George. *Stability and Variation in Hopi Song.* Philadelphia: American Philosophical Society, 1993.

Mark, Robert, and Ahmet S. Cakmak, eds. *Hagia Sophia from the Age of Justinian to the Present.* New York: Cambridge University Press, 1992.

Moorefield, Arthur A. *Johannes Galliculus (Hahnel): The Introduction to Song Composition.* Ottawa: The Institute of Mediaeval Music, 1992.

Myers, Gerald E., ed. *African American Genius in Modern Dance.* Chapel Hill: American Dance Festival, 1993.

Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries.* New York: Schirmer Books, 1993.

Nichols, Bill. *Representing Reality: Issues and Concepts in Documentary.* Bloomington: Indiana University Press, 1991.

Ortolani, Benito, ed. *International Bibliography of Theatre: 1988-89.* New York: Theatre Research Data Center, 1993.

Ortolani, Benito, ed. *International Bibliography of Theatre: 1987.* New York: Theatre Research Data Center, 1992.

Pergolesi, Giovanni Battista. *Complete Works.* Vol. 17: *Instrumental Music.* Eds. Barry S. Brook, Francesco Degrada, and Helmut Huckle. Stuyvesant, NY: Pendragon Press, 1993.

Pergolesi, Giovanni Battista. *Complete Works.* Vol. 6: *Livietta e Tracollo: La Contadina Astuta.* Eds. Barry S. Brook, Francesco Degrada, and Helmut Huckle. Stuyvesant, NY: Pendragon Press, 1991.

Répertoire International de la Presse musicale: Il Teatro illustrato 1880-1892. Vols. 1-4. Prep. Giovanni Mazzucchelli and Marco Capra. Ann Arbor: University Microfilms International, 1993.

Wearing, J. P. *The London Stage 1950-1959: A Calendar of Plays and Players.* Vols. 1 and 2. Metuchen, NJ: The Scarecrow Press, 1993.



Classics

Bagnall, Roger S. *Egypt in Late Antiquity*. Princeton: Princeton University Press, 1993.

Carpenter, Thomas H., and Christopher A. Faraone, eds. *Masks of Dionysus*. Ithaca: Cornell University Press, 1993.

Enos, Richard L. *Greek Rhetoric before Aristotle*. Prospect Heights, Illinois: Waveland Press, 1993.

Kristeller, Paul Oscar, comp. *Iter Italicum*. Vol. 5. Leiden: E. J. Brill, 1993.

L'Année Philologique. Tome LXII. Paris: Les Belles Lettres, 1993.

Kroll, John H. *The Athenian Agora, Volume XXVI*. Princeton: American School of Classical Studies at Athens, 1993.

Lexicon Iconographicum Mythologiae Classicae. Vol. 6. Parts 1 and 2. Eds. Pierre Müller and Pascale Linant De Bellefonds. Zurich: Artemis, 1992.

Segal, Charles. *Euripides and the Poetics of Sorrow*. Durham: Duke University Press, 1993.

Segal, Charles. *Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge*. New York: Twayne Publishers, 1993.



Ethnic Studies

Kahin, Sharon, ed. *From Trout Creek to Gravy High: The Boarding School Experience at Wind River*. Washakie, WY: Shoshone Episcopal Mission, 1993.



History of Science

Bechtel, William, and Robert C. Richardson. *Discovering Complexity: Decomposition and Localization as Strategies in Scientific Research*. Princeton: Princeton University Press, 1993.

Biagioli, Mario. *Galileo, Courtier: The Practice of Science in the Culture of Absolutism*. Chicago: University of Chicago Press, 1993.

Carstensen, Frederick V., Morton Rothstein, and Joseph A. Swanson, eds. *Outstanding in His Field: Perspectives on American Agriculture in Honor of Wayne D. Rasmussen*. Ames: The Iowa State University Press, 1993.

Corcos, Alain F., and Floyd V. Monaghan. *Gregor Mendel's Experiments on Plant Hybrids: A Guided Study*. New Brunswick, NJ: Rutgers University Press, 1993.

Dols, Michael W. *Majnun: The Madman in Medieval Islamic Society*. Ed. Diana E. Immisch. Oxford: Clarendon Press, 1992.

Donovan, Arthur. *Antoine Lavoisier: Science, Administration, and Revolution*. Cambridge, MA: Blackwell, 1993.

Edison, Thomas A. *The Papers of Thomas A. Edison*. Vol. 2: *From Workshop to Laboratory, June 1873-March 1876*. Eds. Reese V. Jenkins, et al. Baltimore: Johns Hopkins University Press, 1991.

Ragep, F.J. *Nasir Al-Din Al-Tusi's Memoir on Astronomy*. Vols. 1 and 2. New York: Springer Verlag, 1993.

Richards, Robert J. *The Meaning of Evolution*. Chicago: University of Chicago Press, 1992.



History—Non U.S.

Abrahamian, Ervand. *Khomeinism: Essays on the Islamic Republic*. Berkeley: University of California Press, 1993.

Bak, János M., et al., eds. and trans. *The Laws of the Medieval Kingdom of Hungary, 1301-1457*. Salt Lake City: Charles Schlacks Jr., 1992.

Beckson, Karl. *London in the 1890s: A Cultural History*. New York: W. W. Norton and Company, 1992.

Boyajian, James C. *Portuguese Trade in Asia under the Habsburgs, 1580-1640*. Baltimore: Johns Hopkins University Press, 1993.

Clayton, Lawrence A., et al., eds. *The De Soto Chronicles*. Vol. 1. Tuscaloosa: University of Alabama Press, 1993.

Cuomo, Glenn R. *Career at the Cost of Compromise: Gunter Eich's Life and Work in the Years 1933-1945*. Rodopi: Amsterdam-Atlanta, 1989.

Danforth, Susan, and William H. McNeill. *Encountering the New World, 1493 to 1800*. Providence: The John Carter Brown Library, 1991.

David, Abraham, and Leon J. Weinberger, eds. with **Dena Orlin**, trans. *A Hebrew Chronicle from Prague, c. 1615*. Tuscaloosa: University of Alabama Press, 1993.

Dawson, David J. *Allegorical Readers and Cultural Revision in Ancient Alexandria*. Berkeley: University of California Press, 1992.

Ebrey, Patricia Buckley, and Peter N. Gregory, eds. *Religion and Society in Tang and Sung China*. Honolulu: University of Hawaii Press, 1993.

