

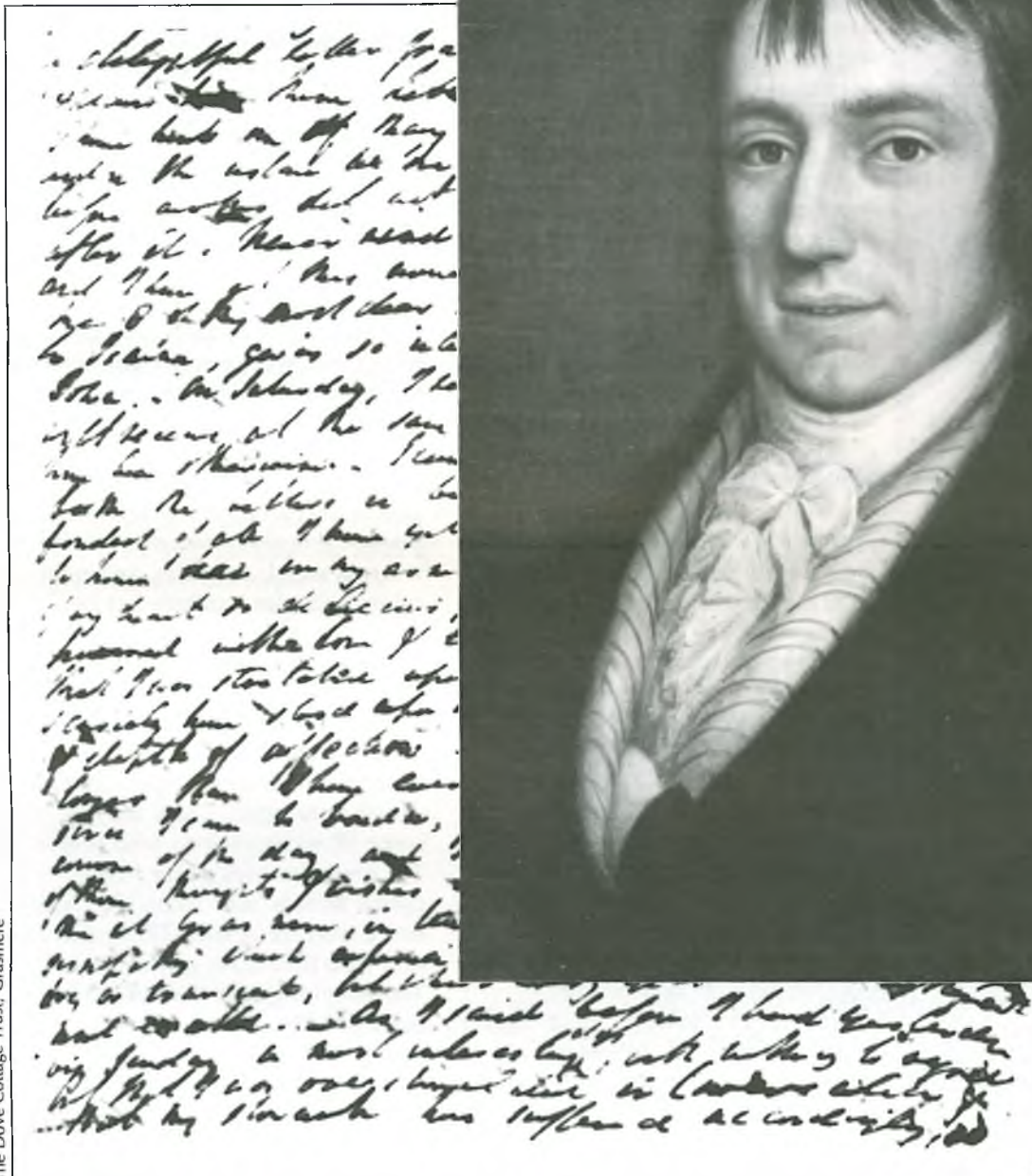
# Humanities

## The Two Wordsworths

We all know that there are two Wordsworths. Who they are is a matter of some disagreement. Back in the nineteenth century it came to be noticed that Wordsworth spoke with two voices—one elevated, heroic, philosophical; the other colloquial, trivial, sometimes inane. One voice "spoke the tongue that Milton spake," while the other spake the language of common life in the north of England—the language of shepherds, peasants, vagrants, children, and idiots. "Two voices are there," runs a wicked parodic tribute from the 1890s: "One is of the deep; It learns the storm-cloud's thunderous melody." The other "is of an old half-witted sheep, which bleats articulate monotony. . . . And, Wordsworth, both are thine."

A rather more elegant formulation has been advanced in this century to account for the disparity of styles in Wordsworth's verse. It presents us with a Simple Wordsworth and a Problematic Wordsworth. The Simple Wordsworth tossed off the lyrical ballads and the little poems about daffodils and butterflies and Highland lasses; the Problematic Wordsworth, torn by unresolved ambivalences, wrestled mightily with apocalyptic visions of human destiny. Beneath the problematic voice we have discovered still another pair of Wordsworths, or perhaps a single divided Wordsworth: a Wordsworth unsure of his own attitudes, unsure even whether he loved or hated Nature, that guide and nurse and guardian of all his moral being. Of course as Wordsworth was ambivalent about Nature, so too he had to be ambivalent about Man. He professed to love Man in the abstract, or in the shape of an occasional peasant or wandering leech-gatherer, but at the same time he isolated himself in the remote fastness of the English Lake District, where he was born and then entitled what he hoped to make his greatest poem, peopled with multiple projections of himself, "The Recluse."

In our critical age ambivalence is more attractive than simplicity, and it is the Problematic Words-



The Dove Cottage Trust, Grasmere

Cornell University

The first page of William Wordsworth's letter to his wife, Mary, dated June 1, 1812. The Shuter portrait of William Wordsworth, painted in 1798, is at Cornell University.

worth not the Simple Wordsworth that the most ingenious of our critics have celebrated. And of course it was the Problematic Wordsworth, not the Simple Wordsworth, who wrote the long philosophical poems—*The Prelude*, *The Excursion*, and *The (unfinished) Recluse*. However, we need to notice that the judgment implied by concentrating on the Problematic (Philosophical) Wordsworth precisely reverses the judgment that Matthew Arnold reached in the 1870s when he made his urbane, retrospective appraisal. In Arnold's opinion Wordsworth was a great poet but a muddled and second-rate philosopher. It was

the lyrical pieces, not the prosy, pretentious, philosophical verse, that lifted him in the hierarchy of genius to his place next to the throne (that is, second only to Shakespeare—and, well, perhaps to Milton). In this best work, Arnold testified, Wordsworth made us feel "the deep power of joy," and Arnold's verse tributes to Wordsworth, in poems like *Memorial Verses*, speak also of consolation and restoration:

He too upon a wintry clime  
Had fallen—on this iron time  
Of doubts, disputes, distractions,  
fears.  
He found us when the age  
had bound

Our souls in its benumbing  
round;  
He laid us as we lay at birth  
On the cool flowery lap of  
earth . . .

As though to emphasize that this restoration arises out of the lyrical poetry, not out of the prosy philosophy, Arnold cautioned us that "the Wordsworthians are apt to praise him for the wrong things, and to lay far too much stress on what they call his philosophy. His poetry is the reality, his philosophy . . . is the illusion."

This judgment, issued by England's arbiter of taste at the height of his prestige, colored our thinking



## Editor's Notes

"A poet," said Daniel Hoffman while attending a recent meeting of the Academy of American Poets, "has to create his own audiences. It's unlike the popular arts. TV is all happening for you. The movies are all visual images. Fiction is of a lower intensity. But a successful poem requires the collaboration of the reader."

Two authors, one a practicing poet, discuss the power and the limits of contemporary poetry in a dialogue beginning on page 6. To one, who acknowledges that modern poetry has difficulty commanding the attention of even prestigious modern English departments, "the problem is the reader's not the poet's." To the other, the Modernist poets have led to a dissociation of truth from beauty, "a dissociation which is unnatural and painful"

... and which is "the most important issue in twentieth-century poetry and criticism."

It is obvious that both men, however disparate their views, care deeply about poetry in its present state of what one has called a "crisis." We hope that you will care enough to join this debate and send us your views in the form of a letter to the editor.

A crisis of a different sort engulfs the field of literary studies, according to Lawrence Lipking on page 23. Because literary scholarship covers such a wide range of disciplines, "the field's inherent disunity and diversity have become much plainer." Mr. Lipking's article continues our series about what has happened in various humanities disciplines during the last twenty-five years. In the case of literary studies, the changes have been sweeping.

—Judith Chayes Neiman

## Humanities

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for half a century or more and helped to identify two of the Wordsworths that we have inherited: Wordsworth the Poet and Wordsworth the Philosopher.

These identifications raise a fundamental question, as Arnold shows he knew. As he remarked that Wordsworth's poetry was the reality, his philosophy the illusion, Arnold wondered pointedly whether we shall be wise enough one day to say, not just of Wordsworth but in general, that Poetry is the Reality, Philosophy the Illusion. It was almost as though "philosophical poetry" were for Arnold a contradiction in terms—rather like "athletic scholarship" for us. Is there, we might wonder in our turn, such a thing as a philosophical poet? Can there be a philosophical poem?

On this point a greater critic than Arnold, and one who knew Wordsworth a good deal better, had no doubts, no reservations. For Coleridge, Wordsworth, as "the only man who has effected a complete and constant synthesis of Thought and Feeling, and combined them with poetic forms," was (and here Coleridge gets carried away by the flush of his early idolatry) "the first and greatest" philosophical poet. And we are left, in our turn, to puzzle out a way of reconciling these two Wordsworths, Coleridge's Wordsworth and Matthew Arnold's Wordsworth. How on earth could two brilliant, sensitive, learned poet-critics, the best critical minds of their century, have discerned such different images of the greatest poet of their age?

There are several answers, not all of them bearing on Wordsworth. One clear answer may lead to the heart of this complicated matter, and it can be summed up this way: The Wordsworth that Coleridge read was the young Wordsworth, the Romantic revolutionary, whose poems were infused with millennial zeal and rose directly out of the sources of his power, his spiritual engagement with Nature. The Wordsworth that Arnold read was the old Wordsworth, the eighty-year-old Tory humanist, withdrawn, remote, hardened by the shocks of "deep distress" which, he had earlier testified, "hath humanized my soul." We might suppose Arnold's to be the best of all possible Wordsworths, for his verse as we have it today in our standard editions and anthologies represents the final achievement of a great poet who lived to see nine collected editions through the press, over the span of a lifetime, each one more polished, more comprehensive, more definitive than the last.

But here the voice of a third Wordsworth had better be listened to—that of Jonathan Wordsworth, who now presides over Wordsworth studies at Oxford. "Most great poets," Jonathan Wordsworth declared some dozen years ago, "are known by the best versions of



William and Mary Wordsworth in their old age, by Margaret Gillies, 1839.

their work; Wordsworth is almost exclusively known by his worst." This blunt, Olympian remark goes far to explain some of the shifting identifications of two Wordsworths and the conflicting notions of their virtues that have circulated for a hundred years or more. For the fact is that Wordsworth labored all through his long life to improve and perfect the poems of his youth, and this compulsive mending and patching produced wholly new poems and wholly new texts of old poems. It is also a fact that Wordsworth's social, religious, and political orthodoxies hardened as he grew—or sank—into the respectability of the Laureateship and the Egotistical Sublime. Orthodoxy is not friendly to creativity, and we now pretty generally agree that Wordsworth's creative powers declined as he aged. There may be some Wordsworthians who prefer *The Armenian Lady's Love* to the *Lyrical Ballads*, who think *The Excursion* a finer thing than *The Prelude*, and who find more genius in the Thanksgiving Ode than in the Intimations Ode—but there cannot be many. The late Wordsworth simply seems less inventive, less interesting than the early Wordsworth.

Yet it is the late Wordsworth that Wordsworth's editors have without exception given us. The original texts of his poems lie buried and scattered underneath layer after layer of revision. Some of the revision was unquestionably skillful (for one thing, it commonly shortened the long poems), though much of it was hardly more than obsessive "tinkering" (a term Wordsworth himself used). The really important result of Wordsworth's habits, however, and of his editors' policies, has been the loss of whole poems from the Wordsworth canon. *The Ruined Cottage*, which both Coleridge in Wordsworth's lifetime and F. R. Leavis in our generation pronounced to be Wordsworth's greatest poem, was composed in the

1790s, left in manuscript for several years, patched into another poem called *The Pedlar*, taken out again, rewritten, then after more than a decade worked into the first book of *The Excursion*. It was published for the first time in its original form under its original title only fourteen years ago. Seven years ago the great *Home at Grasmere* in its earliest form finally appeared. At about the same time the original form of *The Prelude*, in two parts—a brilliant blank-verse meditation of a thousand lines—was dug out of the manuscripts and published.

The recovery of great lost poems already known to the world is the work of this generation of Wordsworth's editors and the work to which the ongoing Cornell Wordsworth series, supported by the NEH, is dedicated. (With Volume 10 now in press, this series has reached the half-way mark.) This edition is different in design from any standard edition in that it reverses the positions of early and late readings. Instead of the final lifetime texts, with earlier variants shown in footnotes, each of these volumes presents as primary texts the earliest complete versions, with later readings reduced to the footnotes. As the edition progresses, a new Wordsworth will stand revealed, and it will seem tempting to redefine the two Wordsworths in simple terms as the Early Wordsworth and the Late Wordsworth.

In the end easy categories of this sort will not do, any more than the other delineations of two Wordsworths. They will not do because our understanding of Wordsworth has to comprehend the whole of his writings. A fundamentally important part of those writings are his letters. The letters of a poet can offer various kinds of insight into the poet's nature and his work. Wordsworth's letters have never been admired for the insights they provide; they are heavy going, given over largely to defensive self-justification



(when they touch on his poetry) or to documentary details of his daily life, his political opinions, his worries about money or his family. The tone is generally formal, marked by a certain Wordsworthian hauteur, whether he writes to patrons, or to Coleridge in theoretical argumentation, or to admirers who sought the poet's favor.

However, the discovery (in 1977) and the publication (four years later) of a bundle of letters that Wordsworth wrote to his wife radically altered our notions about him. To our astonishment, these are passionate, beautiful letters, and our astonishment is, I think, a measure of the degree to which we have misjudged Wordsworth. They are not quite, to be sure, like Joyce's letters to Nora Barnacle, but they are intense, erotic, intimate, and as moving in their way as, say, Keats's tortured, pathetic letters to Fanny Brawne. If we can shake off our natural disappointment that they were, after all, only written to his wife of ten years, we can perceive here some of the fire and intensity that Wordsworth buried under the hardening crust of middle and old age. Their editor, Beth Darlington (who did her admirable work with an NEH Fellowship), acutely observes that the correspondence "pulsates . . . with the steady rhythm of a deep and mutual love and trust," and also with a special sort of elation. Here is a specimen. After riding past the Malvern Hills, Wordsworth builds in fantasy the walk he and his wife *might* have taken, years earlier, along the same landscape:

. . . you would have walked on North-

wards with me at your side, till unable to part from each other we might have come in sight of those hills which skirt the road for so many miles, and thus continuing our journey . . . I fancied that we should have seen so deeply into each others hearts, and been so fondly locked in each others arms, that we should have braved the worst and parted no more. Under that tree, I thought as I passed along, we might have rested, of that stream might have drank, in that thicket we might have hidden ourselves from the sun, and from the eyes of the passenger; and thus did I feed on the thought of bliss that might have been, which would have [been] intolerable from the force of regret had I not felt the happiness which waits me when I see you again. O Mary I love you with a passion of love which grows till I tremble to think of its strength.

From another letter, an even more touching specimen:  
Oh my beloved—but I ought not to trust myself to this senseless & visible sheet of paper; speak for me to thyself, find the evidence of what is passing within me in thy heart, in thy mind, in thy steps as they touch the green grass, in thy limbs as they are stretched upon the soft earth; in thy own involuntary sighs & ejaculations, in the trembling of thy hands, in the tottering of thy knees, in the blessings which thy lips pronounce, find it in thy lips themselves, & such kisses as I often give to the empty air, and in the aching of thy bosom, and let a voice speak for me in everything within thee & without thee . . . Oh what an age seems it till we shall be again together under the shade of the green trees, by the rippling of the waters, and in that hour—which thou lovest the most the silence the vacancy &

the impenetrable gloom of night. Happy Chamber that has been so enriched with the sweet prayers of thy pure bosom; with what gratitude shall I behold it! Ah Mary I must turn my pen from this course.

(The quotations are taken from Beth Darlington's edition of *The Love Letters of William and Mary Wordsworth*, Cornell University Press, 1981, pages 61–62 and 229–230).

Letters like these, written in the very years (1810 and 1812) when he was working intermittently at *The Excursion*, reveal a Wordsworth that was unknown even to his closest contemporaries. De Quincey testified that the most interesting thing about Wordsworth's marriage was the fact that it could ever have happened: "we could not conceive of Wordsworth as submitting his faculties to the humiliations and devotion of courtship." Coleridge went even further, loftily declaring (in 1811!) that "Wordsworth is by nature incapable of being in love." But the love letters tell a truer story, and taken together with the new editions of the original texts of his poems, they help to delineate an undiscovered Wordsworth—a single, not a dual or divided sensibility. They help us to recognize that the intensity, the passion, the depth of feeling that characterized the youthful Romantic revolutionary, never died; they only "submitted to a

new control," as the poet candidly testified in 1806. This control is the mark of an artist who learned to turn his ambivalence to artistic purpose, who was bold enough to attempt some audacious experiments, who shaped a tragic vision into some of the noblest poetry in English. If he seemed in his later years to wear a mask, it was the mask of an artist striving, perhaps, to exceed his grasp—striving to write in a voice that was not his natural voice, to speak the tongue that Milton spake. If he did not always manage to write as Milton, he remained, nonetheless, a single Wordsworth. And if we insist on discerning a second Wordsworth, it may be only that gray Victorian ghost who has stood so long in the way, blocking out our vision of the young Romantic, behind.

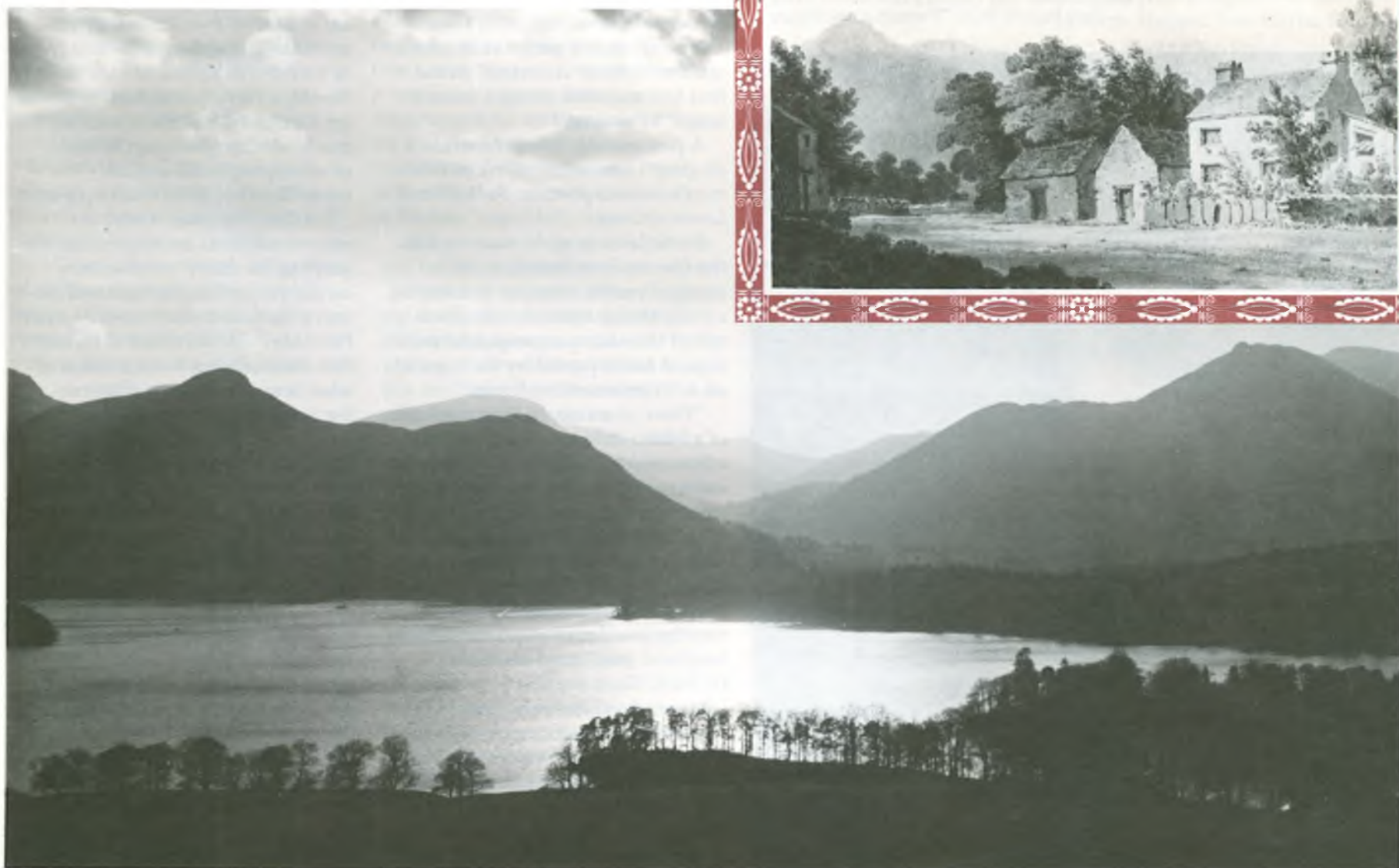
—Stephen Parrish

Mr. Parrish, a professor of English at Cornell, is the general editor of the *Cornell Wordsworth Series*, the definitive edition of the poet's work.

"The Cornell Wordsworth: A New Edition of Wordsworth's Poetical Works"/S.M. Parrish/Cornell U., Ithaca, NY/\$256,590/1977–86/Editions/"The Love Letters of William and Mary Wordsworth"/Beth Darlington/Vassar College, Poughkeepsie, NY/\$10,000/1979–80/Fellowships



The Dove Cottage Trust, Grasmere



The British Tourist Authority

. . . For I have learned/ To look on nature, not as in the hour/Of thoughtless youth; but hearing oftentimes/ The still, sad music of humanity,/

. . . And I have felt/A presence that disturbs me with the joy/Of elevated thoughts; a sense sublime . . . /

from "Lines Composed a Few Miles above Tintern Abbey"



Although American television has broadcast a wealth of programs that study the arts of painting, dance, music, theater, and the short story, no major television series has examined the nation's poets. The New York Center for Visual History, a nonprofit media center directed by Lawrence Pitkethly, is now producing the first to do so—*Voices and Visions*, a thirteen-part series that will celebrate the richness of American poetry.

Ten hour-long programs in the series will each be devoted to a single poet: Walt Whitman, Emily Dickinson, Ezra Pound, Hart Crane, Robert Frost, Wallace Stevens, T.S. Eliot, Robert Hayden and the tradition of American black poetry through the Harlem Renaissance, William Carlos Williams, and Marianne Moore. Three additional programs will present the work of Robert Lowell, Randall Jarrell, and John Berryman; that of Elizabeth Bishop and Sylvia Plath; and the work of Charles Olson and the Black Mountain poets.

The Center for Visual History, filming the series with NEH support, exists to foster contacts between filmmakers and scholars, says Pitkethly, and "to promote and produce films, tapes, which might not ordinarily get produced." Founded in 1978, the Center produced *New Deal for Artists*, a ninety-minute presentation about the arts projects of the Roosevelt Administration, and is currently filming a three-part

series about psychology, *The Talking Cure*, for PBS.

Pitkethly began his career in film as a television journalist for the BBC in Northern Ireland in the 1960s. Also a published poet, he may be ideally suited to preside over the joining of our most pervasive medium of communications with our least read form of literature.

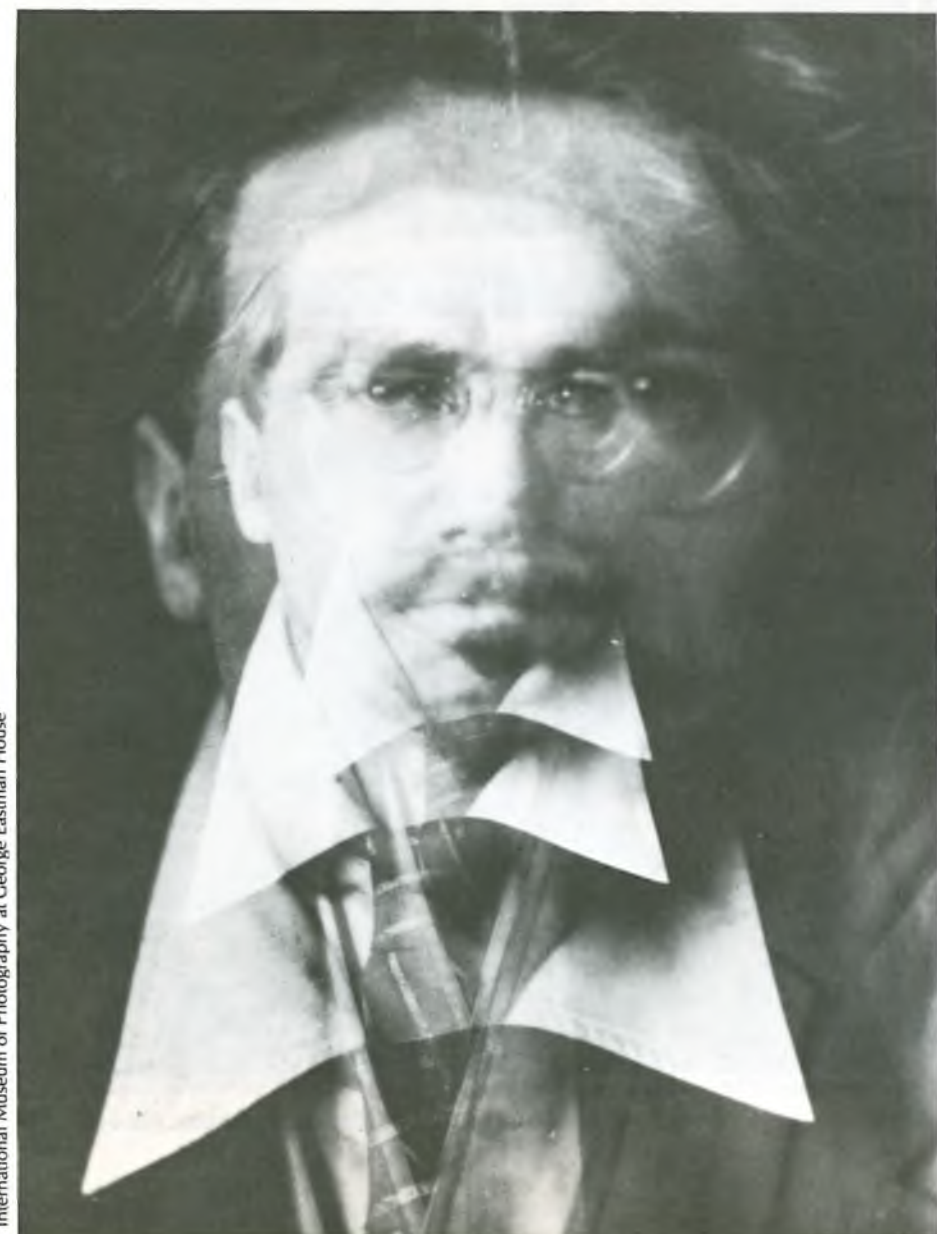
While poetry, of all the arts, has failed to build a modern audience, a Whitman, if not a Dickinson, might have leapt at the chance to go before the television camera. "In the nineteenth century, poetry was printed in newspapers and had a wide public," says William Taylor, Fellow at the New York Institute for the Humanities, and historical consultant for *Voices and Visions*. "As late as 1893, Harriet Monroe recited her poetry to an audience of 10,000 at the World's Fair in Chicago. Television seems an ideal medium to give poetry again the public side—which has never been lost, but has been obscured by modernism."

The center's staff and consultants agreed upon the two priorities for *Voices and Visions* early on. One was that each film would derive from a nucleus of key poems chosen to represent the poet and his cultural milieu. The other was that the film series would emphasize poets as disciplined workers.

"One of the great misconceptions of poetry," says Pitkethly, is that it is entirely "a process of divine inspiration." Even genius gains from a second draft, a point the

*In the slow float of different light and deep,/No! there is nothing! In the whole and all,/Nothing that's quite your own./Yet this is you.*

—Ezra Pound, from "Portrait d'une Femme"



Marianne Moore

*Voices and Visions* film on Walt Whitman will address at the very beginning.

The Whitman script begins with a fade-in to "a scrap of paper . . . on which is scrawled: 'I hear American mouthsongs.'" The film cuts to "the sound of crackling paper as a hand pins the scrap onto a long sheet of paper."

"Then the next line is pasted below it: 'The varied carols I hear. The hand takes a pencil and crosses out the 'n' from 'American' in the first line and then changes 'mouthsongs' to 'singing.'"

A pan reveals "I hear America singing," title and first line of Whitman's famous poem in Book One of *Leaves of Grass*.

Poetic labor is again examined in the film on Ezra Pound. A 1913 scene of people entering and leaving a Paris Metro, intercut with close-ups of faces from impressionist paintings, is accompanied by the voice of an actor representing Pound:

"Three years ago in Paris I got out of a Metro train and saw suddenly a beautiful face and then another and another, and then a beautiful child's face and then another beautiful woman and I tried all day to find words for what this had meant to me . . . At first I wrote a thirty-line poem and destroyed it. Six months later I made a poem half that length. A year later I made this HOKKU-like sentence."

Words form on the screen—"The apparition of these faces in the crowd/Petals on a wet, black bough"—and then the words disappear into colors.

"The thing that each of our scripts is responsible for conveying is what

## Voices &

poetry is and what poets do," says Helen Vendler, professor of English at Harvard University, author of *On Extended Wings: The Longer Poems of Wallace Stevens* and senior consultant for *Voices and Visions*. "This, and only this," she says, "makes our thirteen people interesting. Otherwise, they would only be stray cranks and suicides and doctors and insurance men, of no interest at all to the world. It may be interesting that they delivered babies or traveled to Venice or rode the Brooklyn Ferry or watched the Brooklyn Dodgers—but this is only so much window dressing: Millions of other people did precisely the same. But they didn't write poems."

Vendler and other *Voices and Visions* consultants are responsible for keeping the series' scriptwriters on the proper biographical and historical track and safely clear of what Pitkethly calls "this kind of [British film director] Ken Russell vision of what being an artist is, that writing is suffering."

*Voices and Visions* consultants studied earlier films on poetry, partly to identify unwanted approaches. On the whole, "they were not films that dealt with the process of poetry," says Pitkethly. "They dealt only with the filmmaker's desire to make a good film. They dealt with biography. They dealt with politics. They did not grapple with the problem at hand, which is trying to deal with language, which is not the most visual thing."

Redundancy was another shortcoming—the tendency to illustrate poems. "Does it have a baby in it? Show a baby," comments Vendler.

*Voices and Visions* viewers will



Convey what I want to convey by models  
or illustration of the results I demand.  
Convey these by character, selections of  
incidents and behavior. This indirect mode  
of attack is better than all direct modes of  
attack.

The spirit of the above should pervade  
all my poems.

Avoid all the intellectual  
and "withering doubts" and  
"loves" and "ennui" and  
and the whole of the  
artificial and melo-

— Preserve perfect  
sanctity

Walt Whitman

# Visions

be treated to heartier fare. Actor Donald Sutherland will introduce the series, and archival footage, still photos, and audio materials will be interwoven with on-location scenes of places where poets lived and worked, whether of Ezra Pound's Italian countryside or Wallace Stevens's office at the Hartford Insurance Company. Where possible, the poets' relatives or associates will be interviewed. "We were able to record three hours of interviews with Olga Rudge [Pound's lifelong companion], which is just invaluable as historical document," says Pitkethly.

In each of the films, poets of our own day will do most of the talking. Trinidadian poet Derek Walcott will narrate "A Voyager," the film on Hart Crane. In one scene, to be filmed at dawn in front of the Brooklyn Bridge, Walcott will read Crane's poem "To Brooklyn Bridge":

How many dawns, chill from  
his rippling vest  
The seagull's wings shall dip  
and pivot him,  
Shedding white rings of tumult,  
building high,  
Over the chained bay waters  
Liberty—?

According to the script outline, "Walcott will repeat this stanza so that we begin to hear the interplay of sounds, begin to feel how the words work on us."

Interviews with Crane's friends, or accounts from their writings, follow, including Louis Unterecker's description of Crane methods:

"Crane gathered his raw material under the influence of alcohol and music, getting just tight enough to link phrases effortlessly. These he

would type up to whatever music came to hand . . . songs from Hit the Deck or the symphony by César Franck . . . Afterwards, after phrases had been assembled pell-mell, Hart would work and rework them for months, now cold sober, diligently calculating relationships until he was sure he had built a secure structure."

In the *Voices and Visions* film on Wallace Stevens, the poet's daughter Holly will talk about her father's early life and about Stevens's relationship with his father, who discouraged his writing career. "Poetry and work remained in uneasy coexistence from the earliest years of manhood down to the last years of his life," says Holly Stevens.

Old portraits of the poet's parents will be accompanied by a voice-over:

"I recently wrote to father suggesting that I should resign from the *Tribune* and spend my time in writing. This morning I heard from him and, of course, found my suggestion torn to pieces."

"Vesuvius at Home," the *Voices and Visions* film on Emily Dickinson, is expected to emphasize that poet's unique value as the provider of an alternative history of her time. Old lithographs and photographs will show the growth of Amherst, Massachusetts, from the late 1850s, when Dickinson was beginning her major work, up to 1886, when she died. According to the "Vesuvius" outline, present-day scenes of Mount Holyoke College will be played against a poet-narrator's description of "the female world of love and ritual which existed in the nineteenth century . . . We will see the etiquette books, the advice

books on child rearing, the religious tracts . . . Our narrator will read Dickinson's poem, 'We Talked as Girls Do.' "

Dickinson, often described as a spinsterish shut-in, was "straight in the middle of nineteenth-century American culture," says Pitkethly. Upon her death, the Amherst town clerk noted, "Occupation: At Home," and "Vesuvius" will present the poet's domestic grind as well as her creative life. Over images of everyday housework in the 1800s, a narrator will read from Dickinson:

I'm ceded—I've stopped being  
Theirs—

The name They dropped upon  
my face  
With water, in the country church  
Is finished using, now,  
And they can put it with my  
dolls,  
My childhood, and the string of  
spools,

I've finished threading—too—

The films on Dickinson, Stevens, Crane, and the ten other *Voices and Visions* poets should begin to be seen on public television in the fall of 1985, says Pitkethly. "American Odyssey," the film on Ezra Pound, has been completed; "Whitman: A Kosmos" is nearly done. Two books based on the series—one trade and the other a textbook—will be published by Random House at about the same time, and a 16mm film version of *Voices and Visions* will be distributed to colleges, universities, and high schools.

The intent of *Voices and Visions*

is as much inspirational as educational. The object, says Pitkethly, is "a substantial increase in the number of people who are reading poetry." Donald Davie, consultant for the Pound film and author of *Ezra Pound: Poet as Sculptor*, has written of the film series:

"I've thought for some time that it's absurd for us, as writers and readers of poetry, merely to call down curses on television as one of the agencies that has taken away poetry's public; since television is here to stay, we've a duty to try to harness it to serve the things that we set most store by . . . "

"You're really trying to increase the percentage," says Pitkethly. "The percentage of people who read poetry now is 1 percent. Television's the obvious way to do it. You can't do it with books. They're not going to read books—children certainly, adults as well."

If spoken like a true television producer, Pitkethly's practical approach to the problem of unread poems might have found favor with at least one of the poets *Voices and Visions* will examine.

"Faith is a fine invention/When Gentlemen can see," wrote Emily Dickinson, "But Microscopes are prudent/In an Emergency."

—Michael Lipske

"VOICES AND VISIONS: The Work and World of the America Poet"/Lawrence Pitkethly/New York Center for Visual History/\$20,000/1981/\$320,210 OR; \$306,210 FM/1983/Media Projects

*I, too, sing America./I am the darker brother./They send me to eat in the kitchen/When company comes,/But I laugh,/And eat well,/And grow strong.*

—Langston Hughes, from "I, Too, Sing America"





# Poetry, the Wayward & Irreplaceable Art

## ITS POWER

The issue had never seemed more sharply, even shockingly, joined than at a faculty meeting several years ago. Down a long table, the English department was discussing committee assignments and duties, and the question came up—at first it seemed a minor procedural matter—of what to do with student poets. They were entitled to a credited tutorial, but with whom? Should they be directed by the three staff poets or by any of the professors? For predictable reasons, the poets argued for help. For less obvious reasons, they met stiff resistance. Finally the chairman stood up, both to propose a decision and to offer himself as an example of his reasoning. “How can we advise these students?” he shrugged. “I wouldn’t know what to say about a poem written last week. I wouldn’t know how to read it.”

I sat hunched in my chair. The man who had said that—with the tremor of real panic in his voice—is one of this country’s leading literary theorists, the author of a dozen critical books, even one about the first generation of Modernist poets. If he were puzzled by, even scared of, a contemporary poem, then what of the less specialized and knowledgeable reader? If this were the attitude among the English faculty, what of the rest of the university? If a new poem were not welcome where poetry is studied, then where?

I am neither proud enough as a poet, nor naïve enough as a reader, to think there are no reasons—perceived reasons, wrong reasons—for this impasse. But the problem is the reader’s, not the poet’s.

To judge by the claims for attention, by sheer bulk, there are more poets today, and more readers of poetry, than ever before. There are more magazines and books, readings and workshops. Social fashions, followed by educational policy in the 1960s and after, sought to enfranchise “creativity.” The results were a general flattening, but also a general and confusing fluency. And that will always be a difficulty in this country, where there is no national standard, no single voice with which our poets aspire to speak. “American poetry” continues to be a federation, a patchwork of regionalisms. New York, Boston, West Coast, Northwest, black, Southern, feminist—each has a distinctive tone, a set of demands and allusions and passions. Far from splintering poetry, this diversity has added grain to the texture. In fact, even more than the congeries of individual geniuses, it has been the very absence of a “national” style—a program of expectations and their easy fulfill-

ment, such as prevails in England or France—that has kept our poetry (or, I should say, our *poetries*) so vigorous during the past quarter century.

But there is no denying the babble now, the blurring of tones, the loosening of rigorous standards. In a time when one is asked to admire a dirt-pile in the Whitney Museum, why should one take every heartcry-in-jagged-lines as a poem? It is no wonder that certain sentimental historians of poetry yearn for a golden age, when the old father by the hearth read from his well-thumbed Wordsworth to his children. The holiness of the heart’s affections never seemed so distant, so desired.

Nonsense. There are more poets and readers today than ever, but the proportion of good poets and good readers is probably the same as it was a hundred or two years ago. During the so-called golden age, Longfellow’s *Hiawatha* was bought and read as a national epic, while Whitman’s *Leaves of Grass* (published the same year, 1855) was ignored. Emily Dickinson’s poems—which, along with Whitman’s, are the grandest of the last century, and are now the measure of our imaginations—were not published at all. Time sorts these matters out, more slowly than timid chairmen or finger-wagging critics, but more surely. To lament, as Christopher Clausen does, that our day has witnessed “the virtual extinction of poetry as a cultural force” is perhaps to have misjudged its ambitions and true purpose. Or to have read the wrong poets. Or to have read the right poets without reckoning their true power and place in our culture.

A few weeks before his death in 1977, Robert Lowell was in Moscow, on a State Department tour to urge on the authorities there a freer exchange of poets. The Soviet bureaucrats grumbled about ideology. “Art does not make peace,” said Lowell. “That is not its business. Art is peace.” It is a familiar and a tempting assertion, but to some a deeply suspect one. It has, after all, been used to sanction every extreme of subjectivity, every inward turning, every denial of the commonweal, every excess of originality, defiance, obscurity. If one man’s art, or one man’s peace, is not everyman’s, then what value is there in art? What, indeed, do words like “value” and “art” come to mean? There is an answer, a hard answer, that sweeps aside such worries. More eloquently than any other advocate, Harold Bloom has argued that poetry is precisely that sanction: the defense of the self against every-

(Continued on page 9.)

## ITS LIMITS

“For poetry,” W.H. Auden observed in 1939, “makes nothing happen: it survives/In the valley of its saying where executives/Would never want to tamper . . .” Auden’s frequently quoted lines, from “In Memory of W.B. Yeats,” seem to say that poetry is an art with no public importance. The work of a great poet survives, but whatever influence it has is on the inner lives of its readers, not on their society or its politics. Poetry is a harmless art that no government would bother to suppress.

It was not always so. In ancient times, the *Iliad* and *Odyssey* of Homer had an enormous and lasting impact on the way Greek societies thought of themselves, much to Plato’s disapproval, while Vergil’s *Aeneid* functioned as an inspired version of the ideals that animated Roman civilization. In the seventeenth and eighteenth centuries British poets such as Dryden, Swift, and Pope sought and in some cases achieved a direct political role for their verse—Dryden wrote one of the greatest English satirical poems, *Absalom and Achitophel*, at the direct commission of King Charles II.

As recently as a hundred years ago, Tennyson in England and Longfellow in America wielded an influence over their enormous audiences that reached far beyond the aesthetic. Both poets codified, and thereby helped to strengthen and spread, models of conduct that Victorian society found most important. Whatever reservations some may have about those models today, or about some of the verse that embodied them, it is clear that the public importance of poets then was much greater than any poet of England or America can aspire to today.

The poets I have mentioned so far exercised a conservative influence on their societies. But the political poet could also be a rebel. Auden himself, in “Voltaire at Ferney,” described such a poet: “The night was full of wrong,/Earthquakes and executions. Soon he would be dead,/And still all over Europe stood the horrible nurses/Itching to boil their children. Only his verses/Perhaps could stop them: He must go on working.” No doubt many poets of eastern Europe today would recognize themselves in this image. However little power they may exercise over events, they are under no illusion that the “executives” are indifferent to what they write.

There are other ways in which poets have sometimes been, in Shelley’s phrase, “unacknowledged legislators of the world.” William Wordsworth was a poet who eschewed direct political involvement.

Yet in his major work, *The Prelude*, he saw his role as a poet to be that of teaching “great truths,” and his influence on the way many of his readers viewed the natural and human worlds was enormous. The fact that poetry expressed emotion did not prevent it from being at the same time a powerful intellectual force, for Wordsworth defined imagination itself, the root of poetry, as “absolute power/And clearest insight, amplitude of mind,/And reason in her most exalted mood.”

There is also the power of poetry over language. Great poetry is both the most intense and the most precise use of language. Its relations with popular speech are complicated and, in a linguistically healthy society, reciprocal. At a time when poets had developed their own highly artificial diction, Wordsworth deliberately wrote an approximation of everyday speech in order to bring poetry back to life. In the first half of the twentieth century, T.S. Eliot saw it as one of the most important tasks for poetry “to purify the dialect of the tribe,” a dialect that was fast being subverted by jargon, political cant, and the seductive pseudo-colloquialisms of advertising.

There can be no question that, in a variety of different ways, poetry has often made things happen. Nonetheless, if one looks only at the English-speaking world today, it is hard to quarrel with Auden’s aphorism. Eliot’s impact on the dialect of the tribe (as opposed to the dialect of literary criticism) has been negligible. Poetry exercises no influence in politics or social thought. No serious poet in the twentieth century has had either the audience or the authority of Tennyson.

The audience that exists for poetry today may be on the whole more discerning than the audience of a hundred years ago, but it is certainly less typical of the total society. It tends to be clustered unhealthily in university English departments. Despite the increase of public readings and writers in residence during the last two decades, most educated people today rarely or never read contemporary poetry. This assertion offends many poets, who understandably wish it were not so. I share their wish. But anyone who wants to test its truth need only ask the first ten nonacademic people he meets to name a single living American poet. Asking ten trade or university publishers whether they regard books of poetry as commercially sound will yield equally demoralizing results.

How did this situation arise? Not because poetic talent became extinct in the English-speaking world. Twentieth-century poetry compares favor-



ably with that of previous centuries; that is, there are some great works, quite a lot of impressive works, and a tremendous amount of trash. The nineteenth century, when the public status of poetry was much higher, did no better.