Fehrenbach, R. J., ed. *Private Libraries in Renaissance England*. Vol. 2. Binghamton, NY: Medieval Renaissance Texts Studies, 1993.

Findly, Ellison B. *Nur Jahan: Empress of Mughal, India*. New York: Oxford University Press, 1993.

Freedman, Paul. *The Origins of Peasant Servitude in Medieval Catalonia*. Cambridge: Cambridge University Press, 1991.

Gleason, Elisabeth. *Gasparo Contrarini: Venice, Rome, and Reform*. Berkeley: University of California Press, 1993.

Goldstein, R. James. *The Matter of Scotland: Historical Narrative in Medieval Scotland*. Lincoln: University of Nebraska Press, 1993.

Grafton, Anthony, April Shelford, and Nancy Sirasi. *New Worlds, Ancient Texts: The Power of Tradition and the Shock of Discovery*. Cambridge: Belknap Press of Harvard University Press, 1992.

1...
2...
3...
4...
5...
6...
7...
8

more
pages
to

Humanities!



Join the growing number of *Humanities* subscribers today, and get a year's subscription (six bimonthly issues) for only \$13 or two years for only \$26.

Company or Individual name

Address

City, State, ZIP code

Daytime phone, including area code

☐ Check payable to the Superintendent of Documents

☐ GPO deposit account

☐ VISA or MasterCard

Account no./Expiration date

Signature

5/94

MAIL TO:
NewOrders
Superintendent of Documents
P.O. Box 371954
Pittsburgh, PA 15250-7954
or FAX (202) 512-2233

ORDER PROCESSING CODE:

5494

Guth, Christine M. *Art, Tea, and Industry: Masuda Takashi and the Mitsui Circle*. Princeton: Princeton University Press, 1993.

Hickey, Gerald C. *Shattered World: Adaptation and Survival among Vietnam's Highland Peoples during the Vietnam War*. Philadelphia: University of Pennsylvania Press, 1993.

Klingshirn, William. *Caesarius of Arles: The Making of a Christian Community in Late Antique Gaul*. Cambridge: Cambridge University Press, 1994.

Lach, Donald F., and Edwin J. Van Kley. *Asia in the Making of Europe*. Vol. 3: *A Century of Advance*; Book 1, *Trade, Missions, Literature*; Book 2, *South Asia*; Book 3, *Southeast Asia*; Book 4; *East Asia*. Chicago: University of Chicago Press, 1993.

Look Lai, Walton. *Industrial Labor, Caribbean Sugar: Chinese and Indian Migrants to the British West Indies, 1838-1918*. Baltimore: Johns Hopkins University Press, 1993.

Mao, Tse-Tung. *Mao's Road to Power: Revolutionary Writings 1912-1949*. Ed. Stuart R. Schram. Armonk, NY: M. E. Sharpe, 1992.

Minear, Richard H., ed. and trans. *Hiroshima: Three Witnesses*. Princeton: Princeton University Press, 1990.

Moch, Leslie P. *Moving Europeans: Migration in Western Europe since 1650*. Bloomington: Indiana University Press, 1992.

Monumenta Nipponica. Vol. 8, No. 3, Autumn 1993.

Muir, Edward. *Mad Blood Stirring: Vendetta and Factions in Friuli during the Renaissance*. Baltimore: Johns Hopkins University Press, 1993.

Palmer, Robert C. *English Law in the Age of the Black Death, 1348-1381*. Chapel Hill: University of North Carolina Press, 1993.

Rouse, Richard H., and Mary A. Rouse. *Registrum Anglie de Libris Doctorum et Auctorum Veterum*. The Corpus of British Medieval Library Catalogues. London: British Library, 1991.

Ruggiero, Guido. *Binding Passions: Tales of Magic, Marriage, and Power at the End of the Renaissance*. New York: Oxford University Press, 1993.

Sahagún, Fray Bernardino. *Primero Memoriales*. Facsimile Edition. Norman: University of Oklahoma Press, 1993.

Schultenover, David. *A View from Rome: On the Eve of the Modernist Crisis*. New York: Fordham University Press, 1993.

Spring, Eileen. *Law, Land, and Family: Aristocratic Inheritance in England, 1300 to 1800*. Chapel Hill: University of North Carolina Press, 1993.

Tec, Nechama. *Defiance: The Bielski Partisans*. New York: Oxford University Press, 1993.

Thibault, Bruno. *L'Allure de Morand: Du Modernisme au Petainisme*. Birmingham: Summa Publications, 1992.

Twitchett, Denis, and John K. Fairbank, eds. *The Cambridge History of China*. Ed. Roderick MacFarquhar and John K. Fairbank. Vol. 15: *The People's Republic, Part 2, Revolutions within the Chinese Revolution, 1906-1982*. Cambridge: Cambridge University Press, 1991.

Weintraub, E. Roy. *Stabilizing Dynamics: Constructing Economic Knowledge*. Cambridge: Cambridge University Press, 1991.

Widmer, Ellen, and David Der-Wei Wang, eds. *From May Fourth to June Fourth: Fiction and Film in Twentieth-Century China*. Cambridge: Harvard University Press, 1993.

Wikander, Matthew H. *Princes to Act: Royal Audience and Royal Performance, 1578-1792*. Baltimore: Johns Hopkins University Press, 1993.

Yarshater, Ehsan, ed. *The History of al-Tabarī*. Vol. 11: *The Challenge to the Empires*. Trans. Khalid Yahya Blankinship. Albany: State University of New York Press, 1993.

Yarshater, Ehsan, ed. *The History of al-Tabarī*. Vol. 10: *The Conquest of Arabia*. Fred M. Donner, trans. Albany: State University of New York Press, 1993.

Yarshater, Ehsan, ed. *The History of al-Tabarī*. Vol. 31: *The War between Brothers*. Trans. Michael Fishbein. Albany: State University of New York Press, 1992.

Yarshater, Ehsan. *Encyclopaedia Iranica*. Vol. 6, Fascicles 1-6. Costa Mesa, CA: Mazda Publishers, 1993.

Zenkovsky, Serge A., ed. *The Nikonian Chronicle*. Vols. 4 and 5. Princeton: Darwin Press, 1988.



History—U.S.

Bickford, Charlene Bangs, et al., eds. *Debates in the House of Representatives*. Vol. 11: *First Session: June-September 1789*. Baltimore: Johns Hopkins University Press, 1992.