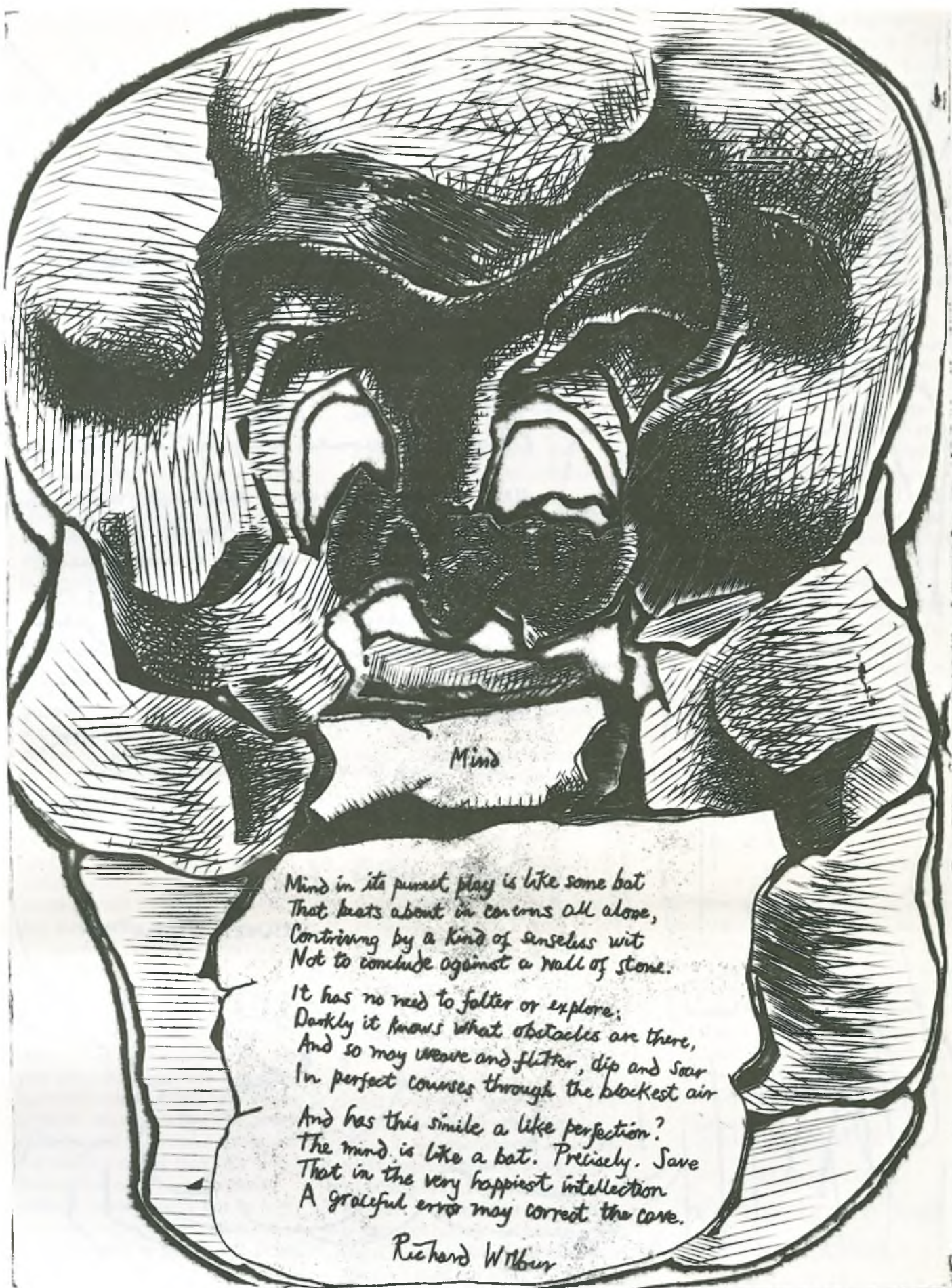
The reasons for the decline of poetry's audience and influence are complicated, controversial, and incapable of easy analysis. They involve drastic cultural changes that have had many other effects. The first, at least in order of time if not of magnitude, is the enthusiasm for scientific modes of discovery that first became widespread in the eighteenth century.

In theory if not always in practice, scientific knowledge is built up on a solid foundation of rationality from which the subjective has been rigorously excluded, of experiments that can be replicated, of evidence that persuades any competent observer. However debatable the concept of the scientific method may have become to contemporary philosophers of science, by the nineteenth century many enthusiasts believed that the rise of science had made earlier, more subjective modes of understanding the world obsolete. One such mode was religion. Another was poetry.

There is no good reason why science and poetry should conflict, but most early English writers on science saw the imaginative, ambiguous approaches to truth represented by poetry as an enemy that science would have to overthrow. For Francis Bacon in the seventeenth century, poetry was mostly "the dream of learning"; for John Locke, figurative language was an "abuse of words." Thomas Love Peacock at the beginning of the nineteenth century declared poetry to be a survival of more credulous ages, an anachronistic legacy from the childhood of the race. "A poet in our times," Peacock declared, "is a semibarbarian in a civilized community. He lives in the days that are past."

Peacock's seriousness in making these assertions is open to dispute; he was after all a friend of Shelley. Whether or not he was altogether in earnest, he was certainly not alone. The young G.B. Macaulay wrote in 1825: "We think that, as civilization advances, poetry almost necessarily declines." Poetry and the imagination were highly specific; they depended on thinking in images. As men became more sophisticated, they learned that knowledge could progress only by means of generalization. "In proportion as men know more and think more, they look less at individuals and more at classes. They therefore make better theories and worse poems."

When knowledge is defined in these either/or terms, poetry and its defenders are at a disadvantage, for it can never be plausibly claimed that poetic truth is as verifiable or unequivocal as scientific knowledge.



This etching and that on the following page are from *21 Etchings and Poems*, a product of the graphic workshop Atelier 17. Morris Weisenthal of the Morris Gallery, New York, worked for seven years to bring together poets, whose verses appear in their own handwriting, with artists, for this limited-edition portfolio.

Readers of *Humanities* do not need to be told that truth comes in different kinds, and that the truth of situations, of the consequences of actions, of better and worse ways to live, is no less indispensable than the Copernican theory or our knowledge of chromosomes. But for many nineteenth-century writers about science and their successors, knowledge came in one form only.

From Edgar Allen Poe through I.A. Richards to the present, there have been some poets and critics who accept this point of view. But since poetry had traditionally been valued not only for giving plea-

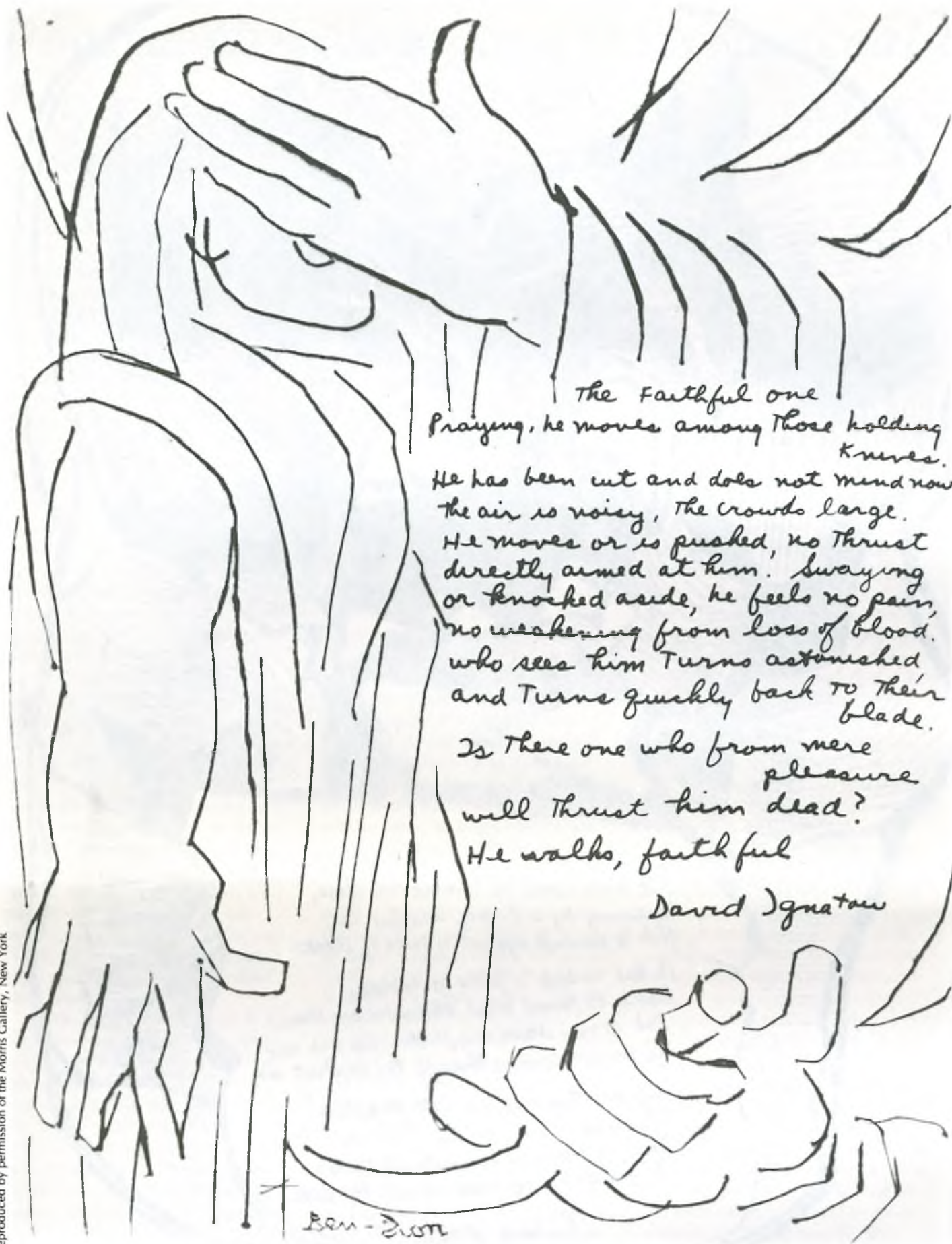
sure but as a form of knowledge—by Aristotle, by Horace, by Sir Philip Sidney, by Samuel Johnson, by Wordsworth, by Shelley—the claim that it was at best a form of amusement that depended on childish ways of thinking could only reduce its significance.

The growing prestige of science in the nineteenth and early twentieth centuries diminished the role of the poet as a conveyor of truth to society. Literature, especially poetry, came to seem decorative rather than integral to a civilization that prided itself so highly on its technological accomplishments. Other factors

also eroded the poet's position as the entertainer of a large public. First the novel, then movies and television established themselves as competing modes of diversion. Education became more specialized and less literary. A whole series of shifts in the ways people lived made their relationship to traditional poetic subject matter problematical.

From the late eighteenth century onward, poets tried to adjust their art to a changing world by making repeated revolutions in the way poetry was written. The first and most successful of these revolutions has come to be known as Ro-





The Faithful one  
 Praying, he moves among those holding  
 knives.  
 He has been cut and does not mind now  
 the air is noisy, the crowds large.  
 He moves or is pushed, no thrust  
 directly aimed at him. Swaying  
 or knocked aside, he feels no pain,  
 no weakening from loss of blood.  
 who sees him turns astonished  
 and turns quickly back to their  
 blade.  
 Is there one who from mere  
 pleasure  
 will thrust him dead?  
 He walks, faithful  
 David Ignatow

involved is a nearly impossible task. An epitaph, however, would be premature. There are many poets today who are neither obscure nor old-fashioned, who write what any reader will recognize as poetry and many will agree is excellent. Anthony Hecht and Howard Nemerov might serve as distinguished examples of American poets who deserve to be more widely known outside the universities.

Furthermore, there are some signs that the long meditative or narrative poem, long eclipsed by the lyric, is undergoing a revival. The range of poetry may be expanding again after a long period of contraction. Robert Pinsky's *An Explanation of America* (1979), Frederick Feirstein's *Manhattan Carnival* (1981), and Robert Penn Warren's *Chief Joseph of the Nez Perce* (1982) all develop different aspects of American experience at length in widely varying poetic forms and language. All are signs that the art of poetry today, whatever the size of its audience, is not in an altogether unhealthy state.

A fully realized poem is a fusion of elements—of theme and image, sound and structure, intellect and emotion and imagination, all crystallized indivisibly by form. Writing or reading it is one of the most serious, demanding, and permanent kinds of play that human beings have invented. The rewards, at least of reading, are always available to anyone who wishes to try them. No one need wait for a revival of the public status of poetry before partaking.

Great poetry will never replace religion, as Matthew Arnold thought it would. Nor, probably, will English-speaking poets ever again experience the rewards and dangers of putting their art at the service of politics as they sometimes did in earlier centuries. Whether they will again speak for and to a large unspecialized audience—or, a slightly different question, exert a major influence on their culture—remains to be seen. In the meantime, however, good poetry still has healthful effects on its readers, their society, and their language whenever those readers let it work on them in its own wayward and irreplaceable fashion.

To quote Auden again: "Poetry is not concerned with telling people what to do, but with extending our knowledge of good and evil, perhaps making the necessity for action more urgent and its nature more clear, but only leading us to the point where it is possible for us to make a rational and moral choice." To do that, on however small a scale, is to make something happen.

—Christopher Clausen

Professor Clausen teaches English at Virginia Polytechnic Institute and State University. His most recent book is *The Place of Poetry: Two Centuries of an Art in Crisis*, University Press of Kentucky, 1981, which was supported by a 1979 NEH Summer Stipend.

manticism. Romanticism in poetry is too complicated a body of doctrines and practices to define here, but it is clear that the major English Romantics—Wordsworth, Coleridge, Byron, Shelley, Keats—not only reinvigorated a threatened art but also attracted a large audience. In increasingly diluted form, Romantic poetry continued to be written and appealed to a large public throughout the nineteenth century.

At the beginning of the twentieth century, another major revolution, Modernism, achieved more mixed results. Modernist poets such as Ezra Pound and T.S. Eliot were intensely conscious of poetic tradition and the declining status of their art. Like the early Romantics, they wished to bring poetry back into

closer relation with the speech and concerns of contemporary readers.

Their ways of doing so, however, often involved such paradoxical excesses of obscurity, eccentricity, and specialized erudition that John Crowe Ransom, a sympathetic critic, described the Modernists as "those in whose hands poetry as a living art has lost its public support." Eliot's *The Waste Land* is one of the prophetic masterpieces of modern literature. It is also unreadable without an apparatus of footnotes (some of them provided by the author himself) that explain the many references to forgotten works of literature and mythologies both European and Indian. Pound's later poems are heavy with untranslated passages in Greek and Chinese, inter-

persed with details from the author's biography and the history of economics. Professional students of literature have studied the works of Pound with profit and enjoyment, but it is doubtful that his *Cantos* occupy a place of honor on many bedside tables.

Ransom spoke for many readers of Modernist poetry when he declared: "The union of beauty with truth has been common enough to be regarded as natural. It is the dissociation which is unnatural and painful." That dissociation has been the important issue in twentieth-century poetry and criticism.

Historically, then, the declining place of poetry in Anglo-American culture is intelligible, even if assigning proper weight to the factors in-



"For poetry makes nothing happen: it survives  
In the valley of its saying where executives  
Would never want to tamper . . ."

—W. H. Auden

("Power" continued from page 6.)

thing—ideology, history, nature, time, others, even against the self, and especially against "cultural force"—that might destroy it. If poetry seems more difficult or eccentric these days than it did when Longfellow, or even Whitman, was writing, so are the conspiracies against the self.

The best poets in our tradition have been the outsiders, excluded by temperament or sex or fashion: Whitman, Dickinson, Hart Crane, Wallace Stevens. Robert Frost can be added to the list because he was so long mistaken for a banner instead of a burr. And of course, the list can be, *must be*, extended to the poets at work among us. With the giants, hindsight is insight. But with contemporary poets? The late James Wright once wrote to a friend: "What makes our bad poetry so bad, so ironically bad, has nothing to do with its sweet technique. By this time, God help us, everybody in college knows how to write like Pound. What makes the new poetry so bad is its failure to realize that there is no sound poetry without intelligence. There is no poetry without its own criticism. You can take your minor elegance and throb around in it. I have nothing against the minor elegance, because I have nothing against the failure to think. But if the young friends who live and write after the generation of Pound are going to matter in the United States, they are going to have to develop a criticism of their own." Wright's barb against today's throbbing minor elegance—the disabling fluency I mentioned earlier—is well placed. And his indictment of young poets for failing to *think* is sound. What he means is not just that they have not read and absorbed the poetry of their tradition, but also that they have largely failed to see that tradition as (this phrase is Lincoln Kirstein's) "the expression of a sensibility present as a continuum, to be seized upon by important possibilities." But Wright's final note, his call for a new criticism, for better readers, is more aching.

No more than any other art can poetry be restricted by the inability of its audience to *listen*. I am not hearkening to any weary call for the New. I am not accusing the middle-brow, or lobbying for change. I am not talking about "ways-of-reading-texts." I am talking about listening, the ear to the pulse, the mind to itself—a mind beset with theories of itself, with the humdrum domestic and erotic necessities, with obscure political

and moral urgings. Poets today—some poets, not most; and sometimes, not always—make more sense, and rightfully more mystery, of our lives than any other artists can or try to do. Whether that is a useful thing, or a good one, is to invoke the wrong categories. Poetry remains, in Auden's phrase, "the wholly human instrument." Its purpose is to make those myths by which we understand the sources and transformations of power within ourselves. Its purpose is to add meaning to the world and offer models of interpretation. They mistake poetry who think of it as a way of speaking; that is just a question of style. It is a way of knowing.

But listen to whom? And how recognize the true outsider, the heir and critic of a tradition of difficult knowledge? Even most good readers are like opera buffs: the best singers are those of the last generation. Or there is a more generalized impatience: Today's poets are like physicists, talking among themselves: Poetry is a self-consuming artifact. I don't agree. These attitudes are the product of a helpless nostalgia and a willed ignorance. Let me counter now with one example drawn from dozens that could be offered.

Adrienne Rich, who was born in 1929, wrote poems as a child, read Keats and Rossetti in her father's library, was a musical prodigy. The year she graduated from Radcliffe, her first book of poems was chosen by W.H. Auden for the Yale Younger Poets series. Auden introduced the book by saying that Rich's poems "are neatly and modestly dressed, speak quietly but do not mumble, respect their elders but are not cowed by them, and do not tell fibs: That, for a first volume, is a good deal." But for a career, it is not enough. The titles of two of her later books describe her courage and her project: *The Will to Change* and *Diving Into the Wreck*. "We're living through a time," she wrote in one poem, "that needs to be lived through us." During the 1960s and 1970s, she abandoned the comfortable gestures and rhetoric of her early work—but never its artful force—and at the same time turned, with an often startling intensity, on herself: her marriage and children, the nature of emotional and social relationships, the stresses on them and the oppression they make, the civil turmoil and warring blindness in America then. Rich's poems of those years remain a mirror—the truest one—of that time in our national life, and a reminder that our

lives in the world are determined by a balance within. Since the early 1970s, her radical feminism has been an abiding passion. She has been extremely polemical—but in prose. Her poems are never—good poems never are—two-dimensional demands. Here is a poem from 1974, entitled "Power," from her collection *The Dream of a Common Language*:

Living in the earth—deposits of  
our history

Today a backhoe divulged out  
of a crumbling flank of earth  
one bottle amber perfect a  
hundred-year-old  
cure for fever or melancholy  
a tonic  
for living on this earth in  
the winters of this climate

Today I was reading about Marie  
Curie:  
she must have known she suffered  
from radiation sickness  
her body bombarded for years  
by the element  
she had purified  
It seems she denied to the end  
the source of the cataracts on her  
eyes  
the cracked and suppurating skin  
of her finger-ends  
till she could no longer hold a  
test-tube or a pencil

She died a famous woman  
denying  
her wounds  
denying  
her wounds came from the  
same source as her power

The poem's argument is direct, but the terms of that argument, even the very words of the poem, float free in a sort of moral solution, freed of habitual associations, free for the poet's new charging of them. It is a poem about a woman that combines several women in its meditation. There is the "famous woman," Marie Curie. And there is the poet herself, watching, reading. (The scientist with her pencil, the poet with her bottle—they are subtly merged.) Then, too, there are the anonymous women whose fever or melancholy sought relief in a Lydia Pinkham tonic instead of in science or poetry—the lost women buried by time. How we all live in history, and with ourselves, is Rich's subject. Where is our power? she asks. In the earth, in the elements. But what sort of power is it that can both purify and destroy, exalt and erase? The power of delusion and denial is here too.

Rich has a revisionary imagination. She wants to restore the past by bringing the present to bear on it. She isolates Curie as her ambivalent example, but joins her to a line of women—one Rich herself stands in. It is a "political" poem, yes. It is a poem about history. But it is more than that.

It is no accident that the final lines—and then, in retrospect, the whole poem—recall Yeats's "Leda and the Swan," and that where Yeats wrote of *knowledge* "(Did she put on his knowledge with his power?)," Rich revises it to *wounds*. Where Yeats had written of Leda's destructive accession to divinity, Rich writes of Curie's more terrifying denial: of her humanity. Rich has made here what I call a contemporary myth. Made it first with language: "The energy of language," she once told an interviewer, "comes somewhat from the pressure and need and unbearableness of what's being done to you." And from the necessities beyond language: "There seems to be a connection between an oppressed condition and having access to certain kinds of energy, vitality, and subjectivity." Rich is that rare artist who can combine both, and compel us to her vision.

It is for such unsettling visions that we have our poets; not just for the sake of the myths they make, but for the ways in which those myth allow us to rethink our lives and to correct our feelings. Other poets have taken up different challenges, but their power, like Rich's, lies precisely in "certain kinds of energy, vitality, and subjectivity," lives written down at the pitch of vision, a vision and a revision that can take up who will listen.

—J.D. McClatchey

Mr. McClatchey, a poet and critic, teaches at both Princeton and Yale, and is Writer-in-Residence this year at the Poetry Center of the 92nd Street YMHA in New York City. His first collection of poems, *Scenes From Another Life*, Braziller, 1981, was recently issued in England. His work has appeared in *The New Yorker*, *The Nation*, *The New Republic* and elsewhere.

"Time that is  
intolerant  
Of the brave and  
innocent,  
And indifferent in  
a week  
To a beautiful  
physique,  
Worships language  
and forgives  
Everyone by whom  
it lives;  
Pardons cowardice,  
conceit,  
Lays its honors at  
their feet."

—W. H. Auden



# The English Heritage: Chaucer to Pope

As director of undergraduate English studies at Princeton, Thomas P. Roche, Jr., counsels many a prospective English major. "More and more English majors," he says, "tell us that they don't know how to deal with poetry or with literature of the earlier periods in general. They think there is some mysterious set of rules for poetry and they have no idea what these are."

In an effort to clear up some of the confusion, this summer Roche will teach a five-week NEH institute for secondary school teachers on English poetry, drama, and prose before 1800. Using the first volume of the Norton anthology, he will concentrate on such major writers as Shakespeare, Spenser, Donne, Pope, and Swift—a curriculum that quite consciously sticks to the standard repertoire.

"About 15 years ago," Roche explains, "we discovered that many of our students had little sense of literary history, and so we put back in a traditional survey course. In talking with high school teachers now, I find they're still doing bits and pieces—a J.D. Salinger or Nathanael West novel here, *Julius Caesar* or *Macbeth* there. Part of my little crusade, then, is to help teachers themselves become more comfortable with works of the earlier periods."

By making secondary school teachers familiar with the latest approaches to literature, the institute is also intended to narrow the gulf between high school and college teaching. Roche, who began his own teaching career at a prep school, would like to see the two professions become closer together and the "closed system" of public secondary education become more concerned about a teacher's knowledge of the subject matter, rather than whether he or she is accredited.

The forthcoming institute arises partly out of the success of two other NEH-funded summer sessions that Roche has taught for college professors. The previous institutes, however, were more research-oriented, intended to get participants working on publishable projects of their own. By contrast, this summer's institute will include fewer secondary research materials and concentrate on getting teachers to bring worthy texts back into the high school classroom.

While teaching the writers of the "canon," Roche makes use of the somewhat unconventional fruits of his own research. A specialist in the poetry of the Renaissance, he is best known for his edition of *The Faerie Queen* and for *The Kindly Flame*, a 1964 critical study of Spenser delineating the Christian view of the cosmos that informs *The Faerie Queen*. Roche is currently completing

a major study of the sonnet form, from Petrarch through the approximately sixty significant sonnet sequences in English.

Roche believes that it is impossible to understand the literature of the Middle Ages, Renaissance, and eighteenth century without understanding the Christian tradition out of which these writers were working. "Since the Romantics," he points out, "lyric poetry has become the form in which the poet pours forth his unique vision *not* of what is, but of the way he *feels* things are. Keats, for example, tells us more about his states of feeling than he does about Grecian urns or nightingales. Poetry of this sort finds its life in the uniqueness of its vision, its particularity, its assertion of individual insight against the tyranny of common social observation and understanding.

"Earlier poets saw their task as poets quite differently. While most Romantic and modern poets have invented truths, their predecessors discovered truths. The pre-Romantic stance can be seen in Pope's famous

couplet: 'True wit is nature to advantage dress'd,/ What oft was thought but ne'er so well expressed.' "

For a poet like John Donne the difference in approach is crucial. "My theory is still a bit controversial, but getting less so," says Roche. "The old interpretation is that Donne wrote vigorous love poetry in his youth and then went through some sort of personal transformation to become the austere Dr. Donne who wrote religious poetry. There was no such split, however, because in neither case was Donne writing out of personal experience in the way a Romantic poet like Wordsworth was. In his love poetry, Donne was following Petrarchan and Ovidian models, creating a picture of the lover, demonstrating his skill as a poet rather than revealing his own psychological needs. In a similar way his religious poetry plays off against a well-documented tradition. In both cases the source of the poetry is much more likely to be books than Donne's innards."

In 1983 it seems particularly difficult for students to move beyond the

"personal" view of poetry and resurrect the common religious and literary tradition out of which these earlier poets were writing. As Roche puts it, "I've spent twenty-five years of my academic life trying to dispel these erroneous evaluations of our earlier poets for undergraduates and graduate students, and I would now like to discuss some of my findings with secondary school teachers. The aim of the institute is to help the participants recover some of that lost language and go back to their classrooms confident in their understanding of this tradition."

Each of the twelve participants will receive a fairly intensive exposure to the literature itself over the five-week session: a lecture on the assigned text each morning, followed by a working lunch for three participants with Roche. In the afternoon preceptorial or discussion session, to be taught by Roche and three "graduates" of his previous seminars for college teachers, the students will be encouraged to offer their views, dissenting or not.

To participate, one must have taught English for at least two years at a secondary school, either public or private. For several reasons Roche has limited application to those who teach in New Jersey. The NEH grant provides for a stipend to each student, and funding goes further if travel expenses do not consume it. Roche also expects the institute to spin off a network of informal connections afterward, just as his college teaching institutes have, an effect likely to be enhanced by proximity.

"As far as I'm concerned," Roche adds, "this sort of institute is the best of all ways for the Humanities Endowment to spend government money. In the institutes for college teachers, I encountered bright people with good degrees, many of whom were teaching at colleges I'd never heard of. Often they would arrive demoralized, feeling that they were so busy teaching remedial writing that they had nothing to say to the academic community. And in every case, they were resuscitated intellectually. Some learned Italian to study the sources of the poetry; some pulled articles out of the drawer and used Princeton's research facilities to complete them. They began to feel connected to the larger academic world. All returned to their own teaching with a lift. My hope is that this institute will help secondary school teachers see that same connective filament in the teaching universe."

—George Clack



U.S. Library of Congress

Aubrey Beardsley illustrates *The Rape of the Lock*, by Alexander Pope.

"The English Heritage from Chaucer to Pope"/Thomas Roche/Princeton University, NJ/\$76,357/Humanities Instruction in Elementary and Secondary Schools



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#### Herbert Baxter Adams Prize

Edward Muir. *Civic Ritual in Renaissance Venice*. Princeton University Press, 1983.

#### Howard R. Marraro Prize in Italian History

Eric Cochrane. *Historians and Historiography in the Italian Renaissance*. University of Chicago Press, 1982.

### AMERICAN SOCIETY FOR ETHNOHISTORY

#### Eminie Wheeler-Voegelin Prize

Loretta Fowler. *Arapahoe Politics, 1851-1978: Symbols in Crises of Authority*. University of Nebraska Press, 1982.

### BANCROFT PRIZE

Edward Countryman. *A People in Revolution: The American Revolution and Political Society in New York, 1760-1790*. Johns Hopkins University Press, 1981.

### CHOICE

#### Outstanding Academic Books, 1982-83

Jerome Bergeld. *Chinese Painting Style: Media, Methods, and Principles of Form*. University of Washington Press.

Penelope L. Bullock. *The Afro-American Periodical Press, 1838-1909*. Louisiana State University.

Gustave Flaubert. *The Letters of Gustave Flaubert, 1857-1880*, selected, edited and translated by Francis Steegmuller. Harvard University Press.

Loretta Fowler. *Arapahoe Politics, 1851-1978: symbols in crises of authority*. University of Nebraska Press.

Martin Heidegger. *The Basic Problems of Phenomenology*, translated and introduced by Albert Hoffstadter. University of Indiana Press.

Richard Hellie. *Slavery in Russia, 1450-1725*. University of Chicago Press.

Michael Lieb. *Poetics of the Holy: A Reading of "Paradise Lost"*. North Carolina Press.

Max Luthi. *The European Folktales: Form and Nature*, translated by John D. Niles. Institute for the Study of Human Issues.

Charles Santiago Sanders Peirce. *Writings of Charles S. Peirce: a Chronological Edition, 1857-1866*, edited by Max H. Fisch et al. Indiana University Press.

Plato. *Hippias Major*, translation and essay by Paul Woodruff, Hackett Publishing Co.

Suresh Raval. *Metacriticism*. University of Georgia Press.

Priscilla Smith Robertson. *An Experience of Women: Pattern and Change in Nineteenth-Century Europe*. Temple University Press.

Herbert J. Storing, ed. *The Complete Anti-Federalist*, seven volumes. University of Chicago Press.

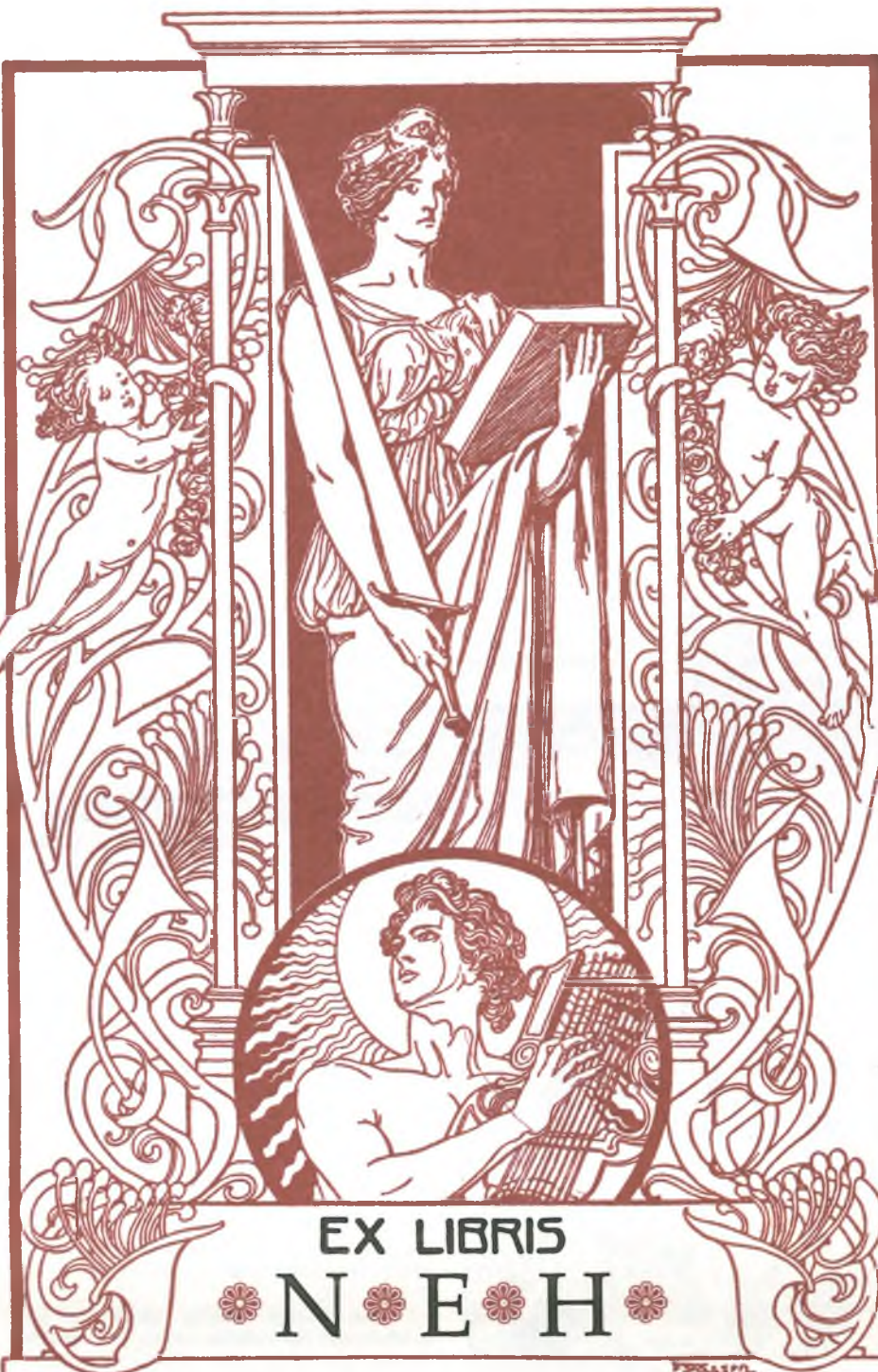
### MACARTHUR FELLOWSHIP

Philip Kolb, ed. and Ralph Manheim, translator, *Marcel Proust: Selected Letters, 1880-1903*, Doubleday & Company, Inc. New York, 1983. Mr. Manheim has received a MacArthur Fellowship.

### NATIONAL BOOK CRITICS CIRCLE BOOK AWARD

#### Ivan Sandrof Board Award

Leslie A. Marchand, *Byron's Letters and Journals*. Belknap/Harvard University Press, 1981.



The work of the National Endowment for the Humanities is to support scholarship in the humanities. So the astonishing variety of books you see in this annual list might be regarded as end-products of our work—and that of the many grantees who have labored long and mightily to produce the books listed on these pages.

Their work might have begun on a Fellowship for Independent Study and Research, or in the General Research Program. Their book might have been published with the aid of a grant to defray deficits incurred in publishing scholarly works. Through the Translations Program they have added yet another dimension to our work and theirs—the publication in English of such distinguished books as *The Letters of Marcel Proust* and *The Letters of Gustav Flaubert*.

We hope you will enjoy scanning the list of books and their authors, as well as the nineteen award-winners who have been honored during the year for their books published in 1982.

—JCN

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Alexander, Margaret A.; Ben Abed, Aicha; Besrou, Saida; Mansour, Ben; Soren, David, comp. *Corpus des Mosaïques de Tunisie*, Vol. 2, Fasc. 1, Nos. 1-139: Thuburbo Majus, les Mosaïques de la Région du Forum. Institut National d'Archeologie et d'Art, Tunis, 1980.

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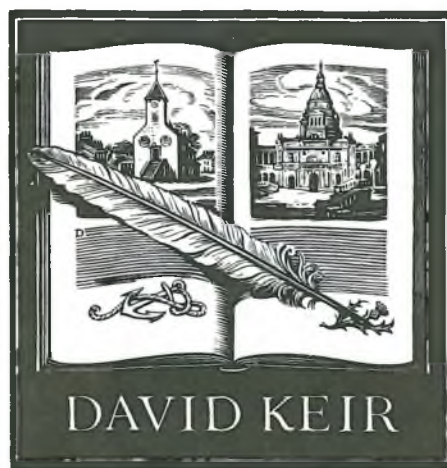
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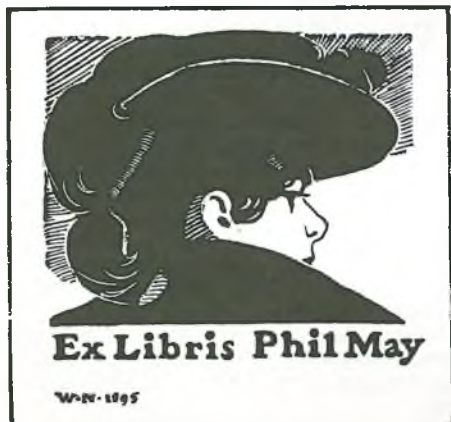
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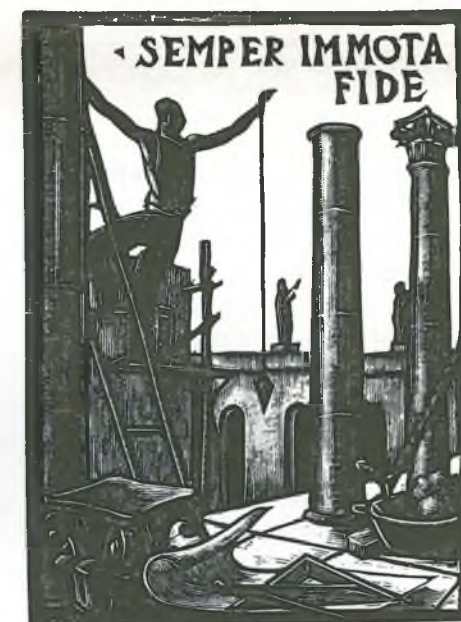
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Henry Adams in his study, August 13, 1883. The photograph was taken by his wife, Marian.



# The Letters of Henry Adams

The *Letters of Henry Adams* will surprise readers who know the writer only through his late masterpiece *The Education of Henry Adams*. The events of Adams's life, rather than being refracted through the sensibility of an author in his late sixties, are recounted directly, by a young man who relished his role as eyewitness to the wonders, follies, and delights of Washington, London, and other capitals and who traveled with indefatigable curiosity to the far edges of civilization, whether camping in the Rockies or becoming an adoptive member of the Tahitian royal family.

For the years from 1858 to 1870, both the *Letters* and the *Education* tell the story of the twenty-year-old student traveler in Germany; the private secretary to his father, who served as a congressional leader during the Secession winter of 1860-1861 and as Minister to England during the Civil War; and the formidable Washington journalist of the Grant administration. The letter-writer tells his story without knowing how it is going to come out; he does not have an ulterior lesson in view. He includes details about dancing partners and stock investments and hard intellectual work. He starts young and he matures, becoming less subject to the extremes of feeling and more and more flexible in adapting his tone to his correspondent.

The letters are full of interesting detail in the years after 1870, while the *Education* treats the same period skimpily. Adams, unexpectedly going to Harvard as an assistant professor of history, became one of the band of brilliant young faculty who helped transform a provincial college into a national university. As editor of the *North American Review*, he made that journal intellectually the medium of the new professional scholarship and politically the voice of his own reform politics. Then, undertaking to become the historian of Jeffersonian democracy, he devoted more than a dozen years to producing more than a dozen volumes, including his great nine-volume *History of the United States During the Administration of Thomas Jefferson and James Madison*.

Beginning with 1872, the year he

courted and married Marian Hooper, twenty years are left out of the *Education*. Yet the poignant story of Adams's private life which we find in the letters is a fascinating chapter of social history. The quiet cycle of professorial life ended in 1877 when Adams resigned from Harvard and returned to Washington. There the daily stint of scholarly labor was complemented by active sociability. The Adamses entertained artists, scientists, writers, diplomats, and carefully selected politicians. The early 1880s were the years of the "Five of Hearts," the intimate circle made up of the Adamses, the John Hays, and Clarence King; of Henry James's affectionate satire, in "Pandora," of social arbiters very like his Boston friends; of H. H. Richardson's designing attached houses on Lafayette Square for the Hays and the Adamses.

Just before the new house was ready, on December 6, 1885, after a long depression brought on by the death of her father, Marian Adams committed suicide. Henry Adams endured the crushing blow, supported by friends and helped by the anodyne of work. He eventually resumed an active, though comparatively subdued, part in the social life of the capital. Yet he was also shaken loose enough so that, when he was free to travel, he set off for distant lands: in 1886 he visited Japan, in 1890 he departed on his two-year voyage to the South Seas. And if his emotional recovery was complicated by his falling in love with Elizabeth Cameron, wife of Senator J. Donald Cameron of Pennsylvania, one consequence was the remarkable series of journal-letters that he sent her from the Pacific.

Greater perhaps than the differences of subject matter between the *Letters* and the *Education* there is a profound difference in their political cast. The liberal ideology of the younger man seems in many respects to have been burned out of the later book. Relentlessly illustrating the rise of almost unlimited technological power and the human proclivity to violence, the older Adams presents a world in which intelligent control is the one possible alternative to global destruction. The young Henry Adams, by contrast, cheered the advances of sci-

ence and technology, and from time to time he rested with the thought that the revolution of the age must be almost over. The *Education* argues in instance after instance that the received ideas of the eighteenth and nineteenth centuries have proved inadequate to the needs of the modern world. In his letters, however, Adams was unwavering in his support for the great liberal principles of free trade, sound money, and civil service reform; at times he seemed to regard them as laws of nature. Even deeper than those principles, he held to liberal assumptions about the rights of man, the moral law, and the historic importance of the American experiment in democracy. His patriotism was part of his philosophy.

The revolution of the 1890s that changed the fundamental structure of Adams's thinking is fascinating, but it cannot be understood unless the nineteenth-century liberalism for which he was a major spokesman is taken fully into account. Besides, he did not by any means discard all his early ideas. The *Education* assumes two key propositions that derive from the earlier political culture of Henry Adams, of the Adams family, and more generally, of the American Enlightenment in its New England version. One is that political ideas must be submitted to the pragmatic test of how they actually work. The other is that education should prepare leaders to meet the complex demands put upon them—leaders, Henry Adams would say, whose minds are finely trained, but who are broader than mere specialists, who are imaginative and open to new experience. The younger Henry Adams, though he did not think political qualities more important than principle, also valued pragmatism and adaptability, as his own record shows.

The first evidence of adaptability is in the twenty-year-old student in Berlin, who had gone to study civil law, but found that he could not follow lectures at the university. The language was not so easily learned as he had thought, so he enrolled in a gymnasium where he could gain fluency by studying more familiar subjects. Although translating Latin and Greek into German was by no means a lark, he made the best of being a man among schoolboys. Before he left, he had even begun an article on the Prussian educational system. After his term in school, he needed yet another year before he mastered the language. But when he came back to Berlin as a professor in 1872, he had no trouble taking his seat at table with Mommsen and Curtius, two leading historians of the age. Not all his improvisations had such exemplary outcomes, but the habit of responding to the unforeseen created its own kind of skill.

Pragmatism was almost literally a political inheritance—inheritance, of course, being the name of a

special form of learning. Thus, when Henry Adams in Germany read a speech by Edward Everett and sent home what he took to be the proper compliments to his uncle, Adams's father let him know that the speech temporized too much on slavery. Family feeling, doctrinaire ideas, and the subtler lessons of political economy that came from close study are in the *Letters*, all submitted to the test of dialogue—with his father, with his brothers, and, in the case of his *History of the United States*, with the readers of the six copies of the privately printed draft volumes, whose criticism he took into account in preparing the final text.

Inheritance helped provide experience. When Henry Adams returned from Europe, he succeeded his brother Charles as the senior son in residence in the Adams household. That meant going to Washington in December 1860 and serving as his father's private secretary during the last session of the old Congress. As secession began, the Buchanan administration seemed paralyzed. The problem before the Union sympathizers was how to preserve a government for Lincoln to take over when he assumed office in March. Partisans who were further from the center were quick to criticize the negotiations for constitutional compromise that slowed the secession movement. Young Adams, on the other hand, learned a lesson in political maneuvering: how the difficult art of doing nothing could also serve high principle.

With his father's appointment as minister to England, Henry Adams became a private secretary again and moved once more to the center of dramatic events. London was the hub of American diplomatic activity. British recognition of the Confederacy might well affect the outcome of the Civil War. Much depended on the simple yes or no of recognition, but the real work of diplomacy was usually in gray areas. Sometimes the problems were legal: British negligence in enforcing neutrality laws could effectively allow the Confederacy to procure ships and arms, and when the American legation tracked down a dummy company buying ironclad warships, the burden of proof tended to be heavy. A different kind of work was prompted by the private report of a Confederate peace feeler; the American legation quietly arranged for a Union representative to arrive in Richmond. Political work was the most important—consolidating pro-Union sentiment in Britain so that the government would have good reason to withhold recognition, prevent the surreptitious building of a Confederate navy, and steer clear of unwanted mediation offers.

It was the political connection that brought about Henry Adams's entrance into British society. Friends of the Union became friends of the





1607 24 Street.

8 April, 1883.



Yours of March 19 is  
me and gives me to re-  
We do not expect to leave  
before June 15. Could you  
take us on your way west-  
and? Do you mean that King  
will return with you? Believe  
it few - or Gentile! Not this old  
Heart! Write to tell us your plans.  
We would not miss you if we  
could arrange.

Mrs. Cameron will sail  
on the 14 May. I would like  
to give her letters, but cannot  
saddle a horse with a don.



(Clockwise from above) Henry Adams  
(far right) at home of William C.  
Endicott in Mt. Vernon, Virginia, Octo-  
ber 24, 1887. Assistant Professor Henry  
Adams, Harvard. A letter from Henry  
Adams to John Hay on "Five of Hearts"  
stationery, April 8, 1883. Marian  
Hooper, the future Mrs. Adams, at Bev-  
erly Farms in 1869.



Adamses. The widening of social horizons among the liberal establishment of England confirmed Henry Adams in the knowledge that his New England political inheritance was part of an international, middle-class, democratic movement. He dutifully studied the works of Tocqueville and Mill, the "high priests" of the democratic faith, but he also relearned the ideal of liberal education by getting to know people for whom intellectual activity and civic responsibility were second nature.

In this respect Washington was not so different from London. When Henry Adams returned there in 1868, he quickly moved to the front rank of political journalism. He came well connected, and thanks to the position he won by hard work, he made a considerable number of friends in high places. For a while he shared quarters with President Grant's secretary, Adam Badeau. He chatted informally with Attorney General Evarts about the Legal Tender cases. James A. Garfield, chairman of a House committee investigating corruption; David A. Wells, the commissioner charged with re-organizing the revenue system; and Francis A. Walker, the economist who was about to put the census on its modern footing as the statistical resource for scientific national surveys, were Adams's natural allies in the cause of reform and rationalization, the application of morals and intelligence to the practice of governance.

In 1870, when Henry Adams left the fun, notoriety, and power he enjoyed in Washington and undertook the arduous life of professor and editor, he had no intention of giving up politics for the shelter of the academy. It seemed as if reform Republicans might nominate Minister Adams for the presidency in 1872, and for a couple of years all four of his sons made a concerted effort to win the nomination for their father. Grant solved a political as well as a diplomatic problem when he appointed Charles Francis Adams head of the American delegation to Geneva, where the *Alabama* claims were to be arbitrated; working abroad effectively put an end to the Adams candidacy. The disappointment of 1872 was followed by another in 1876 when Henry Adams played a leading part in trying to organize an Independent party that might exert leverage for reform with the two major parties. Thereafter, although Adams "foreswore politics altogether," he often played an active role behind the scenes. Even when he kept to his role of private citizen, he never gave up his warrant as political observer.

Adams went to Harvard determined to continue his career as a politician; he left Harvard in 1877 a committed scholar. He began to see political life as victimizing those who practice it, like "poor Bryce who should have been the best historian in England . . . all the worse

for trying to mind other people's business." During the halcyon years when his wife was alive, he thought of his *History* as the one achievement that might satisfy him. Even when grief took the word "satisfaction" from his vocabulary, his sense of relative values did not change.