Boyer, Paul S., Clifford E. Clark, Jr., Joseph F. Kett, et al., eds. *The Enduring Vision: A History of the American People*. Lexington, MA: D. C. Heath & Co., 1993.

Calhoun, John C. *The Papers of John C. Calhoun*. Vol. 21. Clyde N. Wilson, ed. University of South Carolina Press, 1993.

Capeci, Dominic J. *Layered Violence: The Detroit Rioters of 1943*. Jackson: University Press of Mississippi, 1991.

Costigliola, Frank. *France and the United States: The Cold Alliance since World War II*. New York: Twayne Publishers, 1992.

DenBoer, Gordon, ed. *The Documentary History of the First Federal Elections, 1788-1790*. Vol. 2. Madison: University of Wisconsin Press, 1984.

Dizikes, John. *Opera in America: A Cultural History*. New Haven: Yale University Press, 1993.

Douglass, Frederick. *The Frederick Douglass Papers*. Series 1: *Speeches, Debates, and Interviews*. Vol. 5. Eds. John W. Blassingame and John R. McKivigan. New Haven: Yale University Press, 1992.

Dykstra, Robert R. *Bright Radical Star: Black Freedom and White Supremacy on the Hawkeye Frontier*. Cambridge: Harvard University Press, 1993.

Eagles, Charles W., ed. *The Civil Rights Movement in America*. Jackson: University Press of Mississippi, 1986.

Eggert, Gerald G. *Harrisburg Industrializes*. University Park: Pennsylvania State University Press, 1993.

Franklin, Benjamin. *The Papers of Benjamin Franklin*. Eds. Oberg, Barbara B., et al. Vol. 30: *July 1 through October 31, 1779*. New Haven: Yale University Press, 1993.

Franklin, Benjamin. *The Papers of Benjamin Franklin*. Eds. Oberg, Barbara B., et al. Vol. 28: *November 1, 1778 through February 28, 1779*. New Haven: Yale University Press, 1990.

Hall, Gwendolyn Midlo. *Africans in Colonial Louisiana: The Development of Afro-Creole Culture in the Eighteenth Century*. Baton Rouge: Louisiana State University Press, 1992.

Johnson, Andrew. *The Papers of Andrew Johnson*. Ed. Paul H. Bergeron. Vol. 10. Eds. LeRoy P. Graf and Ralph W. Haskins. Knoxville: University of Tennessee Press, 1992.

Kaminski, John P., and Gaspare J. Saladino. *The Documentary History of the Ratification of the Constitution*. Vol. 10: *Virginia*. Madison: State Historical Society of Wisconsin, 1993. (w/microfilm)

Klyberg, Albert T., ed. *What a Difference a Bay Makes*. Providence: Rhode Island Historical Society and Rhode Island Department of State Library Services, 1993.

Laurens, Henry. *The Papers of Henry Laurens*. Ed. David R. Chestnutt, C. James Taylor, et al. Vol. 13. Columbia: University of South Carolina Press, 1992.

Lemay, J. A. Leo, ed. *Reappraising Benjamin Franklin: A Bicentennial Perspective*. Newark: University of Delaware Press, 1993.

Long, John H., ed. *Atlas of Historical County Boundaries. Mississippi*. Comp. Peggy Tuck Sinko. New York: Simon and Schuster, 1993.

McLoughlin, William Gerald. *After the Trail of Tears: The Cherokees' Struggle for Sovereignty, 1839-1880*. Chapel Hill: University of North Carolina Press, 1993.

Moulton, Gary E. *American Encounters: Lewis and Clark, the People, and the Land*. Lincoln, NE: Center for Great Plains Studies, 1991.

Neely, Mark E., Jr. *The Last Best Hope of Earth: Abraham Lincoln and the Promise of America*. Cambridge: Harvard University Press, 1993.

Norrell, Robert J. *Dixie's War, The South and World War II*. Tuscaloosa: The Center for Southern History and Culture, 1992.

O'Brien, Michael. *An Evening When Alone: Four Journals of Single Women in the South, 1827-67*. Charlottesville: University Press of Virginia, 1993.

Polk, James K. *Correspondence of James K. Polk*. Vol. 8. Ed. Wayne Cutler. Knoxville: University of Tennessee Press, 1993.

Preston, Katherine K. *Opera on the Road: Traveling Opera Troupes in the United States, 1825-60*. Urbana: University of Illinois Press, 1993.

Ripley, C. Peter, ed. *Witness for Freedom: African American Voices on Race, Slavery, and Emancipation*. Chapel Hill: University of North Carolina Press, 1993.

Roediger, David R. *The Wages of Whiteness: Race and the Making of the American Working Class*. London: Verso, 1991.

Rothberg, Morey, and Jacqueline Goggin, eds. *John Franklin Jameson and the Development of Humanistic Scholarship in America*. Athens: University of Georgia Press, 1993.

Stross, Randall E. *Steve Jobs and the Next Big Thing*. New York: Macmillan Publishing Company, 1993.

Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature*. Cambridge: Harvard University Press, 1993.

Tezla, Albert, ed. and trans. *The Hazardous Quest: Hungarian Immigrants in the United States, 1895-1920: A Documentary*. Budapest: Corvina Books, 1993.

Washington, George. *The Papers of George Washington*. Eds. W. W. Abbott and Dorothy Twohig. Colonial Series, No. 8. Charlottesville: University Press of Virginia, 1993.

Washington, George. *The Papers of George Washington*. Eds. W. W. Abbott and Dorothy Twohig. Presidential Series, No. 4. Charlottesville: University Press of Virginia, 1993.

Washington, George. *The Papers of George Washington*. Eds. W. W. Abbott. Revolutionary War Series, No. 5. Charlottesville: University Press of Virginia, 1993.

Webster, Daniel. *The Papers of Daniel Webster*. Correspondence Series, Vol. 7. Hanover, NH: University Press of New England, 1986.

Wilson, Douglas L., ed. *Jefferson's Literary Commonplace Book*. The Papers of Thomas Jefferson, 2nd Series. Princeton: Princeton University Press, 1989.

Interdisciplinary

Admyte: Archivo Digital de Manuscros y Textos Españoles. Madrid: Micronet, 1992.

The Book of the Fairs: Materials about World's Fairs, 1834-1916, in the Smithsonian Institution Libraries. Introduction by Robert Rydell. Chicago: American Library Association, 1992.