Adams in his travels to the South Seas discovered new resources of human sympathy and of sensuous appreciation as well. The letters tell a vivid account of his travels and especially of his friendship with Arii Taimai, the Tahitian matriarch, where he reaches beyond the limits of European-American culture. But the fine digressions on geology and physical anthropology, not to mention economics and diplomacy, remind us that Adams never ceased to be himself. The liberal, middle-class, enlightened observer remained serene and secure in his exposure to the "old gold" charms of Polynesia. On the other hand, he noticed almost casually what were to be far more serious threats to his equanimity. The "earthquake" of the near collapse of the Baring bank was to be magnified in the 1890s in economic convulsions that would touch him more directly. The sense of Java reduced to "a Dutch factory" was prelude to a host of questions that the imperialism of the 1890s brought to a head.

When Adams completed his journey round the world and returned to England, he thought his old world changed but little: "Much has gone, but thank the British Constitution, nothing new has come, and I sleep in peace with all the Georges and Queen Anne." Still, he could not

help asking for new young people who would be making the world of the future. In London, he struck up a friendship with Larz Anderson, second secretary of the American legation and the son of his college classmate Nicholas Anderson. "After my long solitude," he wrote, "I love him like the sun and moon and planets and Sirius on top of all. We shall dine at the club tonight, and I shall feel young like him, or he old like me." And on the ship that was to carry him home to the United States, he "fell into the arms of Rudyard Kipling and his new wife. . . . Henry James is responsible for this last variation on my too commonplace existence." About to turn fifty-five, Adams cherished new friends of less than half his age. Sociability was a mode of openness of experience. The much changed Adams of a decade later addressed *Mont-Saint-Michel and Chartres* to nieces or "nieces in wish," and addressed the *Education* to "young men, in universities or elsewhere" who wish to be "men of the world." Seeking out youth was one of the liveliest signs of a fundamental consistency in the nineteenth-century historian and the twentieth-century educator.

—J. C. Levenson

Mr. Levenson is the editor of *The Letters of Henry Adams* (six volumes) Cambridge, MA: The Belknap Press/Harvard University Press. The first three volumes, 1858–1892 are already in print.

*The Letters of Henry Adams* / J.C. Levenson / U. of Virginia, Charlottesville / \$431,657/1977–1985/Editions



Henry Adams with Possum, about 1883.



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When Robert Hemenway was tracking down the pieces of Zora Neale Hurston's life for his biography of her, published in 1977, his search took him beyond libraries where the inevitable trace of a literary presence resides in letters and manuscripts. He spent nine months traveling around the country in a pick-up camper retracing Hurston's own journeys, talking to people who knew her, searching out letters and records that never found their way to a library.

In the late 1920s and early 1930s Zora Neale Hurston traveled over the back roads of Florida, Alabama, Mississippi, and Louisiana recording the songs, customs, tales, superstitions, lies, jokes, dances, and games of Afro-American folklore.

At one especially rough Florida lumber camp, she passed herself off as a Jacksonville bootlegger's woman on the run, gaining the acceptance of the camp's residents who rewarded her by sharing with her their "big old lies." (A typical "big old lie": A straw boss is described as "so mean dat when de boiler burst and blowed some of de men in the air, he docked 'em for the time they was off de job.")

In Louisiana, she tracked down a noted hoodoo doctor, convincing him to accept her as a novice after she proved her sincerity by participating in a ceremony that saw her lying nude for sixty-nine hours, a piece of snakeskin beneath her navel.

No matter how bizarre, comic or awesome, if it was a creation of the folk, it fascinated Zora Neale



(left) Zora Neale Hurston, photographed by Carl Van Vechten on November 9, 1934. (right) A small sawmill in Greene County, Georgia, (1941) is typical of the camps Hurston frequented in search of folklore.

# The Search for Zora Neale Hurston



U.S. Library of Congress

Hurston. This fascination found its most formal expression in *Mules and Men* (1935), considered the first popular book about Afro-American folklore ever written by a black scholar. But it permeated much of her fiction as well (e.g., *Jonah's Gourd Vine*, 1934; *Their Eyes Were Watching God*, 1937; *Moses, Man of the Mountain*, 1939.) So did it infuse many of the articles she wrote for various publications, dramatic productions she staged under the title "The Great Day" and the rollicking tales she liked to tell in New York drawing rooms about her hometown, Eatonville, Florida.

"That black people can on occasion be peculiar and comic was knowledge she enjoyed," writes Alice Walker of Hurston in the foreword to Hemenway's literary biography of the effervescent folklorist, novelist, anthropologist, daughter of the Harlem Renaissance. "That they could be racially or culturally inferior to whites never seems to have crossed her mind."

"Hurston knew that black folklore did not arise from a psychologically destroyed people, that in fact it was proof of psychic health," Hemenway writes in the body of the book. "As she put it, the folk knew how to 'hit a straight lick with a crooked stick,' how to devise a communicative code that could simultaneously protest the effects of racism and maintain the secrecy of that very same protest."

Listen, for instance, to Hurston's description of people sitting on their porches in Eatonville at sundown in *Their Eyes Were Watching God*: "It was the time to hear things and

talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now the sun and the bossman was gone, so the skins felt powerful and human."

Hurston's appreciation of the folk, those she called "the Negro farthest down" (as distinct from "the lowly Negro" with its pitiable connotations) enabled her to contribute "an authentic folk experience to the aesthetic mix of the [Harlem] Renaissance," Hemenway writes. Indeed, Hurston was considered one of the most dazzling personalities of the Harlem Renaissance, that prolific literary period some date between 1910 and 1940; others, between 1920 and the early 1930s. It was a period whose spirit was perhaps best captured in Langston Hughes's 1926 manifesto:

"We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If the white folks seem pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful. Ugly too. The tom-tom cries and the tom-tom laughs. If colored people are pleased, we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know them, and we stand on top of the mountain, free within ourselves."

Yet Hurston was not one to take all this Renaissance business too seriously, mocking the self-conscious Harlem literati by crowning herself "Queen of Niggerati." Nor did she have much empathy

with those who would repeatedly weep and wail over black folks' "plight." In a 1928 essay with the tongue-in-cheek title, "How It Feels To Be Colored Me," she wrote:

"I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes . . . I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal."

Provocative, witty, sensual, always controversial, Zora Neale Hurston was a free spirit whose life was marked by a string of solid achievements: graduation from Barnard, graduate study in anthropology at Columbia under Franz Boas, grants from the Guggenheim and Rosenwald foundations, four novels, two books of folklore, an autobiography, more than fifty published short stories and essays, brief stints as a college teacher, honorary degrees . . .

Yet in 1960 she would die in obscurity and poverty in Fort Pierce, Florida, having spent her last months in a welfare home, having her burial paid for by subscriptions and her body lowered into an unmarked grave. The answers to how this came to be, writes Hemenway, "are as complicated as her art, as paradoxical as her person, as simple as the fact that she lived in a country that fails to honor its black artists."

Currently chairman of the English department at the University of Kentucky, Hemenway first became aware of Hurston when he read *Their Eyes Were Watching God*. The novel tells the story of Janie

Crawford, raised by her grandmother to "take a stand on high ground," who comes to the realization that happiness comes not from setting herself above the folk but by allying herself with them.

"I was just absolutely knocked out by the book," Hemenway recalls. "I liked it because it was so extraordinarily well-written. But I also felt that the book was just a magnificent affirmation of the strength and independence and power of a woman who's going to struggle for and search for her own identity in a society that is institutionally established to deny that independent identity. The other thing I found was that the book was a very powerful adult love story (between Janie and Tea Cake, a youthful free-spirited laborer) without ever lapsing into sentimentalism or melodrama."

The experience of reading the novel perked Hemenway's interest in finding out more about its author. When he tried to do so, he found "a real deficiency of information," and what little he did find was contradictory. Interpretations of Hurston also ran the gamut from those who extolled her as an early feminist and an early black nationalist to those who damned her as a political reactionary who chose to close her eyes to oppression and exploitation, as a supreme egotist interested less in the needs of the folk than in hogging the limelight, as an Uncle Tom who would play any role, no matter how shuffling, to earn the approval and support of whites.

Hemenway says his first task was simply to try to put together the actual facts of Hurston's life. No one seemed certain when she was born, for instance, and Hurston herself was known to give various dates to suit her fancy. No one seemed to know how and when she died, when and to whom she was married, where she was and what she did in any given year.

With support from an NEH fellowship, Hemenway traveled in search of letters, manuscripts, newspaper articles, and court, school, and personnel records. He parked his pickup camper for a month behind the gym at Yale in order to comb through material relating to the Harlem Renaissance at the Beinecke Rare Book and Manuscripts Library. He parked the camper for another month in a trailer camp outside Gainesville, Florida, and hitchhiked daily to the University of Florida's library where he went through unpublished manuscripts, letters and other materials that shed light on Hurston's last years. Many were papers people in the welfare home had considered worthless and had started to burn.

He met a woman in Florida who went to her closet and pulled out four or five unpublished manuscripts Hurston had given her. He spent a day and a half in the storage room of *The Fort Pierce Chroni-*



cle searching for columns Hurston had written for the small black newspaper. He took an ad in the *New York Times* to request information on Hurston, and her agent mailed him his file of correspondence with the author.

He talked to Louise Thompson Patterson, once typist and friend to both Hurston and Langston Hughes, who provided insight into the bitter breach between the two authors; to Herbert Sheen, Hurston's first husband, who spoke of their brief, unconventional marriage; to many others—about a hundred altogether—who either knew Hurston or had strong opinions about her. Wherever possible, he says, when someone told him a fact or an anecdote about his subject, he tried to corroborate it.

Finally, thanks to a second NEH fellowship, he was able to spend a semester at the University of Indiana's folklore institute studying folklore and "getting a sort of feeling and understanding of how folklorists think."

In the course of his research, Hemenway came across many, many materials that help explain Hurston's drift into penury and obscurity.

He found records that show

how Hurston was plagued by money problems all her life, never having earned more than \$2,000 a year ("Just inching along like a stepped-on worm from day to day. Borrowing a little here and there," she wrote in a 1951 letter.)

Hemenway found the sensational newspaper accounts detailing her 1948 arrest and indictment on a morals charge based on the false testimony of a mentally disturbed ten-year-old boy. The case was dropped and the indictment dismissed but the whole event devastated her. ("I care nothing for anything anymore," she wrote in a letter at the time. "My country has failed me utterly. My race has seen fit to destroy me without reason, and with the vilest tools conceived by man so far.")

He found selections from her writings and samples of interviews she gave that demonstrate how her unwillingness or inability to address the oppressive conditions of much of black America and her refusal to look beyond her own experience growing up in proud, self-governing, all-black Eatonville pushed her farther and farther to the right, alienating and isolating her. She once told an interviewer that "the Jim Crow system works" and spoke

out against the 1954 Supreme Court desegregation decision because she said it implied that blacks couldn't learn unless they sat next to whites.

He found, too, the unpublished manuscripts of her later years, stark evidence of how all her troubles and her decision to turn away from the folklore that had sustained her earlier art had tarnished a once-bright talent. (Two publishers rejected the ambitious manuscript, "Herod the Great," that obsessed her toward the end of her life, and Hemenway says he can understand why, citing its "poor characterization, pedantic scholarship, and inconsistent style.")

Obviously, trying to shape so many rich research materials presented Hurston's biographer with a formidable task. But Hemenway says he was lucky to find a most helpful guide in the person of Pulitzer Prize-winning author Alice Walker.

Walker read something Hemenway had written about Hurston and wrote him, thanking him for the piece: The two began corresponding and talking about Hurston. "We were talking one time and Alice said to me, 'What kind of flowers did Zora like?' Hemenway recalls. "And all of a sudden I realized that I was thinking much too academically about my subject. I was trying to fit this vibrant, exciting, profound artist into some kind of academic model that I was imposing on the material. What I needed to be doing, as much as possible, was to let Zora Neale Hurston organically grow from the material that I had. It was a real breakthrough for me to realize that I had to concentrate on letting Hurston speak for herself, to let her tell what kind of flowers she liked. Once I sort of learned that—and it took me a while—the writing proceeded a lot quicker."

Hemenway allows Hurston to speak for herself throughout his book by peppering his narrative with her letters, which bring her clearly into view, even indicating the kind of flowers she liked. In a letter written in 1951, she describes the grounds of her beloved (rented) one-room cabin in Eau Gallie, Florida, this way: "Against the low line of stones I have planted pink verbena, and around the palms and park-like ground west of the stones, I have scattered bright colored poppies. Going to let them run wild."

"The one thing you come away with when you examine Hurston's life," Hemenway believes, "is that here was an extraordinarily complex person. As C.E. Bolen [owner of the *Fort Pierce Chronicle*] said at her funeral, 'Zora Neale, every time she went about, had something to offer. She didn't come to you empty.'"

Hemenway also views Hurston as a woman ahead of her time in many ways. "She was doing things in the 1920s and 1930s that she had no model for," he says. "She got

money to support folklore research, and there she was, a single woman with no one to protect her, driving around country roads going from turpentine camps to sawmill camps with some of the roughest people you'd ever want to meet. She was going up to groups of men and saying, 'I collect stories. Why don't you tell me some stories?' When you stop and think about that kind of determination and about the kind of person who could do that and keep her perspective on what she was doing and be successful at it, you're talking about a very special kind of person."

Hemenway's book, which was published in 1977 by the University of Illinois Press, has been well-received. It has sold well for a university press book (about 7,000 to 8,000 copies, he says) and is now also in paperback. He is now working on a new edition of Hurston's autobiography, *Dust Tracks on a Road*, which will include many of the political views that were edited out of her original manuscript. He is also working on a much larger book on the whole issue of how Afro-American folklore becomes a part of Afro-American fiction.

Such projects in no way mask the fact that Hemenway is acutely sensitive to the whole question of white scholars and black literature. He requested that all his quotes in this article be checked with him, for instance, explaining: "I think that if white scholars are going to be involved in black literature they have to pay their dues; they have to be very aware of the political implications of whatever they might say for public consumption. When I say political implications—I don't mean, 'Are black people going to be mad at me?'—it's more that I would never want to say anything about my work that could in any way be interpreted as the denigration of the black literary tradition."

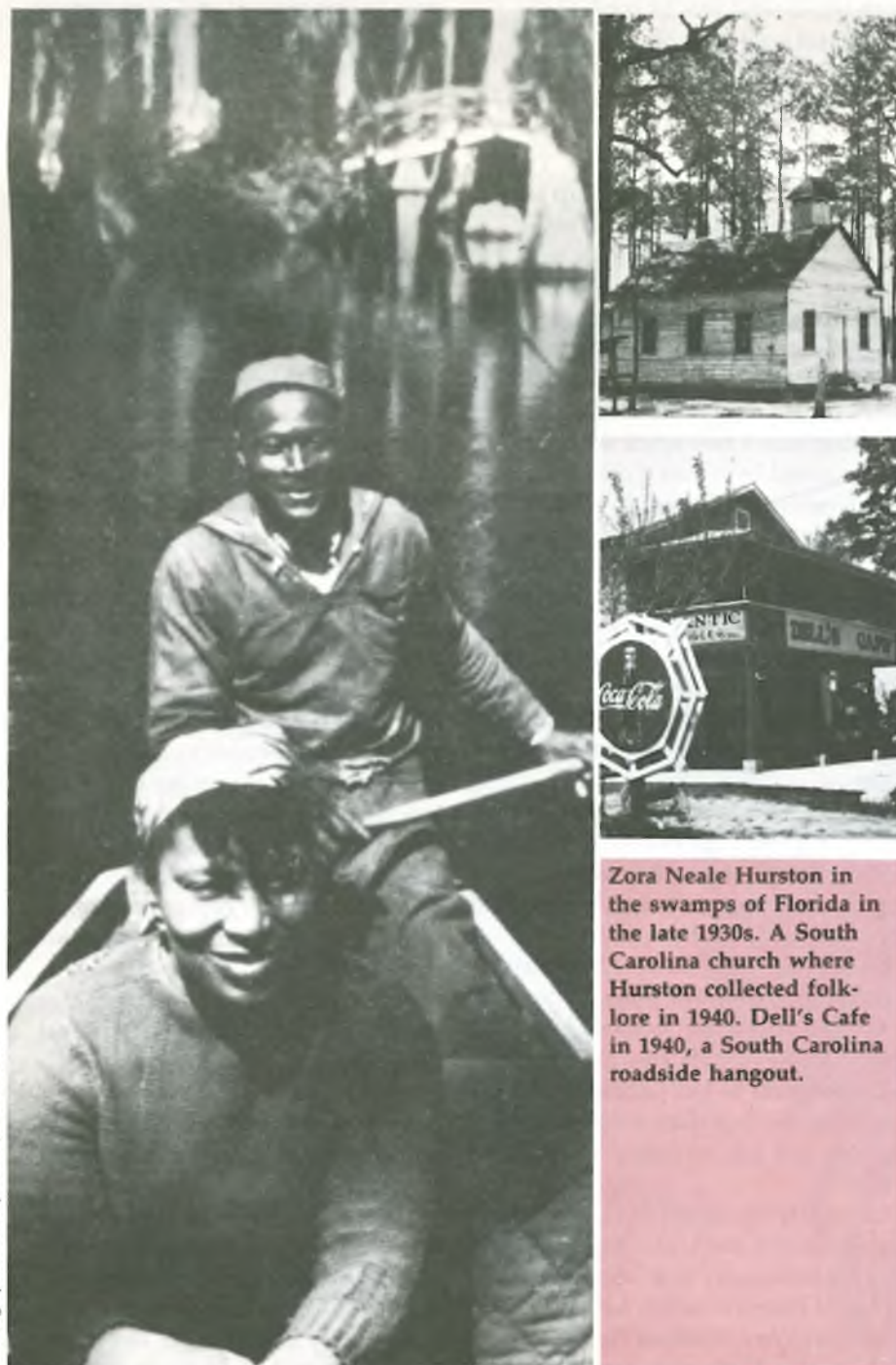
He also repeatedly emphasizes that he does *not* consider his literary biography the definitive book on Zora Neale Hurston. "I think that book remains to be written, and by a black woman," he says. "I would hope that people see my book as a kind of reference point for future studies on Hurston's life and career."

For many readers Hemenway's book, itself, carries a powerful message, a message Alice Walker expresses this way:

"We are a people. A people do not throw their geniuses away. If they do, it is our duty as witnesses for the future to collect them again for the sake of our children. If necessary, bone by bone."

—Harriet Scarupa

"Zora Neale Hurston: Black Novelist and Folklorist"/Robert M. Hemenway/*U. of Kentucky, Lexington/\$15,489/1974-1975/Division of Research Programs/1971/Division of Fellowships and Seminars*



Zora Neale Hurston in the swamps of Florida in the late 1930s. A South Carolina church where Hurston collected folklore in 1940. Dell's Cafe in 1940, a South Carolina roadside hangout.



The noted Soviet author Ilya Ehrenburg once wrote that Dostoevsky's novels were "not books, but letters from someone close," which could tell "the whole truth" about human nature. Next fall, the Rutgers University Press, with support from the NEH, will show how closely related the novels and letters are when it publishes the first volume of its complete edition of Dostoevsky's letters. Based on the definitive Russian edition of Dostoevsky scholar A. S. Dolinin, published in four volumes between 1928 and 1959, the Rutgers five-volume edition not only translates but also expands on the Dolinin edition, adding missing letters and correcting editing errors in the light of recent scholarship. The Rutgers edition will therefore be the most complete collection of Dostoevsky's letters in any language.

The choice of Joseph Frank as general editor adds to the project's distinction. One of the leading Dostoevsky scholars in the world, Frank recently published and won critical acclaim for the first two volumes of a biography of the writer. Russian literature scholars regard the forthcoming publication of the letters as a literary event. James M. Holquist, chairman of Slavic languages and literature at Indiana University, for example, believes that the Rutgers edition, combined with Frank's biography and the expected publication of Dostoevsky's notebooks for his novels by the University of Chicago Press, should spark a "renaissance in Dostoevsky studies."

The Rutgers project was twenty years in the making, and during that time it aroused considerable interest among scholars and publishers, here and abroad. "We got requests for a rumored complete English-language edition of Dostoevsky's letters from scholars as far away as India," explained Leslie Mitchner, literary studies editor at Rutgers.

For commercial and literary reasons, Rutgers decided to publish Volume 2 (1860–April, 1867) first, followed by Volume 1 (juvenalia and the period of Dostoevsky's early writings and Siberian exile), with the remaining three volumes following in sequence. A volume of *Selected Letters*, which Rutgers feels will have the widest general-audience appeal, will then be published. "We decided on this sequence," explained Mitchner, "because Volume 2 is about half as long as Volume 1—and about half as expensive: \$25, as compared with \$40." Volume 2 will also introduce readers to the mature Dostoevsky of the famous novels and political writings, which Rutgers believes will have a more immediate interest for a wider audience. Volume 2 covers a crucial, crowded period in Dostoevsky's life, when he returned from a ten-year exile in Siberian prison and outlying towns. Dostoevsky was twenty-seven when, having consorted with a

## Letters from the Underground

secret society that circulated writings critical of the government, he was arrested for political subversion and sentenced to hard labor in Siberia. In his *Lectures on Russian Literature* Vladimir Nabokov described the bizarre treatment that Dostoevsky and his fellow dissenters received: "... a monstrously cruel procedure was followed before the actual sentence was read to the condemned men: They were told they were to be shot; they were taken to the place assigned for the execution, stripped to their shirts, and the first batch of prisoners were tied to the posts. Only then the actual sentence was read to them. One of the men went mad. A deep scar was left in Dostoevsky's soul by the experience of that day. He never quite got over it."

Dostoevsky described his arrest in a letter written eleven years later. "On the 22nd or, to be more precise the 23rd of April [1849], I returned home from Grigoryev's [a fellow political radical] sometime between three and four o'clock, went to bed, and immediately fell asleep. One hour later at the most, I became aware in my sleep that some strange and suspect persons had entered my room. A saber that had accidentally touched against something clattered. How strange—what was going on? As I made a great effort to open my eyes, I heard a soft, pleasant

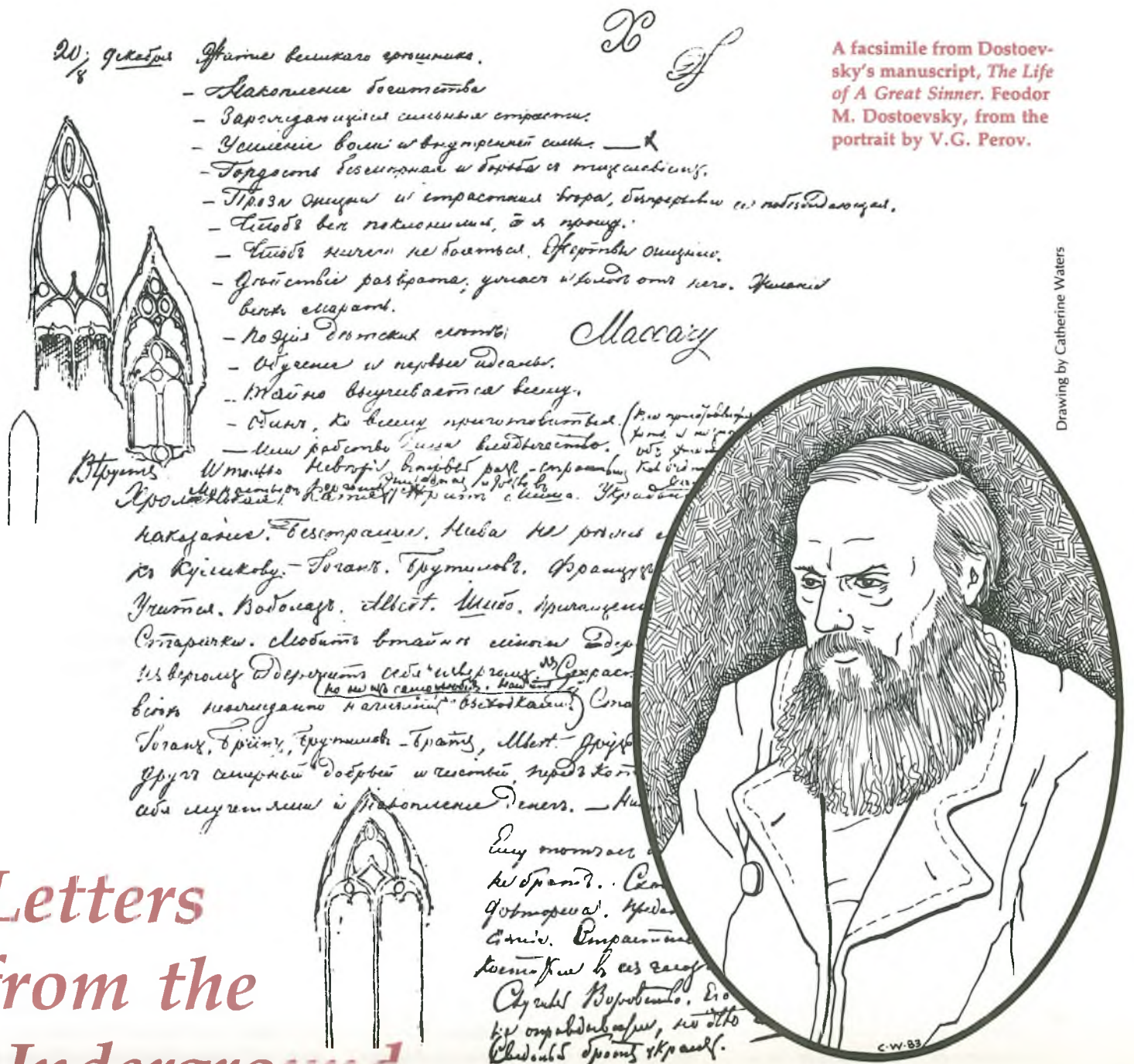
voice say, 'Get up!' I saw a precinct police inspector or captain with superb whiskers. But it was not he who had spoken, but a gentleman in a light blue uniform with the insignia of a lieutenant colonel on his epaulettes. 'What's happened?' I asked him, getting out of my bed. 'On the higher instructions of . . . ' I glanced around and saw that it was indeed 'on higher instructions.' A soldier stood in the doorway, also in light blue and it was his saber that had rattled. Well, well, I thought, what's going on here? and I said, 'Please allow me . . . ' 'Never mind, never mind; get dressed,' the lieutenant colonel said and added in an even pleasanter tone than before: 'We'll wait for you.' While I was getting dressed they asked me for all my books and started examining them. They went through everything, but they didn't find much . . . The police inspector was very thorough in these operations: he got into the stove and used my chitouk to rake through the ashes. Then he ordered a constable to climb on a chair and from there to clamber onto the stove, but the fellow lost his grip on the cornice, fell noisily on the chair and, from there, along with the chair, landed flat on the floor . . . "

The attention to sensual detail: the clatter of the saber, the color of the lieutenant's uniform, the inspector's "superb whiskers" and the "soft, pleasant" tone of the arresting officer's voice—menacing and ludi-

crous in this tense situation—is typical of Dostoevsky's style in his fiction; the constable's comical tumble to the floor in the execution of his official duty is like the nervous giggle of someone relieving unbearable suspense.

The letters in Volume 2 of the forthcoming collection begin with Dostoevsky's return to Petersburg literary and political society. They chronicle his coeditorship, with his brother, Mikhail, of the journals *Vremja* (Time) and *Epokh* (The Epoch); the publication of such major works as *Notes from the House of the Dead* (a description of Siberian prison), *Notes from the Underground*, Dostoevsky's pivotal work of ideological fictions, and *Crime and Punishment*. The letters dash through his ill-fated affair with Polina Suslova (the "infernal woman" of his later fiction) and three brief trips to Western Europe, in which he indulged his passion for gambling, in an attempt to raise money to cover debts, and gathered material for his theory of Russia's world mission. They mourn the deaths of his brother and first wife and affirm that his novel *The Gambler* is almost pure autobiography. Volume 2 ends with his marriage to his twenty-year-old stenographer.

MacAndrew's translation has been praised for being able to convey the



A facsimile from Dostoevsky's manuscript, *The Life of a Great Sinner, Feodor M. Dostoevsky, from the portrait by V.G. Perov.*

Drawing by Catherine Waters



"dash and immediacy of Dostoevsky's epistolary style." Here, for example, is Dostoevsky's 1863 letter to his brother describing his experience at Wiesbaden's gambling tables: "You ask in your letter how a man can gamble away his last kopek, especially when he is travelling with someone he loves [Suslova]. Let me tell you, my dear Misha, that in Wiesbaden I devised a system of play which I put to the test, and won myself 10,000 francs. But the next morning in my excitement I failed to stick to my system, and lost right away. In the evening I went back to my system, stuck strictly to it, and quickly and effortlessly won 3,000 francs again. Now, tell me yourself, after this happened how could I help getting carried away, how could I fail to believe that as long as I held hard and fast to my system, happiness was in my grasp? And I need money—for myself, for you, for my wife, to enable me to write my novel. Here people win tens of thousands just like that. Yes, I came here hoping to save you all and to stave off misfortune. and then, too, I had faith in my system. And, what's more, when I got to Baden, I walked up to the roulette table and won 600 francs within a quarter of an hour. That whetted my appetite. Suddenly I started losing; I could not longer restrain myself, and lost everything I had with me. After I sent you the letter from Baden, I took the last money I had and went back to play. I started with four napoleons and won 35 napoleons within half an hour. This extraordinary piece of luck went to my head, and I risked those 35 napoleons and lost the whole 35. After paying the landlady, we had six gold napoleons left for our journey. In Geneva I pawned my watch . . . I must write an article. That I know, because I can't do a thing with the 1450 francs you sent me; I mean I could do plenty with that sum, but it won't get me home. But it is awfully difficult for

me to write. I have torn up everything I have written in Turin. . . ." Here the Dostoevsky reader recognizes the quick, jerky style that characterizes his novels. It conveys the frenzy of the gambling and his abiding impetuosity. But despite the letter's despairing tone, it creates the impression that Dostoevsky is enjoying the drama of living on the edge.

Intensity of experience was something Dostoevsky sought as fuel for his writings, as a letter to his close friend, the poet A. Maikov, dated 1867, reveals: "As a matter of fact (and I'm not trying to make a mot or speaking for effect) the debtors' prison, from one point of view, would have been quite useful to me—as reality, as raw material, a second Notes from the House of the Dead—in a word, four or five thousand rubles' worth of material. But I've only just married, after all, and besides, could I stand a stifling hot summer in [the prison]? That was the unanswerable question. And if I couldn't write in [the prisons] because of exacerbated epileptic attacks, then how could I settle my debts?"

Known for his generosity and total inability to manage money, Dostoevsky spent almost his whole life in debt, a circumstance that often forced him to write his novels at top speed.

Intensity of experience was also something Dostoevsky was by nature adept at creating in both his life and work. The heated drama of his courtship of his first wife, Maria Isayeva, the beautiful widow of a Siberian schoolmaster, is strikingly conveyed in letters to his friend and mentor, Baron von Wrangel: "She adds that she loves me, that this [a marriage proposal from another] is still only conjecture and consideration. I was struck as if by a thunderbolt; I

reeled, fainted, and wept all night. Now I am lying in my room. I can't get the idea out of my mind! I scarcely understand how I'm alive and what is said to me. Oh, Lord, do not grant *anyone* this horrible, dreadful feeling! The joy of love is great, but the sufferings are so terrible, it would be better never to love. I swear to you that I fell into despair. I understood the possibility of an extraordinary act to which at another time I would never have been brought. . . . That same evening I wrote her a letter, a terrible, despairing one. The poor dear, my angel! She is ill as it is [with tuberculosis] and I tortured her! Perhaps I have killed her with my letter. I said that I would die if I lost her. There were threats and endearments and abject pleas, I don't know what." (March 23, 1856)

Dostoevsky later modeled the Marmeladovs in *Crime and Punishment* after Maria Isayeva and her first husband. His own marriage to Maria was not happy, but Dostoevsky managed to wring experience even out of this failure: "You write that I am too lazy to write; no, my friend, but relations with Maria have taken up all my time during the last two years. at any rate, I have lived, though I have suffered, yes, lived!" he wrote to von Wrangel, who accused him of wasting his literary talents.

In addition to literary scholars and critics, psychologists, historians, philosophers, and the general reading public will find these letters fascinating glimpses into Dostoevsky's personality and times. Psychologists will gain insight not only into a distinctive personality type (Nabokov termed him "neurotic"; Turgenev dubbed him "a new pimple on the nose of Russian literature.") but also into the creative process, as the writer describes the progress of his work to publishers, friends and relatives. Historians will gather

details of the political, social, literary and philosophical life of the period from an eyewitness. Literary scholars will find what Dostoevsky himself believed were the themes of his novels. For example: for years, critics held that the spiteful egotism of the antihero in *Notes from the Underground* was Dostoevsky's last word on the concept of free will. Yet in a letter to his brother a month after the piece's last chapter appeared in *Epokh*, Dostoevsky complains that the "essential thought" of the work had been obscured by the censors, so that "where from [the anti-hero's words and acts] I deduced the need for faith and Christ—that had been suppressed." It is this theme of faith and Christ which is brought out in such later works as *Crime and Punishment* and *The Brothers Karamazov*. (At the same time, the critic must read the letters with caution: it might have been that not only the censors but also Dostoevsky's ambivalence at the time of writing the piece led to the thematic "misunderstanding" of which he complains.)

Noted Dostoevsky scholar Konstantin Mochulsky once wrote: "The life and work of Dostoevsky are inseparable. He 'lived in literature.' It was his life's concern and his tragic fate. In all of his work he resolved the enigma of his personality; he spoke only of those things which he himself had personally experienced. . . . His works unfold before us as one vast confession, as the integral revelation of his universal spirit." This spirit is also confessed in his letters.

—Sheryl A. Spitz

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Are literary studies now in a state of crisis? It is a sign of trouble, at any rate, that professional literary scholars cannot even agree about whether there is a crisis or not. On the one hand a rhetoric of extremity, often very moving, fills the air with predictions that the end is near for literary studies as we have known them. Some scholars await this end with foreboding, and others with joy. Last year, for instance, the eminent humanist W. Jackson Bate published a warning that the humanities in general, and English studies in particular, "are not merely entering, they are plunging into their worst state of crisis since the modern university was formed a century ago"; increasing specialization and hermetic new theories had eroded the great Renaissance ideal of humane letters and sapped the confidence of scholars that literature can provide a source of value ("The Crisis in English Studies," *Harvard Magazine*, September-October 1982, pp. 46-53). In reply, theorists like Paul de Man agreed that a crisis was at hand but argued that this was necessary to a thorough reformation of literary studies. The question of whether the close analysis of texts is compatible with the value we attribute to those texts, De Man claimed, is crucial and unavoidable. "What also ought to be (but is not) established is that the professing of literature ought to take place under the aegis of this question" (*TLS*, December 10 1982, p. 1355). We can choose to welcome the crisis or fight it; we cannot avoid it.

On the other hand, many literary scholars *do* manage not to see a crisis. The greater part of standard professional activity—the editing of texts, research and writing of literary history and literary biography, practical criticism, methods of teaching language and composition—seems relatively untouched by wars over theory. Insofar as scholars who work in such fields perceive a threat, it comes from external pressures such as the squeeze on money and jobs or the public's misunderstanding or indifference. At most universities the business of the profession goes on as usual, and some theorists find this infuriating. Facing the end or the abyss cannot be averted, they insist, by facing the other way. Yet their urgency has not been communicated to the profession as a whole. Most literary scholars do not feel compelled to justify what they do; they simply prefer to do it.

Yet what is it exactly that literary scholars do? Notoriously, professors of literature have done a poor job of explaining their work to funding organizations or the general public. In more than twenty years of attending the conventions of the Modern Language Association, for instance, I have yet to read a newspaper account that was other than amused or hostile—though occasional words of sympathy have been

extended to the poets or graduate students who find themselves swamped in the flood. This bad press takes its toll. One example of the cost might be that virtually no literary scholar has yet been honored as a MacArthur Prize Fellow, the so-called "genius award." Two explanations are possible: Either there are no geniuses in literary scholarship, or the field lags behind others in impressing outsiders with the quality and importance of its work. Like most literary scholars, I lean to the latter explanation.

Part of the problem may lie in the nature of literary studies themselves. We lack a single word for what we do. Thus someone who works in a philosophy department is a philosopher, but someone who works in a department of language and literature may be neither a linguist nor one of the *literati*. Even the term "literary scholar" begs the question because many scholars would resist applying the term to the critics and theorists and creative writers who help to staff departments.

The problem is more than verbal. Literary scholarship covers a variety of disciplines, and the editor of Anglo-Saxon texts may share no interests at all with the analyst of Victorian culture or the semiotician who thinks about narrativity. From this point of view, what has happened in the last twenty-five years is that the field's inherent disunity and diversity have become much plainer. Specialization now tends to be taken for granted. New journals and professional organizations have multiplied, and many literary scholars seem to find their communities not within departments and universities but in national and international groups of scholars who share their concerns. In eighteenth-century scholarship, for instance, the American Society for Eighteenth-Century Studies has flourished by drawing together specialists from many disciplines. At the same time, it had tended to attract scholars away from less specialized organizations such as the Modern Language Association, whose eighteenth-century programs grow steadily smaller. Someone unhappy with this development might accuse literary studies of suffering from entropy and fragmentation. But from the inside such developments often seem anti-entropic, like the gathering of a scholarly family united by real interests rather than by the accident of a common professional name.

Yet the acceptance of specialization can hardly provide a justification for literary studies. Some better description of what we do seems needed. Traditionally that description has focused on works of literature, especially great works. In the popular mind, and the minds of most scholars twenty-five years ago, literary studies is a service industry, devoted to preserving and protecting the literature of the past. Some

scholars serve texts by recovering them or editing them, establishing a proper and authentic version; some serve texts by investigating their historical and biographical contexts, allowing better and more informed interpretations; some separate the wheat from the chaff through criticism, enabling readers to tell good works from bad and to understand them better; some clarify the language of works through the study of linguistics and philology; and a few attempt the more theoretical task of placing works in a pattern or canon, showing how each individual work fits into literature as a whole. Collectively, then, literary scholars are the guardians not only of great works of art but of civilization. Against a rising tide of ignorance and illiteracy, they keep the faith of Homer and Dante and Shakespeare.

A belief in this vocation continues to sustain the mass of literary scholars. Yet many have become uneasy about such a description of what they do. First of all, it seems inaccurate as an account of the actual practice of scholarship, much of which bears only the most distant or tangential relation to great works of literature. Second, it seems highly elitist, a method of barring the way to popular art and intimidating the general public. Third, it seems artificially to isolate the literary work from social and political issues, as if writing occupied a separate aesthetic realm that no other human concerns could touch. Finally, the definition of literary studies as a service industry tends to rob scholars of their independence, founding the profession not upon what it does but upon the objects of its study. If the task of professors of literature is merely to guard the great books, then they can only be engaged in a constant defensive holding action, not in more actively developing principles of their own. But not all literary scholars think themselves in the business of preserving civilization; many would rather improve it.

Much of what has happened in literary studies during the last twenty-five years might be regarded as a response to each of these sources of unease. Thus specialists frankly acknowledge the limits of what they do, without pretending to illuminate great literature, and the surge of interest in popular or "sub-literary" forms of writing makes no apology for violating the elite standards of the past. The attack on the divorce of "art" from life or politics or ideology has gone still further. Twenty-five years ago, many literary critics took it for granted that each poem was a private, formal world that had to be analyzed according to its own intrinsic laws of order. The "New Criticism" influential at that time is often characterized (not altogether correctly) as a method for applying a rigid guarantee to the work of art from any



experience outside it. Today most critics reject that method.

Much of the vitality of current literary studies comes from the attempt to open literature to the world or to perceive the world that literature reflects. Thus feminist scholars no longer think matters of gender irrelevant to the "purer" world of art. That world, they have discovered, was never so pure, and by investigating its assumptions about women (and men) they have been able to cast light not only upon their own experience but upon the connection of literature with the network of social institutions. A similar reaction against formalism has led many scholars to interdisciplinary studies. Much of the most interesting work now going on in literary scholarship draws its insights from other fields; philosophy, science, the other arts, the social sciences, psychology. This situation has resulted in considerable grumbling. Philosophers, for instance, sometimes complain about the way that ideas they have discarded are picked up again by literary critics, and psychoanalysts resist the process by which Freud and Jung have been turned into literature. Yet the best literary scholars do not merely raid other disciplines; they master and contribute to them. A critic who studies principles of legal interpretation, for instance, may also be able to show how principles of literary interpretation apply to the law. We shall see more of

this sort of work in future.

The strongest rebuttal to the description of literary studies as a service industry, however, has been offered by literary theorists. Theory itself might be described as the growth industry of the past ten years. Many of the bright young people in the profession now identify themselves as theoreticians, and even conventional scholarly articles frequently include a smattering of theoretical phrases. Indeed, one line of currently popular thought would insist that *all* literary studies derive from theory, because everything that can be said about literature depends on some prior assumption about what literature is. Whether or not we concede this argument, in practice the field has become far more self-conscious than it used to be, and scholars feel far more pressure to declare their own principles and interests. Even the definition of literary studies has tended to shift from great works, their care and feeding, to the nature of literary processes in general, as well as the premises of those who write about them. A spectacular increase has occurred in criticism of criticism (or "metacriticism"), and a good many theorists hardly ever address themselves to specific works of art. Those who deplore this situation charge that literary scholarship has become more and more hermetic, a private language whose initiates talk only to each other. But others respond that the health of

every field demands a periodic investigation, as rigorous as possible, of its own basic attitudes and beliefs. If literary studies is to be a discipline, not merely a set of acquired tastes and skills, then its practitioners must think about what they are doing. Such thought may require a discourse closed to the public, the sort of jargon on which every science relies. Nor can that rethinking afford to take anything for granted. Almost no statement about literary studies these days can be regarded as neutral or uncontentious.

Thus many of the terms on which scholarship not long ago was predicated—such simple terms as "authors" and "texts" and "readers" and "life" and "representation"—have recently been opened to inspection or, according to a fashionable phrase, been "put into question." These questions can make scholars nervous. Yet young scholars often find them exhilarating. An air of excitement and challenge is now abroad in literary studies, an air that can induce a sense of vertigo or energy. Twenty-five years ago it was common to worry whether the field might be on the verge of being played out. How many books could the presses sustain, after all, on the poems of Andrew Marvell? From a distance that question might seem even more pressing now; over the last decade more than one book a year has been published on Marvell. Yet not many scholars think that the subject is exhausted. As soon as

we begin to conceive the field not as a repository of preexisting materials, like an oil field, but as a product of certain ideas or ways of thinking, like history of philosophy or energy resources, we begin to view our work as self-renewing. Each fresh new look at Marvell, each new set of questions, helps to reconstitute the field itself. This change of perspective toward literary studies is already far advanced.

In my own days in graduate school, one popular game was to divide the faculty into two groups: those who provided answers and those who asked questions. Most faculties can still be divided that way, but the initiative in literary studies clearly belongs to the second group. It may be that the change has gone too far, that our answers lag too far behind our questions, and that the excitement in the field is a symptom of crisis rather than its solution. But I do not think so. Whether or not they can be answered, the questions about what literary scholars do have charged the field with some of the power of literature itself—that perennially renewable source of answers that have yet to be given and questions that have not yet been asked.

—Lawrence Lipking

*Mr. Lipking is the Chester D. Tripp Professor of Humanities at Northwestern University. His most recent book, The Life of the Poet, won Phi Beta Kappa's Christian Gauss Award in 1982.*



## The New Federalist Papers

Although the Constitution was formally adopted by the Philadelphia convention on September 17, 1787, it wouldn't take effect unless ratified by nine of the thirteen states; ratification was far from certainty.

Anti-federalists like Samuel Adams, Richard Henry Lee, and New York Governor George Clinton forcefully charged in newspaper columns that this new Constitution would destroy state sovereignties, grant too much power to an aristocratic Senate, and install a potentially tyrannical president.

The debate in Clinton's New York appeared to be pivotal. Because of the state's flourishing trade and cen-

tral location, its membership in the union was critical to those like Alexander Hamilton who believed a more powerful central government was needed to replace the feeble structure created by the Articles of Confederation.

To help ensure the document's ratification in the Empire State and "to cultivate," as he put it, "a favorable disposition in the citizens at large," Hamilton began defending and explaining the Constitution in a series of essays in New York City newspapers: *The Independent Journal*, *The General Advertiser*, *The New York Packet* and *The New York Journal and Daily Patriotic Register*.

Hamilton quickly enlisted John Jay, then secretary of foreign affairs under the old Articles, and James Madison, a member of the somnolent Continental Congress, to join in his literary counter-thrust. The result of their combined efforts was a series of eighty-five essays, which eventually came to be known as *The Federalist Papers*.

In an era when more than 50 percent of the freeborn adult male population was literate, *The Federalist Papers* "had an enormous impact—and not just in New York," notes Larry P. Arnn, a constitutional expert and senior staff member with Public Research, Syndi-

cated, a nonprofit educational foundation located in Claremont, California. Arnn describes how the essays "were posted on buildings where crowds would gather to read," and that copies often were hand-carried to other states where the Constitution was being hotly debated. Hamilton, Madison, and Jay prevailed in their immediate task, but, as Arnn points out, they also achieved something else: "They produced the single most important commentary on the Constitution."

With help from an NEH grant, Arnn's organization aims to publish its own lasting commentary on the Constitution with a series of sev-





eral hundred articles by knowledgeable contributors to be syndicated to approximately four thousand newspapers nationwide starting in January 1984.

The series, to be called "The New Federalist Papers," is designed to explain the development and celebrate the endurance of the Constitution during its bicentennial. The approximately five hundred fifty to six hundred articles planned between now and 1989 also will probe various contemporary issues in light of the constitutional debates. Says Arnn, "We want to ask 'How are we living up to the original ideals of the Constitution? Are we doing better, or worse?'"

The New Federalist Papers will be written chiefly by scholars, but also by judges, lawyers, journalists and, in some cases, politicians. The original Federalist authors divided up their work according to interest and expertise. Jay, for example, concentrated on foreign policy, while Madison was responsible for most of the papers on Congress, and Hamilton concentrated on the presidency and judiciary. In similar fashion, Public Research Syndicated's ten-member staff of scholar-editors has used its academic network and has diligently researched recent literature to find the people best equipped to interpret and comment on the many aspects of the Constitution.

Public Research, Syndicated was founded in 1978 as a vehicle for syndicating articles by scholars about American history and current events to newspapers around the country. "We try to join the journalistic and scholarly worlds," says Arnn, noting that the organization seeks "to illuminate some enduring questions that have been a part of American history."