Brewer, John, and Roy Porter, eds. *Consumption and the World of Goods*. London: Routledge, 1993.

Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. New York: Oxford University Press, 1991.

Daedalus. Vol. 122, No. 3: *Reconstructing Nations and States*. Cambridge, MA: Daedalus, 1993.

Goldberg, Susan and Roily Kent, eds. *Courtly Love in the Shopping Mall: Humanities Programming for Young Adults*. Chicago: American Library Association, 1991.

Hawkins, Anne H. *Reconstructing Illness: Studies in Pathography*. West Lafayette, IN: Purdue University Press, 1993.

Kurzweil, Edith, ed. *Intellectuals and Social Change in Central and Eastern Europe*. Boston: Partisan Review, Inc., 1992.

Lang, William L., ed. *A Columbia River Reader*. Tacoma: Washington State Historical Society, 1992.

Meinig, D. W. *The Shaping of America: A Geographical Perspective on 500 Years of History*. Volume 2 of Continental America, 1800-1867. New Haven: Yale University Press, 1993.

Rice, James L. *Freud's Russia: National Identity in the Revolution of Psychoanalysis*. New Brunswick: Transaction Publishers, 1993.

Language and Linguistics

Boyd-Bowman, Peter. *Lexico hispanoamericano del siglo XX*. Middleton, WI: Hispanic Seminary of Medieval Studies, 1994.

Breivik, Leiv Egil, and Ernst Håkon Jahr, eds. *Language Change: Contributions to the Study of Its Causes*. Berlin: Mouton de Gruyter, 1989.

Davis, Murray S. *What's So Funny? The Comic Conception of Culture*. Chicago: University of Chicago Press, 1993.

Frantzen, Allen J. *Desire for Origins: New Language, Old English, and Teaching the Tradition*. New Brunswick: Rutgers University Press, 1990.

Fulk, R. D. *A History of Old English Meter*. Philadelphia: University of Pennsylvania Press, 1992.

An Index by Region, Usage, and Etymology to the Dictionary of American Regional English. A publication of the American Dialect Society, No. 77. Tuscaloosa: University of Alabama Press, 1993.

Kurath, Hans, et al., eds. *Middle English Dictionary*. Part T.1. Ann Arbor: University of Michigan Press, 1993.

Napoli, Donna Jo. *Syntax: Theory and Problems*. Oxford: Oxford University Press, 1993.

Roy, Ross G., Patrick G. Scott, and Lucie Roy, eds. *Studies in Scottish Literature*. Vol. 26: *The Language and Literature of Early Scotland*. Columbia: University of South Carolina Press, 1991.

Shusterman, Richard. *Pragmatist Aesthetics: Living Beauty, Rethinking Art*. Blackwell Publishers, 1992.

Sjöberg, Ake W. *The Sumerian Dictionary*. Vol. 1, Part 1. Philadelphia: Babylonian Section of the University Museum, 1992.

Stankiewicz, Edward. *The Accentual Patterns of the Slavic Languages*. Stanford: Stanford University Press, 1993.

Studies in Language. Vol. 15, No. 1. Amsterdam: John Benjamins Publishing Co., 1991.

Sylvestine, Cora, Heather K. Hardy, and Timothy Montier, et al. *Dictionary of the Alabama Language*. Austin: University of Texas Press, 1993.

Yue-Hashimoto, Anne. *Comparative Chinese Dialectal Grammar: Handbook for Investigators*. Paris: Ecole des hautes études en sciences sociales, 1993.

Literature

Andersen, Hans Christian. *Diaries*. Trans. Patricia L. Conroy and Sven H. Rossel. Seattle: University of Washington Press, 1990.

Asani, Ali S. *The Harvard Collection of Ismaili Literature in Indic Languages*. Boston: G. K. Hall & Co., 1992.

Asian Classics Input Project CD-ROM. Source CD Release A. Gaithersburg, MD: ACIP, 1993.

Augenbraun, Harold, ed. *Latinos in English: A Selected Bibliography of Latino Fiction Writers of the United States*. New York: Mercantile Library, 1992.

Bach, Peggy. *Modern Fiction Studies*. Volume 36, #3, Autumn 1990. *Evelyn Scott's The Narrow House*. W. Lafayette, IN: Purdue University, 1993.

Bach, Peggy. *The Southern Quarterly: A Journal of the Arts in the South*. Volume XXVIII, #4 Summer 1990. *Evelyn Scott's Fiction for the Young*. Hattiesburg: University of Southern Mississippi, 1993.

Bach, Peggy and David Madden. *Classics of Civil War Fiction*. Jackson: University Press of Mississippi, 1991.

Bell, David F. *Circumstances: Chance in the Literary Text*. Lincoln: University of Nebraska Press, 1993.

Blessing, Patrick J. *The Irish in America: A Guide to the Literature and the Manuscript Collections*. Washington, D.C.: Catholic University of America Press, 1992.

Bonaparte, Felicia. *The Gypsy-Bachelor of Manchester: The Life of Mrs. Gaskell's Demon*. Charlottesville: University Press of Virginia, 1992.

Caramagno, Thomas C. *The Flight of the Mind: Virginia Woolf's Art and Manic-Depressive Illness*. Berkeley: University of California Press, 1992.

Carringer, Robert L. *The Magnificent Ambersons: A Reconstruction*. Berkeley: University of California Press, 1993.

Clingham, Greg. *James Boswell. The Life of Johnson*. Cambridge: Cambridge University Press, 1992.

Cornilliat, François, Ullrich Langer, and Douglas Kelly, eds. *What is Literature?: France 1100-1600*. Lexington: French Forum Publishers, 1993.

Dabney, Lewis M. *Edmund Wilson. The Sixties: The Last Journal, 1960-1972*. New York: Farrar, Straus, and Giroux, 1993.

Daughters of Eve: Women's Writing from the German Democratic Republic. Ed. and trans. Nancy Lukens and Dorothy Rosenberg. Lincoln: University of Nebraska Press, 1993.

de Troyes, Chrétien. *Erec and Enide*. Trans. Dorothy Gilbert. Berkeley: University of California Press, 1992.

Dostoevsky, Fyodor. *A Writer's Diary*. Vol. 1: 1873-1876. Trans. Kenneth Lantz. Evanston: Northwestern University Press, 1993.

Dydo, Ulla E., ed. *A Stein Reader: Gertrude Stein*. Evanston: Northwestern University Press, 1993.

Elliott, John R. Jr., The Folger Manuscript of *The Triumph of Peace Procession*. Toronto: The British Library and University of Toronto Press, 1992.

Emerson, Ralph Waldo. *The Topical Notebooks of Ralph Waldo Emerson*. Ed. Susan Sutton Smith. Vol. 1. Columbia: University of Missouri Press, 1993.

Emerson, Ralph Waldo. *The Topical Notebooks of Ralph Waldo Emerson*. Ed. Ronald A. Bosco. Vol. 2. Columbia: University of Missouri Press, 1993.

Fine, Richard. *James M. Cain and the American Authors' Authority*. Austin: University of Texas Press, 1992.

Florida, Nancy K. *Javanese Literature in Surakarta Manuscripts*. Vol. 1: *Introduction and Manuscripts of the Karaton Surakarta*. Ithaca: Cornell University Press, 1993.

Foster, Benjamin R. *Before the Muses: An Anthology of Akkadian Literature*. Vols. 1 and 2. Bethesda, MD: CDL Press, 1993.

Foster, John Burt, Jr. *Nabokov's Art of Memory and European Modernism*. Princeton: Princeton University Press, 1993.

Fredman, Stephen. *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition.* Cambridge: Cambridge University Press, 1993.

Gold, Ann Grodzins. *A Carnival of Parting: The Tales of King Bharthari and King Gopi Chand as Sung and Told by Madhu Natisar Nath of Ghatiyali, Rajasthan.* Berkeley: University of California Press, 1992.

Hall, Joan W. *Shirley Jackson: A Study of the Short Fiction.* New York: Twayne Publishers, 1993.

Hanawalt, Barbara A., comp. *Chaucer's England: Literature in Historical Context.* Minneapolis: University of Minnesota Press, 1992.

Heath, Peter. *Allegory and Philosophy in Avicenna (Ibn Sina): With a Translation of the Book of the Prophet Muhammad's Ascent to Heaven.* Philadelphia: University of Pennsylvania Press, 1992.

Helgeson, Richard. *Forms of Nationhood: The Elizabethan Writing of England.* Chicago: University of Chicago Press, 1992.

Hollander, John, ed. *American Poetry: the Nineteenth Century,* 2 vols. New York: Library of America, 1993.

Holtz, William. *The Ghost in the Little House: A Life of Rose Wilder Lane.* Columbia: University of Missouri Press, 1993.

Howard-Hill, T. H. *Index to British Literary Bibliography.* Vol. 7. Oxford: Clarendon Press, 1992.

Hsiao-hsiao-sheng. *The Plum in the Golden Vase, or Chin Ping Mei.* Trans. David Tod Roy. Princeton: Princeton University Press, 1993.

Index of English Literary Manuscripts. Vol. 3, Part 1: *Alexander Pope-Sir Richard Steele, with a First-Line Index to Parts 1-3.* Dir. Margaret M. Smith and Alexander Lindsay. London: Mansell Publishing Limited, 1992.

Index of English Literary Manuscripts. Vol. 2, Part 2: *Lee-Wycheley.* Comp. Peter Beal. London: Mansell Publishing Ltd., 1992.

Kavanagh, Thomas M. *Enlightenment and the Shadows of Chance: The Novel and the Culture of Gambling in Eighteenth-Century France.* Baltimore: Johns Hopkins University Press, 1993.

Kelley, Philip, and Scott Lewis, eds. *The Brownings' Correspondence.* Vol. 10: *January 1845-July 1845, letters 1799-1981.* Winfield, KS: Wedgestone Press, 1992.

Knapp, Jeffrey. *An Empire Nowhere. England, America, and Literature from Utopia to The Tempest.* Berkeley: University of California, 1992.

Lamb, Mary Ellen. *Gender and Authorship in the Sidney Circle.* Madison: University of Wisconsin Press, 1990.

Lanyer, Aemilia. *The Poems of Aemilia Lanyer: Salve Deus Rex Judaeorum.* Ed. Susanne Woods. New York: Oxford University Press, 1993.

London, Jack. *The Complete Short Stories of Jack London.* Eds. Earle Labor, Robert C. Leitz III, and I. Milo Shepard. Stanford: Stanford University Press, 1993.

Manganaro, Marc. *Myth, Rhetoric, and the Voice of Authority.* New Haven: Yale University Press, 1992.

Melville, Herman. *Correspondence.* Ed. Lynn Horth. Evanston: Northwestern University Press, 1993.

Myerson, Joel. *Walt Whitman: A Descriptive Bibliography.* Pittsburgh: University of Pittsburgh Press, 1993.

The New Princeton Encyclopedia of Poetry and Poetics. Eds. Alex Preminger and T. V. F. Brogan, et al. Princeton: Princeton University Press, 1993.

Olivares, Julian and Elizabeth S. Boyce. *Tras el espejo la musa escribe: Lirica femenina de los Siglos de Oro.* Madrid: Siglo Veintiuno de España Editores, S.A.

Parisi, Joseph. *Poets in Person: A Listener's Guide.* Chicago: Modern Poetry Association and American Library Association, 1992.

Howard-Hill, T. H. *Index to British Literary Bibliography.* Vol. 7. Oxford: Clarendon Press, 1992.

Proust, Marcel. *Correspondence.* Tome XXI. Ed. Philip Kolb. Paris: Librairie Plon, 1993.

Ringler, William A., Jr. *Bibliography and Index of English Verse in Manuscript: 1501-1558.* Prep. and comp. Michael Rudick and Susan J. Ringler. New York: Mansell Publishing, Ltd., 1992.

Rossel, Sven H., ed. *A History of Danish Literature.* Vol. 1 of *A History of Scandinavian Literatures.* Lincoln: University of Nebraska Press, 1992.

Schor, Naomi. *George Sand and Idealism.* New York: Columbia University Press, 1993.

Scruggs, Charles. *Sweet Home: Invisible Cities in the Afro-American Novel.* Baltimore: Johns Hopkins University Press, 1993.

Simonds, Peggy M. *Myth, Emblem, and Music in Shakespeare's Cymbeline: An Iconographic Reconstruction.* Newark: University of Delaware Press, 1992.

Smith, Martha Nell. *Comic Power in Emily Dickinson.* Austin: University of Texas Press, 1993.

Smith, Martha Nell. *Rowing in Eden: Rereading Emily Dickinson.* Austin: University of Texas Press, 1992.