Before a recent Fourth of July, for example, the foundation syndicated an article by David Tucker, Jefferson scholar and a history instructor at the University of Chicago, analyzing the career and ideas of Jefferson, who composed the Declaration of Independence. On another Fourth, the organization distributed an edit-

ed version of a still-relevant speech on the Declaration made by Abraham Lincoln during the celebrated Lincoln-Douglas debates. Other articles, usually accompanied by illustrations, have ranged from Martin Luther King and civil disobedience to elections in Great Britain.

Immediately after its founding, Public Research recruited seventeen newspapers on the Pacific Coast to receive a weekly article free of charge. The organization's columns now are mailed to more than fifteen hundred newspapers, most of them small community papers with an average circulation of about ten thousand subscribers. The papers have a combined circulation of more than fifteen million, with an estimated readership three times larger. Each article generally is published in about 10 percent of the affiliated papers.

Though the syndication service has covered a panoply of topics, the concept of the original Federalists has always served as a model. The organization took its motto—"To refine and enlarge the public view"—directly from the first Federalist paper written by Hamilton. Each summer, the organization sponsors an internship program known as "Publius," after the pseudonymous author of the original Papers.

The original Federalist articles each were about two thousand words in length; the New Federalist pieces generally will be limited to five hundred to a thousand words to increase the likelihood of circulation, as today's newspapers and their readers like shorter articles. Arnn says the syndicate expects to map out about two hundred eighty-five specific articles for syndication between 1984 and 1986, with roughly a similar number between 1987 and 1989.

The articles will fall under three general categories: philosophic foundations of the Constitution, specific provisions of the Constitution, and anniversaries of important events like the January 14, 1784, Treaty of Paris, which ended the Revolutionary War, or the August 1786 explosion of Shay's Rebellion.

Arnn says a complete list of topics is not available yet because many will depend on the interests of authors and the ebb and flow of current events. But the syndication service has already given at least a hint of the expertise and variety the series will entail.

For example, David Broyles of Wake Forest University's department of politics will explain how public opinion polls affect the concept of a constitutional majority. Jude Dougherty of Catholic University's department of philosophy will analyze the understanding of the human being implied in the Constitution. Charles Fried, Carter Professor of General Jurisprudence at Harvard University, will describe the Constitution as an ethical system, while Lawrence Friedman, Marion Rice Kirkwood Professor of Law at Stanford Law School, will speculate what the Constitution's framers would have thought about modern social welfare legislation.

Not all the contributors are life-long academics. Richard Grenier, film critic for *Commentary* magazine has been asked to discuss the depiction of the Constitution and early America in films and literature during the bicentennial celebrations. Author Irving Kristol has been approached to discuss democracy, capitalism and the Constitution. Columnist Michael Novak has been asked to discuss the impact of James Madison's thoughts on recent political events—particularly the Solidarity movement in Poland—while former Kennedy and Johnson administration aide Walter W. Rostow has agreed to write on the constitutional roles of the president, Congress and public opinion in foreign policy. Other likely topics include an explanation of the Voting Rights Act, the influence of Locke, Hobbes and Montesquieu on the Constitution, and the place and legal status of women in the nation's earlier years.

And just as the original Federalist authors didn't agree on every detail, the New Federalist authors also will bring conflicting views to some topics. Leonard W. Levy,

Andrew Mellon Professor of Humanities and History at Claremont Graduate School who is also editor of an NEH-supported *Encyclopedia of the Constitution*, will argue that the original Federalists were off base in maintaining that a Bill of Rights was superfluous or potentially harmful, while Hadley Arkes of Georgetown University's department of political science will counter that the Federalists were right in believing that the Bill of Rights actually could limit citizen freedoms.

Arnn says the organization can expand its network of affiliated papers to include as many as four thousand community publications, several hundred college papers and as many as a hundred metropolitan daily newspapers as well. To accomplish the last goal, the organization recently invested in computer equipment that can transmit stories electronically to papers equipped to receive them in this way. Arnn adds: "We hope to build a large following," one that in sheer numbers almost certainly will surpass the estimated two million potential readers of the original Federalist Papers.

Public Research, Syndicated also plans to compile its article-by-article explanation of the Constitution into a book that could be issued in paperback. "We think this could be an important primer on the Constitution," says Arnn.

Whether the New Federalist Papers can recreate the atmosphere of public involvement that surrounded the Constitution's ratification remains an open question, but Arnn and the other staff members of Public Research, Syndicated believe the exploration of the government's intellectual bedrock is worth the effort.

"What is government itself," as Madison put it in Federalist number 51, "but the greatest of all reflections on human nature?"

—Francis J. O'Donnell

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John Strassburger, Charles Meyers, Peter Patrikis 786-0384

Teaching Materials—Blanche Premo 786-0384  
Humanities Programs for Nontraditional Learners—Gene Moss 786-0380

Deadline in  
boldface

For projects  
beginning after

**April 1, 1984** October 1984  
**April 1, 1984** October 1984  
**April 1, 1984** October 1984  
  
**May 15, 1984** January 1985  
  
**May 15, 1984** January 1985  
  
**May 15, 1984** January 1985  
**October 1, 1984** April 1985

## DIVISION OF FELLOWSHIPS AND SEMINARS—James Blessing, Director 786-0458

FELLOWSHIP PROGRAMS—Maben Herring 786-0466

Fellowships for Independent Study and Research—David Coder 786-0466

Fellowships for College Teachers—Maben Herring 786-0466

Summer Stipends for 1985—Joseph Neville 786-0466

Constitutional Programs—Maben Herring and David Coder 786-0466

Historically Black Colleges and Universities Faculty Graduate Study Program—  
Maben Herring 786-0466

SEMINAR PROGRAMS

Summer Seminars for College Teachers—Jeanette Beer 786-0466  
Participants: 1984 Seminars  
Directors: 1985 Seminars

Summer Seminars for Secondary School Teachers—Ronald Herzman 786-0463  
Participants: 1984 Seminars  
Directors: 1985 Seminars

Centers for Advanced Study—Julian F. MacDonald 786-0473

**June 1, 1984** January 1, 1985  
**June 1, 1984** January 1, 1985  
**October 1, 1984** Summer 1985  
**June 1, 1984** January 1, 1985  
  
**June 7, 1984** January 1985  
  
  
  
**March 1, 1984** Summer 1984  
**February 1, 1984** Summer 1985  
  
**March 1, 1984** Summer 1984  
**February 1, 1984** Summer 1985  
  
**February 1, 1984** Fall 1985

## DIVISION OF GENERAL PROGRAMS—Jeffrey Wallin, Director 786-0267

HUMANITIES PROJECTS IN:

Media—Richard Huber 786-0278  
Children's Media  
Regular Media Projects

Museums and Historical Organizations—Gabriel Weisberg 786-0284

Special Projects—Leon Bramson 786-0271  
Program Development (including Libraries)  
Youth Projects  
Younger Scholars Program

**January 30, 1984** October 1, 1984  
**January 30, 1984** October 1, 1984  
  
**April 30, 1984** January 1, 1985  
  
**February 6, 1984** October 1, 1984  
**June 15, 1984** January 1, 1985  
**September 15, 1984** Summer 1985

## DIVISION OF RESEARCH PROGRAMS—Harold Cannon, Director 786-0200

Intercultural Research—Marjorie Berlincourt 786-0200

Basic Research Program—John Williams 786-0207  
Project Research—Gary Messinger 786-0207 and David Wise 786-0207  
Archaeological Projects—Gary Messinger 786-0207  
Research Conferences—Eugene Sterud 786-0207  
Travel to Collections—Eric Juengst 786-0207  
Humanities, Science and Technology—David Wright 786-0207  
NEH Projects  
NEH-NSF EVIST Projects

Research Resources—Jeffrey Field 786-0204  
Publications—Margot Backas 786-0204  
U.S. Newspaper Projects—Pearce Grove 786-0204

Reference Works—Dorothy Wartenberg 786-0210  
Tools—Crale Hopkins 786-0210  
Editions—Helen Aguera 786-0210  
Translations—Susan Mango 786-0210

**February 15, 1984** July 1, 1984  
  
**March 1, 1984** January 1, 1985  
**March 1, 1984** January 1, 1985  
**February 15, 1984** October 1, 1984  
**January 15, 1984** June 15, 1984  
  
**March 1, 1984** January 1, 1985  
**February 1, 1984** October 1, 1984  
  
**June 1, 1983** April 1, 1985  
**May 1, 1984** October 1, 1984  
**January 15, 1984** July 1, 1984  
  
**October 1, 1984** July 1, 1985  
**October 1, 1984** July 1, 1985  
**July 1, 1984** April 1, 1985

## DIVISION OF STATE PROGRAMS—Donald Gibson 786-0254

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

## OFFICE OF PROGRAM AND POLICY STUDIES—Armen Tashdian, Director 786-0424

Planning and Assessment Studies—Arnita Jones 786-0420

Special Competition: Analysis of Existing Data Resources\*—Jeffrey Thomas 786-0420

**March 1, 1984** October 1, 1984  
**January 23, 1984** July 1, 1984

## OFFICE OF CHALLENGE GRANTS—Thomas Kingston 786-0361

**May 1, 1984** December 1984

\*Please note that the deadline is in 1984, not 1985, as reported in the last issue.



# RECENT NEH GRANT AWARDS

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

## Archaeology & Anthropology

**Harvard U.**, Cambridge, MA; Glenn A. Ruby: \$10,000. To publish a two-volume report on the excavations at Sarachane in Istanbul, an urban medieval site. *RP*

**Institute for the Study of Human Issues**, Philadelphia, PA; Deirdre A. LaPin: \$58,771. To complete a documentary film about the anthropological significance of the first lunar observatory sites discovered in Africa and also depicting the controlling influence of moon symbolism on the culture and life of a West African people, the Ngas (Angas) of Nigeria. *GN*

**Michigan State U.**, East Lansing; Marsha L. MacDowell: \$69,265. To continue a statewide collaborative project between university scholars and members of the 4-H clubs during which adult volunteer leaders and youth explore traditional cultural patterns and their community heritage. *GZ*

**Princeton U. Press**, NJ; Sanford G. Thatcher: \$8,780 FM. To publish the findings of a team of archaeologists, scientists, and engineers working at the Roman port and lagoon fishery of Cosa. *RP*

**U. of Alabama**, University; Barbara S. Rountree: \$24,642. To conduct a two-week institute on archaeology and Native American history for 30 elementary school teachers. *ES*

## Arts—History & Criticism

**American Film Institute**, Washington, DC; Audrey E. Kupferberg: \$125,000 OR: \$250,000 FM. To compile the "American Film Institute Catalog: Feature Films, 1911-1920" and preliminary research for the "AFI Catalog: Film Beginnings, 1893-1910." *RC*

**Architectural History Foundation**, NYC; Julianne J. Griffin: \$7,110. To publish a monograph on the Royal Courts of Justice (1866-1882) in London and their architect, G. E. Street. *RP*

**Art Institute of Chicago**, IL; Kathleen A. Walsh: \$25,000. To conduct a series of symposia, lectures, performances, and publications in order to present Chicago's contribution to American creativity, its cultural resources, and achievements from the points of view of architecture, literature/publishing, visual arts, education/research, and performing arts. *GP*

**Aston Magna Foundation for Music, Inc.**, NYC; Raymond Erickson: \$14,981. To arrange a national program of interdisciplinary institutes, devoted to the study of instruments, styles, and playing techniques from early periods of Western culture—1575-1800—to supply musicians and others important information that is rarely available. *GP*

**Brooklyn Academy of Music, Inc.**, NY; Roger W. Oliver: \$123,265. To prepare humanities activities associated with a dance festival to be shown in New York and then in other cities including post-performance discussions with humanities scholars, articles by scholars for an audience magazine, a weekly seminar, and a lobby exhibit. *GP*

**Craft and Folk Art Museum**, Los Angeles, CA; Patrick H. Ela: \$10,000. To conduct a conference of scholars and architects discussing the many aspects of American domestic vernacular architecture. The meeting will be held in conjunction with a series of special exhibits in museums in the Los Angeles area. *RD*

**Cultural Research & Communication, Inc.**, Emeryville, CA; Howard B. Dratch: \$237,688. To produce a 90-minute documentary film tracing the African roots of Cuban music, its evolution, and its influence on American Latin music showing the international dimensions of

America's musical legacy. *GN*

**Dance Notation Bureau**, NYC; Muriel Topaz: \$75,000 OR: \$50,000 FM. To document in Labanotation the choreography of George Balanchine. *RT*

**Federation of N.C. Historical Societies**, Raleigh; Catherine W. Bishir: \$55,981. To research an architectural history of North Carolina to be the first volume of "Buildings of the United States." *RS*

**Flint Community Cultural Festivals**, MI; Margarette F. Eby: \$20,800. To observe the tricentennial of J. S. Bach's birth with a music festival and a series of public programs and exhibits on 18th-century history and culture, including consideration of musical practice and visual styles. *GP*

**Dorothy Gillerman**, Boston, MA: \$29,000 OR: \$11,500 FM. To continue the writing and preparation for publication of Volume I of a Census of Gothic Sculpture in America. *RT*

**GWETA, Inc.**, Washington, DC; Toby H. Levine: \$15,000. To plan a 60-minute television special to introduce young people, ages 10 to 15, to architectural history and history by featuring historic buildings in and around Washington, D.C. *GN*

**Christopher T. Hailey**, New Haven, CT: \$10,000 OR: \$9,000 FM. To continue collection and translation of and commentary on correspondence between Alban Berg and Arnold Schoenberg, to be published for the first time in any language. *RL*

**Harvard U.**, Cambridge, MA; Glenn A. Ruby: \$8,000. To publish Part II, in two volumes, of a work on the 13th-century mosaics of San Marco in Venice. *RP*

**Harvard U.**, Cambridge, MA; Glenn A. Ruby: \$5,000 FM. To publish the second fascicle of Volume II of "The Corpus of the Mosaics of Tunisia." *RP*

**Indiana U.**, Bloomington; Rose C. Williamson: \$2,500. To publish an expanded, and translated version of a study of ancient Peruvian murals by Duccio Bonavia, a Peruvian archaeologist. *RP*

**Jewish Theological Seminary of America**, NYC; Vivian B. Mann: \$25,573. To conduct a seminar with leading American art historians familiar with Jewish art as participants aimed at defining a program of graduate studies in the field. *EH*

**Marion Knoblauch-Franc**, Chicago, IL: \$20,062. To complete a book-length study of the Federal Music Project, WPA, 1935-1946. *RO*

**Debra A. McCall**, NYC: \$10,020. To document the reconstructed Bauhaus Dances of Oskar Schlemmer. *RT*

**Millennium Ensemble, Inc.**, Washington, DC; F. Anthony Ames: \$35,000. To prepare script revision of two 60-minute programs of a ten-part series tracing the development of Western music in the context of Western cultural history. *GN*

**Pennsylvania State U. Press**, University; John M. Pickering: \$5,000. To publish a study of Western music which argues that tonality meant different things for the performers and composers from the Babylonian to the modern periods. *RP*

**San Diego State U. Foundation**, CA; Jaroslav J. S. Mracek: \$10,000 OR: \$5,000 FM. To conduct an international conference on Czech music of the 19th and 20th centuries with focus on the works of Smetana. *RD*

**Douglas A. Smith**, Menlo Park, CA: \$20,000. To complete a critical edition of the music of Silvius Weiss (1686-1750), a foremost lutenist of the late Baroque period. *RE*

**U. of Illinois**, Chicago Circle, Chicago; Leroy R. Shaw: \$10,000 OR: \$7,746 FM. To conduct a conference of artists, critics, and scholars reappraising the musical and cultural significance of the works of Richard Wagner (1813-1773). *RD*

**U. of Mississippi**, University; Mary L. Hart: \$26,038. To compile a Bibliographic Guide to Study of the Blues. *RC*

**Walker Art Center**, Minneapolis, MN; Margaret O'Neill-Ligon: \$200,000. To prepare a series of lectures, seminars, tours and audiovisual presentations on the salient ideas of art in the 20th century. The emphasis will be on the nexus of the arts—particularly the visual arts, film, architecture, literature and performance art—with the humanities disciplines. *GP*

**Winterthur Museum**, DE; Scott T. Swank: \$10,000. To conduct a conference on German-American Art and Culture between 1750 and 1900 in Pennsylvania and other regions of the United States. *RD*

## Classics

**Bergenfield Free Public Library**, NJ; Mary J. Doyle: \$16,406. To conduct a series of lecture/seminars (discussion groups) with reading lists and illustrative material on the general theme of world literature which will be duplicated and the lectures taped for distribution in the state. The books referred to will be in the county library system data base. *GL*

**Brown U.**, Providence, RI; William F. Wyatt, Jr.: \$10,000 OR: \$2,000 FM. To prepare a conference on the question of truth and reality in antiquity from the perspectives of philosophy, history, and literature. *RD*

**Cornell U.**, Ithaca, NY; Bernhard Kendler: \$4,075. To publish a monograph that studies Lucretius' poem "De rerum natura" and traces its philosophical sources to Epicurus' "Letter to Herodotus" and "Master Doctrines." *RP*

**Georgetown U.**, Washington, DC; Joseph F. O'Connor: \$230,830. To conduct a four-week national summer institute on Homer's "Odyssey" for 60 elementary school teachers. *ES*

**Harvard U.**, Cambridge, MA; John F. Callahan: \$50,000. To complete final editing activities, including checking of manuscripts, for a critical edition of Gregory of Nyssa's "Homilies." *RE*

**Research Foundation of CUNY**, NYC; Dee L. Clayman: \$29,053. To redesign the classics department curriculum, enabling it to increase its coherence and build upon students' increased exposure to classics through the new college-wide core curriculum. *EL*

**Saint John's U.**, Collegeville, MN; Raymond Larson: \$71,483. To develop a new classics major and the revision of the entire undergraduate classics curriculum, assisting with the costs of hiring a new professor in classics, faculty released time, and consultant costs for the project. *EL*

**U. of North Carolina Press**, Chapel Hill, NC; Lewis A. Bateman: \$2,718. To publish a study that describes the changing views of poetry held by Greek poets and philosophers. *RP*

## History—Non-U.S.

**Bethany College**, WV; W. Daniel Cobb, III: \$39,482. To develop a required team-taught freshman course organized around four contemporary questions emphasizing the critical reading of classic texts from the 17th century to the present and requiring substantial expository writing. *EK*

**Brown U.**, Providence, RI; Peter R. Schmidt: \$185,000. To produce a 58-minute 16 mm. color documentary film on the history and significance of iron production in two African cultures. *GN*

**California State U.**, Chico; Joanna Cowden: \$155,000. To conduct two institutes with follow-up activities on history for rural secondary school teachers in northern California who have had little or no formal training in history. *ES*

**Chautauqua Society, Inc.** (NE, ND, KS, SD), Dismarck, ND; Everett Albers: \$115,375. To

conduct five-day visits to two communities in each of the four states in this revival of the Chautauqua movement. Texts based on archetypal Plains characters are developed and presented by scholars in public discussions, focusing on the reality of farm life compared with the Jeffersonian idea. *SO*

**College of William and Mary**, Williamsburg, VA; Alan J. Ward: \$10,000. To prepare a conference to consider the effects of decades of conflict in Northern Ireland on the social, political, religious, and intellectual life of the community. *RD*

**Columbia U.**, NYC; Wm. Theodore deBary: \$31,088. To prepare a conference to examine the place for Asia in the undergraduate core curriculum in the 1980s. *EH*

**Columbia U.**, NYC; Ehsan Yarshater: \$152,000. To continue an annotated translation of al-Tabari's monumental history, starting from the Creation and extending to the year 915, which became a standard work when it was first published. *RL*

**Columbia U. Press**, NYC; Bernard G. Gronert: \$4,640 FM. To publish a study of American historical writing on 19th- and 20th-century China. *RP*

**Educational Broadcasting Corporation**, NYC; Timothy H. Gunn: \$266,368. To develop and distribute educational materials to accompany a public television series on Civilization and the Jews. *EH*

**Franklin and Marshall College**, Lancaster, PA; Richard P. Traina: \$49,978. To plan summer institutes in foreign languages, history and literature for Pennsylvania secondary school teachers and administrators at 12 Pennsylvania colleges. *ES*

**Harvard U.**, Cambridge, MA; Giles Constable: \$82,265. To prepare a pilot project to introduce the general public to Byzantium's legacy to Russian and Western civilization, especially cultural and intellectual developments. Distinguished Byzantine scholars will deliver lectures on college campuses, participate in seminars, and talk to off-campus groups. *GP*

**Harvard U.**, Cambridge, MA; Alexander P. Kazhdan: \$200,000 OR: \$60,000 FM. To prepare a one-volume comprehensive dictionary of Byzantium from about A.D. 300 to A.D. 1453. *RT*

**Java Project**, San Francisco, CA; Gordon M. Mueller: \$51,251. To prepare a script and color slide storyboard for a 90-minute film on the traditional culture of Java. *GN*

**Massachusetts Institute of Technology**, Cambridge; Larry Cohen: \$3,748 OR: \$10,000 FM. To publish an examination of the great land, sea, and air explorations of the period 1760 to 1840. *RP*

**Princeton U. Press**, NJ; Sanford G. Thatcher: \$4,635. To publish a cultural history of rural politics in late 19th-century France. *RP*

**Princeton U. Press**, NJ; Sanford G. Thatcher: \$2,500. To publish a work on the first Carlist war (1833-1837) which pitted northern peasants against a liberal Madrid government. *RP*

**Simmons College**, Boston, MA; Ching-chih Chen: \$15,000. To explore and interpret for a general audience the reign of the first Emperor of China (Ch'in Dynasty), using the videodisc for collecting, storing, retrieving and presenting material on the subject. *GL*

**U. of Illinois**, Urbana; Roger G. Clark: \$3,000. To publish an analysis of the French Army from 1791 to 1794. *RP*

**U. of Iowa**, Iowa City; Ray L. Heffner: \$41,000. To plan and prepare a pilot project for a statewide series of public lectures, exhibits, concerts and discussions on the Renaissance by the university faculty in collaboration with other humanities scholars at local Iowa colleges. *GP*

**U. of Missouri**, Columbia; Robert E. Ruigh: \$80,130. To continue preparation of an edition of the most important private diaries of the proceedings of the Parliament of 1624. *RE*

**Yale U.**, New Haven, CT; Louis L. Martz:



\$60,000 OR: \$10,000 FM. To complete the edition of the works of St. Thomas More. *RE* Yale U. Press, New Haven, CT; Maureen L. MacGrogan: \$5,415. To publish "The Answer to a Poisoned Book," Volume 11 in the "Yale Edition of the Complete Works of St. Thomas More." *RP*

## History—U.S.

**Alaska Inst. for Research & Public Service**, Anchorage, AK; Gary H. Holthaus: \$15,000. To plan a project commemorating the Bicentennial of the Constitution through a series of radio programs and public conferences on significant aspects of this historical event. *GP*

**American Assn. for State and Local History**, Nashville, TN; Patricia A. Hall: \$50,000. To conduct two seminars continuing the American Association for State and Local History's program to enhance interpretive humanities skills among historical agency personnel. *GM* **American Enterprise Institute**, Washington, DC; Robert A. Goldwin: \$419,033. To continue examination of the U.S. Constitution through three annual conferences of representatives from the academy, the media, government and the professions; to prepare essays resulting from these discussions; and produce six audio and videotaped forums for television and radio broadcasting. *GP*