Stewart, Joan H. *Gynographs: French Novels by Women of the Late Eighteenth Century.* Lincoln: University of Nebraska Press, 1993.

Sturm-Maddox, Sara. *Petrarch's Laurels.* University Park: Pennsylvania State University Press, 1992.

Tatlock, Lynne, ed. *Seventeenth-Century German Prose.* German Library. Vol. 7. New York: Continuum Publishing Company, 1992.

Terras, Victor. *A History of Russian Literature.* New Haven: Yale University Press, 1991.

Tharu, Susie, and K. Lalita, eds. *Women Writing in India: 600 B.C. to the Present.* Vol. 2: *The Twentieth Century.* New York: Feminist Press at City University of New York, 1993.

Thomas, Deborah A. *Thackeray and Slavery.* Athens: Ohio University Press, 1993.

Tolson, Jay. *Pilgrim in the Ruins: A Life of Walker Percy.* New York: Simon and Schuster, 1992.

Townsend, Mary Lee. *Forbidden Laughter: Popular Humor and the Limits of Repression in Nineteenth-Century Prussia.* Ann Arbor: University of Michigan Press, 1992.

Twain, Mark. *Roughing It.* Eds. Harriet Elinor Smith and Edgar Marquess Branch. Berkeley: University of California Press, 1993.

Walsh, James E. *A Catalogue of the Fifteenth-Century Printed Books in the Harvard University Library.* Vol. 2. Binghamton, NY: Medieval Renaissance Texts Studies, 1993.

Walsh, Thomas F. *Katherine Anne Porter and Mexico: The Illusion of Eden.* Austin: University of Texas Press, 1992.

Wilke, Sabine. *Poetische Strukturen der Moderne: Zeitgenössische Literatur zwischen alter und neuer Mythologie.* Stuttgart: J. B. Metzler, 1992.

Williams, Philip F. *Village Echoes: The Fiction of Wu Zuxiang.* Boulder: Westview Press, 1993.

Williams, William Carlos. *Paterson.* Ed. Christopher MacGowan. New York: New Directions Books, 1992.

Williamson, Joel. *William Faulkner and Southern History.* New York: Oxford University Press, 1993.

Wordsworth, William. *Lyrical Ballads and Other Poems, 1797-1800.* Eds. James Butler and Karen Green. Ithaca: Cornell University Press, 1992.

Zuckert, Catherine H. *Natural Right and the American Imagination: Political Philosophy in Novel Form.* Savage, MD: Rowman and Littlefield, 1990.



Philosophy

Alston, William P. *Perceiving God: The Epistemology of Religious Experience.* Ithaca: Cornell University Press, 1991.

Cummins, Phillip D., and Guenter Zoeller, et al. *Minds, Ideas, and Objects: Essays on the Theory of Representation in Modern Philosophy.* Vol. 2. Atascadero: Ridgeview Publishing Company, 1992.

Dickey, Laurence Winant. *Hegel: Religion, Economics, and the Politics of Spirit, 1770-1807.* Cambridge: Cambridge University Press, 1987.

Fichte, J. G. *Foundations of Transcendental Philosophy: (Wissenschaftslehre) Nova Methodo (1796/99).* Ithaca: Cornell University Press, 1992.

Flage, Daniel E. *David Hume's Theory of Mind.* London: Routledge, 1990.

Galilei, Galileo. *Galileo's Logical Treatises: A Translation, with Notes and Commentary, of His Appropriated Latin Questions on Aristotle's Posterior Analytics.* Vol. 138. London: Kluwer Academic Publishers, 1992.

Hardin, C.L. *Color for Philosophers: Unweaving the Rainbow.* Expanded Edition. Indianapolis: Hackett Publishing Co., 1988.

Hsiung, Yang. *The Canon of Supreme Mystery.* Trans. Michael Nylan. Albany: State University of New York Press, 1993.

James, William. *The Correspondence of William James.* Eds. Ignas K. Skrupskelis and Elizabeth M. Berkeley. Vol. 2. Charlottesville: University Press of Virginia, 1993.

Jñāneśvara, Geshe Yeshe Wangchuk. *Jewel of the True Thought: A Commentary on the Pramānavārttika of Ācārya Dharmakīrti.* Part 2. Bylakuppe, India: Sera Mey Tibetan Monastic University, 1992.

Kenshur, Oscar. *Dilemmas of Enlightenment: Studies in the Rhetoric and Logic of Ideology.* Berkeley: University of California Press, 1993.

Kierkegaard, Søren. *Three Discourses on Imagined Occasions.* Ed. and trans. Howard V. Hong and Edna H. Hong. Princeton: Princeton University Press, 1993.

Kierkegaard, Søren. *Upbuilding Discourses in Various Spirits.* Ed. and trans. Howard V. Hong and Edna H. Hong. Princeton: Princeton University Press, 1993.

Louden, Robert B. *Morality and Moral Theory. A Reappraisal and Reaffirmation.* New York: Oxford University Press, 1992.

Matthews, Gareth B. *Thought's Ego in Augustine and Descartes.* Ithaca: Cornell University Press, 1992.

McConnell, Terrance. *Gratitude.* Philadelphia: Temple University Press, 1993.

McKirahan, Richard D. *Principles and Proofs: Aristotle's Theory of Demonstrative Science.* Princeton: Princeton University Press, 1992.

Meyer, Susan Sauve. *Aristotle on Moral Responsibility.* Cambridge: Blackwell Publishers, 1993.

Morris, Thomas V. *Making Sense of It All: Pascal and the Meaning of Life.* Grand Rapids: Eerdmans Publishing Company, 1992.

Oser, Jamyang Choklha (text), and Tongkor Shabdrung Jampel Gendun Gyatson (commentary). *The Logic Primer of Rato.* Mundgod, South India: Rato Datsang Tibetan Monastic University, 1992.

Peirce, Charles Sanders. *Reasoning and the Logic of Things.* Ed. Kenneth Laine Ketner. Cambridge: Harvard University Press, 1992.

Putnam, Hilary. *Il pragmatismo: una questione aperta.* Gius, Laterza and Figli, 1992.

Riley, Patrick. *Treatise on Nature and Grace.* Oxford: Clarendon Press, 1992.

Rousseau, Jean-Jacques. *Discourse on the Origins of Inequality.* Vol. 3 of *The Collected Writings of Rousseau.* Eds. Roger D. Masters and Christopher Kelly. Hanover, NH: University Press of New England, 1992.

Sallis, John, ed. *Reading Heidegger: Commemorations.* Bloomington: Indiana University Press, 1993.

Silver, Isidore. *The Intellectual Evolution of Ronsard. Volume 3: Ronsard's Philosophic Thought. Part 1, The Evolution of Philosophy and Religion From Their Mythical Origins.* Geneva: Librairie Droz, 1992.

Sorabji, Richard, ed. *Philoponus: On Aristotle Physics 2.* Trans. A. R. Lacey. London: Duckworth, 1994.

Sorabji, Richard, ed. *Porphyry: On Aristotle Categories.* Trans. Steven K. Strange. London: Duckworth, 1992.

Sorabji, Richard, ed. *Simplicius: On Aristotle Physics 4. 1-5, 10-14.* Trans. J.O. Urmson. London: Duckworth, 1992.

Carlson, Maria. *"No Religion Higher Than Truth": A History of the Theosophical Movement in Russia, 1875-1922.* Princeton: Princeton University Press, 1993.

Hooker, Richard. *Of the Laws of Ecclesiastical Polity: Introductions and Commentary.* Ed. W. Speed Hill. Vol. 6, Parts 1 and 2. Binghamton, NY: Medieval Renaissance Texts Studies, 1993.

Kaufman, Stephen A., and Michael Sokoloff. *A Key-Word-in-Context Concordance to Targum Neofiti: A guide to the complete Palestinian Aramaic Text of the Torah.* Baltimore: Johns Hopkins University Press, 1993.

Kiple, Kenneth F., ed. *The Cambridge World History of Human Disease.* New York: Cambridge University Press, 1993.

Lieb, Michael. *The Visionary Mode: Biblical Prophecy, Hermeneutics, and Cultural Change.* Ithaca: Cornell University Press, 1991.

Meyer, Marvin. *The Gospel of Thomas: The Hidden Sayings of Jesus.* Harper San Francisco, 1992.

Mott, Wesley T., ed. *The Complete Sermons of Ralph Waldo Emerson.* Vol. 4. Columbia: University of Missouri Press, 1992.

Niditch, Susan. *War in the Hebrew Bible: A Study in the Ethics of Violence.* New York: Oxford University Press, 1993.

Ringler, William A., Jr. *Bibliography and Index of English Verse in Manuscript 1501-1558.* Prep. and comp. Michael Rudick and Susan J. Ringler. London: Mansell Publishing, Ltd., 1992.

Schneider, A. Gregory. *The Way of the Cross Leads Home: The Domestication of American Methodism.* Bloomington: Indiana University Press, 1993.

Shailor, Barbara A. *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University.* Vol. 3: *Marston Manuscripts.* Binghamton, NY: Medieval Renaissance Texts Studies, 1992.

Sheiema, Kay Kaufman, and Peter Jeffery, eds. *Ethiopian Christian Liturgical Chant.* Vol. 1. Madison, WI: A-R Editions, Inc., 1993.



Religion

Adams, Hannah. *A Dictionary of all Religions and Religious Denominations: Jewish, Heathen, Mahometan, Christian, Ancient and Modern.* Atlanta: Scholar's Press, 1992.

Bosworth, C. E., et al., eds. *The Encyclopedia of Islam: New Edition.* Fascicles 129-136: *nafzawa—raf*. Leiden: E.J. Brill, 1993.

Bowen, John R. *Muslims through Discourse: Religion and Ritual in Gayo Society.* Princeton: Princeton University Press, 1993.

Brown, Virginia, ed. *Catalogus Translationum et Commentariorum: Medieval and Renaissance Latin Translations and Commentaries.* Vol. 7: *Annotated Lists and Guides.* Washington, DC: Catholic University of America Press, 1992.

Buchanan, George W. *Biblical and Theological Insights from Ancient and Modern Civil Law.* Lewiston: Edwin Mellen Press, 1992.



Social Science

Bulmer, Martin, Kevin Bales, and Kathryn Kish Sklar, eds. *The Social Survey in Historical Perspective, 1880-1940.* Cambridge: Cambridge University Press, 1991.

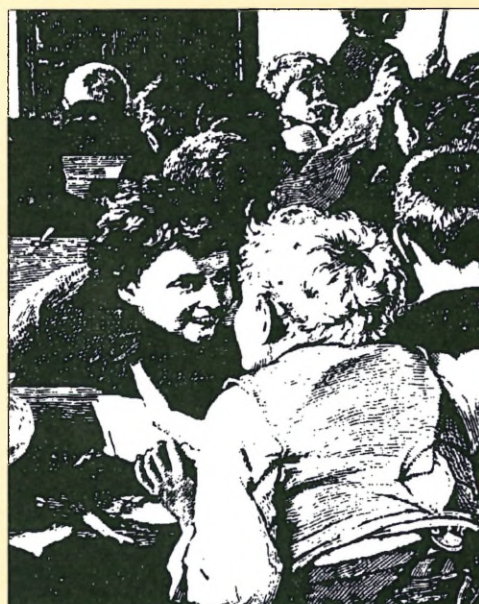
Irving, Washington. *Mahomet and His Successors.* Eds. Henry A. Pochmann and E. N. Feltskog. Madison: University of Wisconsin Press, 1970.

Licht, Robert A., ed. *Is the Supreme Court the Guardian of the Constitution?* Washington, D.C.: American Enterprise Institute Press, 1993.

Licht, Robert A., ed. *Old Rights & New.* Washington, D.C.: American Enterprise Institute Press, 1993.

Moulakis, Athanasios. *Beyond Utility: Liberal Education for a Technological Age.* Columbia: University of Missouri Press, 1994.

Robinson, Fred Miller. *The Man in the Bowler Hat: His History and Iconography.* Chapel Hill: University of North Carolina Press, 1993.



"Psst. The word is Humanities."

Join the growing number of *Humanities* subscribers today, and get a year's subscription (six bimonthly issues) for only \$13 or two years for only \$26.

Company or individual name

Address

City, State, ZIP code

Daytime phone, including area code

☐ Check payable to the Superintendent of Documents

☐ GPO deposit account

☐ VISA or MasterCard

Account no./Expiration date

Signature

5/94

MAIL TO:
New Orders
Superintendent of Documents
P.O. Box 371954
Pittsburgh, PA 15250-7954
or FAX (202) 512-2233

ORDER PROCESSING CODE:

5494

DEADLINES ♦ DEADLINES ♦ DEADLINES

DIVISION OF EDUCATION PROGRAMS *James C. Herbert, Director • 606-8373*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Higher Education in the Humanities • <i>Lyn White/Thomas Adams/Deb Coon/Marie Tyler-McGraw 606-8380</i>	October 1, 1994	April 1995
Institutes for College and University Faculty • <i>Barbara A. Ashbrook 606-8380</i>	October 1, 1994	Summer 1996
Teacher Preparation • <i>Susan Greenstein 606-8380</i>	October 1, 1994	April 1995
Two-Year Colleges • <i>Judith Jeffrey Howard 606-8380</i>	October 1, 1994	April 1995
Challenge Grants • <i>Fred Winter 606-8380</i>	May 1, 1995	December 1995
Elementary and Secondary Education in the Humanities • <i>F. Bruce Robinson 606-8377</i>	December 15, 1994	August 1995
Teacher-Scholar Program • <i>Annette Palmer 606-8377</i>	May 1, 1995	September 1996

DIVISION OF FELLOWSHIPS AND SEMINARS *Marjorie A. Berlincourt, Director • 606-8458*

	Deadline	Projects beginning
Fellowships for University Teachers • <i>Maben D. Herring 606-8466</i>	May 1, 1994	January 1, 1995
Fellowships for College Teachers and Independent Scholars • <i>Joseph B. Neville 606-8466</i>	May 1, 1994	January 1, 1995
Summer Stipends • <i>Thomas O'Brien 606-8466</i>	October 1, 1994	May 1, 1995
Faculty Graduate Study Program for Historically Black Colleges and Universities • <i>Maben D. Herring 606-8466</i>	March 15, 1995	September 1, 1996
Younger Scholars • <i>Leon Bramson 606-8463</i>	November 1, 1994	May 1, 1995
Dissertation Grants • <i>Kathleen Mitchell 606-8463</i>	November 15, 1994	September 1, 1995
Study Grants for College Teachers • <i>Clayton Lewis 606-8463</i>	August 15, 1994	May 1, 1995
Summer Seminars for College Teachers • <i>Joel Schwartz 606-8463</i>		
Participants	March 1, 1995	Summer 1995
Directors	March 1, 1995	Summer 1996
Summer Seminars for School Teachers • <i>Michael Hall 606-8463</i>		
Participants	March 1, 1995	Summer 1995
Directors	April 1, 1995	Summer 1996

DIVISION OF PRESERVATION AND ACCESS *George F. Farr, Jr., Director • 606-8570*

	Deadline	Projects beginning
Library and Archival Preservation Projects • <i>Vanessa Piala/Charles Kolb 606-8570</i>	June 1, 1994	January 1995
Library and Archival Preservation/Access Projects • <i>Karen Jefferson/Barbara Paulson 606-8570</i>	June 1, 1994	January 1995
National Heritage Preservation Program • <i>Richard Rose/Laura Word 606-8570</i>	November 1, 1994	July 1995
U. S. Newspaper Program • <i>Jeffrey Field 606-8570</i>	June 1, 1994	January 1995

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/606-8400. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/606-8282.

DEADLINES ♦ DEADLINES ♦ DEADLINES

DIVISION OF PUBLIC PROGRAMS *Marsha Semmel, Director • 606-8267*

Area code for all telephone numbers is 202.	Deadline	Projects beginning
Humanities Projects in Media • <i>James Dougherty 606-8278</i>	September 16, 1994	April 1, 1995
Humanities Projects in Museums and Historical Organizations • <i>Suzi Jones 606-8284</i>	December 2, 1994	July 1, 1995
Public Humanities Projects • <i>Wilsonia Cherry 606-8271</i>	September 16, 1994	April 1, 1995
Humanities Projects in Libraries • <i>Thomas Phelps 606-8271</i>		
Planning	August 5, 1994	January 1, 1995
Implementation	September 16, 1994	April 1, 1995
Challenge Grants • <i>Abbie Cutter 606-8361</i>	May 1, 1995	December 1995

DIVISION OF RESEARCH PROGRAMS *Guinevere L. Griest, Director • 606-8200*

	Deadline	Projects beginning
Scholarly Publications • <i>Margot Backas 606-8207</i>		
Editions • <i>Douglas Arnold 606-8207</i>	June 1, 1994	April 1, 1995
Translations • <i>Helen Agüera 606-8207</i>	June 1, 1994	April 1, 1995
Subventions • <i>Kathryn G. Hansen 606-8207</i>	March 15, 1995	October 1, 1995
Reference Materials • <i>Jane Rosenberg 606-8358</i>		
Tools • <i>Martha B. Chomiak 606-8358</i>	September 15, 1994	July 1, 1995
Guides • <i>Michael Poliakoff 606-8358</i>	September 15, 1994	July 1, 1995
Challenge Grants • <i>Bonnie Gould 606-8358</i>	May 1, 1995	December 1995
Interpretive Research • <i>George Lucas 606-8210</i>		
Collaborative Projects • <i>Donald C. Mell 606-8210</i>	October 15, 1995	July 1, 1995
Archaeology Projects • <i>Bonnie Magness-Gardiner 606-8210</i>	October 15, 1994	April 1, 1995
Humanities, Science, and Technology • <i>Daniel Jones 606-8210</i>	October 15, 1994	July 1, 1995
Conferences • <i>David Coder 606-8210</i>	October 1, 1994	April 1, 1995
Centers and International Research Organizations • <i>Christine Kalke 606-8210</i>		
Centers for Advanced Study	October 1, 1994	July 1, 1995
International Research Organizations	October 1, 1994	July 1, 1995

DIVISION OF STATE PROGRAMS *Carole Watson, Director • 606-8254*

Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.

CHALLENGE GRANTS PROGRAM

	Deadline	Projects beginning
Applications are submitted through the Divisions of Education, Research, and Public Programs	May 1, 1995	December 1995

NATIONAL ENDOWMENT
FOR THE HUMANITIES
1100 Pennsylvania Avenue, NW
Washington, D.C. 20506

Official Business
Penalty for Private Use, \$300.00

ISSN 0018-7526

SECOND CLASS MAIL
POSTAGE & FEES PAID
NATIONAL ENDOWMENT
FOR THE HUMANITIES
PUB. NO. 187526