**American Historical Association**, Washington, DC; John W. Lerner: \$47,620. To continue planning for a four-day conference on the American Constitution for 60 West Coast social studies teachers. *ES*

**American Political Science Association**, Washington, DC; Sheila Mann: \$389,780. To prepare research into constitutional history to be adapted for pre-collegiate and undergraduate education and public discussion; and publication of a magazine of scholarly articles and program suggestions to go to organizations capable of developing such programs. *GP*

**De Paul U.**, Chicago, IL; Barbara R. Reque: \$85,000. To conduct two summer institutes for high school teachers to develop curricular materials in economic history. *ES*

**Educational Broadcasting Corporation**, NYC; Jerome Toobin: \$15,000. To plan two 30-minute programs on the life of the young James Madison designed primarily for a young audience, ages 14 to 18, and secondarily for parents and teachers. *GN*

**Educational Film Center**, Annandale, VA; Jack W. Hunter: \$269,510. To produce a one-hour drama of mid-19th-century life in the U.S. set in and around Baltimore for audiences ages eight to twelve. *GN*

**Family Communications, Inc.**, Pittsburgh, PA; Basil M. Cox: \$310,000 OR; \$100,000 FM. To produce a 60-minute film for young people from ages 12 to 16 based on the life of William Sydney Porter (O. Henry) and the short story "A Retrieved Reformation." *GN*

**Fund for Theater and Film, Inc.**, Cambridge, MA; Steve A. Channing: \$32,058. To script a dramatization of the history of Daniel Boone's capture by the Shawnee Indians in 1788 and his subsequent court martial for what was seen as collaboration with allies of the British. *GN*

**Indiana U.**, Indianapolis; Bernard Friedman: \$79,443. To conduct a series of symposia on recent scholarship in American history for Indianapolis school teachers. *ES*

**Johns Hopkins U.**, Baltimore, MD; Henry Y. K. Tom: \$5,226. To publish a collection of analytical essays on Anglo-American colonial history from 1607 to 1763. *RP*

**Johns Hopkins U.**, Baltimore, MD; Louis P. Galambos: \$25,000 OR: \$317,234 FM. To continue preparation of the edition of the papers of Dwight David Eisenhower. *RE*

**Louisiana State U.**, Baton Rouge; Beverly J. Jarrett: \$2,785. To publish an intellectual biography of Randolph Bourne, 1886-1918. *RP* **Lyndon Baines Johnson Foundation**, Austin, TX; Emmette S. Redford: \$262,330 OR; \$255,544 FM. To continue to analyze a 20th-century presidency to be based on materials in the Lyndon B. Johnson Library, supplemented by interviews with Johnson administration principals. The results of the study will form a 12-volume series, published by the University of Chicago Press. *RO*

**Nat'l Comm./Bicent. of the Treaty of Paris**, Washington, DC; Joan R. Challinor: \$202,552. To commemorate the signing of the Treaty of Paris in 1783. Cooperating with six state humanities Councils the National Committee will present an exhibit and extensive reading and discussion programs to engage the general public in study of the Treaty and diplomatic history generally. *GP*

**New Jersey Historical Commission**, Trenton; Carl E. Prince: \$87,000. To complete a selected edition of the public and private papers of William Livingston, first elected governor of the State of New Jersey. *RE*

**Northern Illinois U.**, DeKalb; J. Carroll Moody: \$10,000. To plan a conference to integrate into American history as a whole recent developments in American social and labor history. *RD* **Rhode Island Historical Society**, Providence; Richard K. Showman: \$56,175 OR; \$47,000 FM. To continue work for publication of the papers of the Revolutionary hero, General Nathanael Greene. *RE*

**Temple U.**, Philadelphia, PA; David M. Bartlett: \$3,500. To publish a monograph that studies a specific racial conflict in the context of national urban tensions of the late thirties and early forties. *RP*

**Tougaloo College**, MS; Ben E. Bailey: \$60,000. To conduct a summer institute on the role of blacks in Mississippi history and culture for high school juniors. *ET*

**Tufts U.**, Medford, MA; Stephen S. Winter: \$88,258. To conduct a summer institute on the American experience for 40 New England secondary school teachers: Ideas and Realities - The Shaping of American Communities. *ES*

**U. Press of New England**, Hanover, NH; Thomas L. McFarland: \$10,000. To publish the penultimate volume of Daniel Webster's correspondence in the edition of "The Papers of Daniel Webster." *RP*

**U. of Houston**, TX; Nicolas Kanellos: \$148,737. To produce a temporary, traveling exhibition on the development of Spanish-language theater in the U. S. from the late 18th century to the present. *GM*

**U. of Mississippi**, University; James C. Cobb: \$8,800. To prepare a study of the economic, political, and social changes brought about in the South by the New Deal. *RD*

**U. of North Carolina**, Chapel Hill; Richard R. Schramm: \$248,346. To plan noncredit statewide public educational programs on the Bicentennial of the Constitution, centering on the religion clause of the first amendment. *GP*

**U. of South Carolina**, Columbia; Kenneth E. Toombs: \$2,720. To conduct the planning phase of the South Carolina Newspaper Project. *RC*

**U. of the Pacific**, Stockton, CA; Ronald H. Limbaugh: \$40,000 FM. To prepare a microform edition of the papers and unpublished works of John Muir, naturalist, political activist, writer, founder and first president of the Sierra Club, and "Father of the National Parks." *RE*

## Interdisciplinary

**92nd Street YM-YWHA**, NYC; John S. Ruskay: \$200,000. To expand the program of lectures and public symposia of New York City's 92nd Street YM-YWHA in the areas of contemporary philosophy, medical ethics, and American history. *GP*

**Action for Children's Television (ACT)**, Newtonville, MA; Peggy Charren: \$35,000. To organize a special conference bringing together historians and film producers to explore the possibility of launching major television projects for children on the Bicentennial of the American Constitution. *GN*

**American Association of Museums**, Washington, DC; Lawrence L. Reger: \$50,000. To conduct four national colloquia aimed at producing strategies and priorities for the improvement of collections management policies for America's museums. *GM*

**American Council of Learned Societies**, NYC; Allen H. Kassof: \$1,230,845 OR: \$6,000,000 FM. To provide continuing support for American humanities research in the USSR and Eastern Europe through scholarly exchanges and collaborative projects. *RI*

**Association of American Colleges**, Washington, DC; Joseph S. Johnston, Jr.: \$67,650. To conduct three regional conferences that would bring together leaders in the humanities and leaders in business in order to improve relations between their sectors. *EH*

**Auburn U.**, AL; William R. Ferris: \$60,000. To write three 60-minute documentaries examining the blues music tradition within the context of black history and folk culture. *GN*

**Augusta College**, GA; Rosemary DePaolo: \$67,491. To strengthen a three-quarter humanities sequence required of all sophomores through faculty development, consultants and speakers, further revision and coordination of the syllabi, and improvement of a handbook of background materials. *EK*

**Barnard College**, NYC; Suzanne F. Wemple: \$10,000. To hold an interdisciplinary conference on the development and dissemination of

science and technology in medieval and early Renaissance society from both the Western European and Islamic perspectives. *RD*

**Boston U.**, MA; Steven S. Tigner: \$120,000. To conduct a summer institute in classical texts and academic leadership for 30 secondary school principals. *ES*

**Cabin Creek Cnt. for Work & Environ. Studies**, NYC; Barbara J. Kopple: \$235,894. To produce a documentary examining the closing of an industrial plant in a medium-sized city. *GN*

**Case Western Reserve U.**, Cleveland, OH; David D. Van Tassel: \$148,680 FM. To conduct research for an interpretive history of the Cleveland area in encyclopedia form. *RS*

**Center for Educ. Telecommunications, Inc.**, San Francisco, CA; Loni Ding: \$280,000. To produce a 90-minute documentary exploring the history and the clash of values accompanying the formation of the Japanese American Military Intelligence Unit, and the 100th Battalion and 442nd Japanese American Regimental Combat Team of World War II. *GN*

**Center for Migration Studies of NY, Inc.**, Staten Island; Lydio F. Tomasi: \$54,468. To microfilm and prepare a guide to two record groups documenting 20th-century Italian emigration to the U.S. held in the Foreign Ministry Archives, Rome. *RC*

**City Colleges of Chicago Truman College**, IL; Richard H. Lerner: \$34,500. To develop and teach a cross-disciplinary general education program of block courses for freshman that will emphasize American intellectual and cultural values and critical reading, writing and thinking. *EK*

**College of Charleston**, SC; Norman Olsen, Jr.: \$287,142. To establish a coherent series of thematic courses through which students may complete humanities electives requirements, culminating in a senior seminar paper in an interdisciplinary topic. *EM*

**Columbia U.**, NYC; Ronald J. Grele: \$10,000 OR; \$16,140 FM. To hold an international cross-cultural conference on oral history as applied to women's history. *RD*

**Columbia U.**, NYC; Marvin Herzog: \$485,000 OR; \$250,000 FM. To continue compiling the "Great Dictionary of the Yiddish Language." *RT*

**Congregation Shearith Israel**, NYC; Joseph I. Tarica: \$36,000. To arrange and describe 20th-century records of Congregation Shearith Israel, the oldest Jewish congregation in North America. *RC*

**Connecticut Educ. Telecommunications Corp.**, Hartford; Gerald E. Warshaver: \$12,205. To plan a series of 13 30-minute dramatized radio programs about everyday life of ordinary Americans in selected periods of U.S. history, for ages 8 to 12. *GN*

**East Tennessee Historical Society**, Knoxville; Charles F. Bryan, Jr.: \$109,069. To enable professional historians to train citizens in ten East Tennessee counties in the research, writing and public presentation of local history. *GP*

**Elmhurst Public Library**, IL; Andrew Sarvis: \$15,000. To plan and develop a series of public programs, a small traveling exhibit, reading lists, and an interpretive publication for the National Celebration of the 300th Anniversary of German Emigration to the United States. *GL*

**Erie Community College**, Buffalo, NY; Wayne M. O'Sullivan: \$45,656. To introduce five new humanities courses for occupational students, three specifically intended for hotel technology students and two satisfying general education requirements for all students. *EK*

**Film Arts Foundation**, San Francisco, CA; Pat D. Ferrero: \$45,654. To write a script for a 60-minute documentary film on the history of 19th-century women as seen through their quilts, photographs, diaries, and letters. *GN*

**Film Fund**, NYC; Steven P. Brand: \$40,000. To finish production of a 60-minute documentary about the experience of growing up in America as the child of an orthodox Jewish survivor of the Holocaust. *GN*

**Foundation for the Study of Resistance Movements**, Washington, DC; Aviva H. Kempner: \$319,959 OR: \$100,000 FM. To produce a 90-minute documentary about the struggle to organize Jewish resistance to the German occupation of a Lithuanian ghetto during World War II. *GN*

**Franklin and Marshall College**, Lancaster, PA; Bradley R. Dewey: \$81,390. To improve the curriculum planned by the departments of English, Philosophy, and Music. Grant monies will assist with the costs of faculty released time, visits to model programs at other institutions, and visits by consultants. *EL*

**Georgia Agrirama Development Authority**, Tifton; Alberto C. Meloni: \$59,595. To research the social and economic impact of rural

industrialization on the class structure of six nonplantation communities in the Wiregrass Region of South Georgia from 1820 to 1910. *RS* **George Washington U.**, Washington, DC; James O. Horton: \$90,000. To continue research on the antebellum urban black occupational structure of Cincinnati, Boston and Philadelphia. *RS*

**GWETA, Inc.**, Washington, DC; Pamela J. Brooke: \$70,000. To script 13 30-minute radio programs providing an introduction to humanities concepts and perspectives designed for ages six to ten. *GN*

**Hartford Seminary**, CT; Yvonne Y. Haddad: \$10,000. To hold an interdisciplinary conference examining the role of women and religion in periods of social upheaval, using materials from a variety of cultural and religious traditions. *RD*

**Indiana U.**, Bloomington; John E. Bodnar: \$58,947. To research the early auto industry in Indiana. *RS*

**Institute for the Study of Human Issues**, Philadelphia, PA; David A. Feingold: \$82,490. To produce a series of 13 half-hour radio programs depicting the development of art and culture in South Asia, Southeast Asia and China. *GN*

**Jewish Theological Seminary of America**, NYC; Ivan G. Marcus: \$57,000. To continue the translation of *Sefer Hasidim*, a 13th-century Jewish religious work. *RL*

**Kawerak, Inc.**, Nome, AK; Mary D. Alexander: \$333,710. To continue a project to establish a permanent record of Eskimo heritage by training Native historians in six villages; developing films, tapes, and slides on the three cultures; and designing a model for the collection of ethnographic data. *GP*

**KCET/Community TV of Southern California**, Los Angeles, CA; Steven J. Tatsukawa: \$15,000. To plan a 60-minute dramatic television special based on the novel *Journey Home* by Yoshiko Uchida, the story of a Japanese-American family's release from a World War II internment camp. *GN*

**Donna M. Lucey**, Brooklyn, NY: \$56,500. To complete a project to edit and interpret the photographs and diaries of Evelyn Cameron, a British-born rancher who lived in eastern Montana from 1890 to 1928. *RS*

**James Madison U.**, Harrisonburg, VA; Richard K. MacMaster: \$80,082 OR: \$12,000 FM. To conduct research on ethnicity and religion in the Shendandoah Valley between 1730 and 1810. *RS*

**Manhattan School of Music**, NYC; James S. Allen: \$200,000. To continue development of a complex program of general education in the humanities for professional music students. The core courses are based on a great books approach. Humanities faculty will work together with music theory and music history faculty to integrate other offerings. *EM*

**Michigan State U.**, East Lansing; Barbara C. Steidle: \$139,253. To integrate the humanities and the social sciences through faculty seminars led by recognized scholars from other institutions, faculty research projects, and curricular development projects for upper level courses. *EL*

**Milwaukee Public Library**, WI; Cecilia Chapple: \$12,000. To plan a project to examine African-American traditions in Milwaukee from the approaches of history, linguistics, theology, political science, education, literature and philosophy. *GL*

**National Council for the Traditional Arts**, Washington, DC; Charles L. Perdue, Jr.: \$28,032. To conduct research for a book on the influence of Virginia's New Deal programs on local folk culture, on folklore as a field, and on public policy. *RS*

**National Humanities Center**, Research Triangle Park, NC; Wayne J. Pond: \$192,000. To produce and distribute a weekly radio series of 30-minute programs featuring conversations, panel discussions, and interviews about cultural and social issues from humanistic perspectives. *GN*

**Native American Public Broadcasting Consortium**, Lincoln, NE; Frank Blythe: \$33,738. To write a script for a 60-minute television drama based on Virginia Driving Hawk Sneve's *High Elks Treasure*, set on a Sioux Indian reservation and providing a 20th-century perspective on urban and reservation Indian life. *GN*

**Newberry Library**, Chicago, IL; Caroline B. Brettell: \$75,811. To study three French-Canadian communities in Central Illinois established in the mid-19th century. *RS*

**Newberry Library**, Chicago, IL; Henry F. Dobyns: \$9,970. To hold a conference of historic demographers to analyze Native American epidemiology and population changes. *RD* **Newberry Library**, Chicago, IL; John B. Jentz: \$88,000. To begin a social history of Chicago's



industrial working class from 1850 to 1873. *RS*  
**New York Foundation for the Arts, NYC;** Manfred A. Kirchheimer: \$62,265. To complete a documentary film about the experiences of German Jews who escaped from Nazi Germany and formed a community in Washington Heights. *GN*  
**New York Public Library, NYC;** David H. Stam: \$4,254,000 FM. To implement collection development and preservation operations of the Research Libraries of the New York Public Library. *RC*  
**Northeast Document Conservation Center,** Andover, MA; Andrew P. Raymond: \$57,936. To evaluate the photographic fidelity of modern film stocks and processing used to duplicate nitrate, glass plate, and other historic negatives. *RV*  
**Northwest Community College,** Powell, WY; Sharon Kahin: \$121,549. To continue the presentation of thematic programs about the historical and cultural development of the Big Horn Basin in Wyoming. *GL*  
**Northwestern U.,** Evanston, IL; John N. Paden: \$10,000. To hold an international conference from both a contemporary and historical perspective on Muslim African society and the specific role of the *ulama* (learned elite) in bringing about social, political, and intellectual change. *RD*  
**Oakland Public Library, CA;** Jane Singh: \$152,342. To produce programs and an exhibit about the South Asian immigrant in America for presentation in libraries in four major U.S. urban centers where there are large and growing populations of South Asians. A primary resource is the Gader Collection, University of California, Berkeley. *GL*  
**Oklahoma State U.,** Stillwater; Mary S. McCarthy: \$200,000. To establish a center for programs and research in the arts and humanities, improve introductory humanities courses and strengthen foreign language and literature instruction. *EM*  
**Past American, Inc.,** North Miami, FL; Robert B. Toplin: \$5000,000 OR; \$175,000 FM. To continue the public television series *A House Divided* about the history of slavery in America: including production of the drama "Charlotte Forten: the Port Royal Experiment," and the script of the drama "John Punch and the Servants of Virginia." *GN*  
**Rainbow Television Workshop, Inc.,** Los Angeles, CA; Topper Carew: \$15,000. To plan a two-hour television program based on *Selma, Lord, Selma*, a book about the Civil Rights Movement seen through the eyes of two girls, ages eight and nine. *GN*  
**Rattlesnake Productions, Inc.,** Missoula, MT; Constance J. Poten: \$144,352. To produce a one-hour documentary exploring the Crow culture and history, focused on the life and work of the 93-year-old Crow Indian leader, Robert Summers Yellowtail, and the cultural and political conflict between Native American and white American societies that his life epitomized. *GN*  
**Research Foundation of CUNY, NYC;** Frank Bonilla: \$25,000. To develop public education programs to illuminate the Puerto Rican migration and the formation of communities from 1898 to the present. Areas to be covered in this segment of U.S. social history include work experience, musical and oral traditions, and literature. *GP*  
**Research Foundation of CUNY, NYC;** Robert H. Donaldson: \$304,239. To develop new core and distribution courses in the humanities and the design and implementation of a program of block courses that integrates language skills with the study of the humanities. *EM*  
**Rollins College,** Winter Park, FL; Daniel R. DeNicola: \$255,970. To implement requirements in writing and foreign languages through a faculty development program and also support the reintroduction of the classics into the college curriculum. *EM*  
**Ruth Rubin:** \$35,000. To prepare an anthology of Yiddish folksongs gathered from American and Canadian Yiddish-speaking Jews of East European origin. *RE*  
**Seton Hill College,** Greenburg, PA; JoAnne W. Boyle: \$146,000. To prepare workshops led by visiting scholars that focus on strengthening the freshman seminar program and the Western cultural traditions sequence, to provide seed money for a tenure-track philosophy position and a sabbatical program, and to allow additional monies for library acquisitions. *EM*  
**Silvercloud Video Productions, Inc.,** Tucson, AZ; John H. Crouch: \$364,564. To produce a 60-minute film of the White Mountain Apache myth, "Origin of the Crown Dance." *GN*  
**South Central Educ. Broadcasting Council,** Harrisburg, PA; Charles W. Woodford: \$33,960. To write scripts for a series of six 30-minute radio programs based on the diaries

of six notable women. *GN*  
**Southern Educational Communications Assn.,** Columbia, SC; Virginia G. Fox: \$125,000. To plan a weekly three-hour block of children's programming in the humanities for distribution "live" to a national audience on NPR. *GN*  
**Suquamish Tribal Cultural Center,** WA; Susan Blalock: \$83,129. To conduct a lecture-discussion series on the reservation-era history of the Suquamish and produce for museum visitors and for national distribution an oral history slide tape show. A book on Suquamish history and a manual on how to do an oral history are being prepared. *GP*  
**Syracuse U., NY;** Gershon Vincow: \$321,148. To continue implementation of a liberal arts core program. *EM*  
**Temple U., Philadelphia, PA;** Fredric M. Miller: \$35,282. To arrange and describe labor union collections. *RC*  
**United Community & Housing Development Corp.,** Los Angeles, CA; Barbara G. Myerhoff: \$74,310. To study the Fairfax district of Los Angeles, a Jewish neighborhood since the 1920s. *RS*  
**U. of Alabama,** University; Malcolm M. MacDonald: \$3,500. To publish a work on the Byzantine imperial and ecclesiastical attitudes and actions toward Jews. *RP*  
**U. of California,** Los Angeles; Shimeon Brisman: \$28,920. To prepare Volume Two of the *Bibliography of Jewish Research Literature*, a "History and Guide to Jewish Encyclopedias." *RC*  
**U. of Chicago, IL;** Leon Kass: \$283,973. To prepare a new undergraduate concentration program in which students will study selected fundamental texts with senior faculty members in new courses devoted to one or two such texts and, also, to support a national dissemination conference. *EL*  
**U. of Florida,** Gainesville; Helen I. Safa: \$10,000. To hold an international conference on national identity and cultural revitalization in the Caribbean and among Caribbean migrants in the United States. *RD*  
**U. of Iowa,** Iowa City; Richard M. Caplan: \$32,488. To present a series of lunch-time public lectures by humanities professors to be held in the University hospital lobby. A follow-up workshop to discuss this program to medical school administrators and other specialists is also planned. *GP*  
**U. of Massachusetts,** Boston; Joel Blair: \$31,926. To strengthen two existing courses in the university's Honors Program, "Knowledge and Values" for freshmen and "Biography as Interdisciplinary Study" for sophomores. *EK*  
**U. of Massachusetts,** Boston; Robert Swartz: \$19,955. To implement the activities of local university and school faculty in planning a project in history, literature, and foreign languages to improve humanities instruction in the schools. *ES*  
**U. of Minnesota,** St. Paul; Bruce T. Downing: \$10,000. To bring together scholars with experience among the Hmong both before 1975 and after the diaspora from Laos for the purpose of studying cultural conflicts and changes in the course of resettlement in the United States and other countries. *RD*  
**U. of New Mexico,** Albuquerque; Gilbert W. Merckx: \$10,000. To hold an international conference on the Jewish experience in Latin America focusing on the consequences of the 19th- and 20th-century Jewish exodus from Europe. *RD*  
**U. of Oregon,** Eugene; Donald S. Taylor: \$299,325. To conduct a program of freshmen seminars that will emphasize increased critical writing, more faculty involvement with student work, rigorous class discussion, and an emphasis on analytical skills to be taught by distinguished humanities faculty members. *EM*  
**U. of Pennsylvania,** Philadelphia; Joan P. Shapiro: \$9,387. To hold a regional working conference in women's studies to provide a forum for discussion of research needs and to identify interdisciplinary areas for collaborative studies. *RD*  
**U. of South Carolina,** Columbia; George D. Terry: \$80,000. To research the history and development of the alkaline-glazed pottery tradition as an art form and craft tradition in 19th-century South Carolina. *RS*  
**U. of Texas,** Arlington; Frances M. Leonard: \$193,603. To continue extension of "The Major Exhibits Outreach" project, which included documentary films, collaboration with major exhibit sponsors, and materials from library collections throughout Texas, Louisiana, Arkansas, Oklahoma and New Mexico. Four new exhibits will be included. *GL*  
**U. of Washington,** Seattle; Sandra C. Walker: \$49,416. To write a script for one program and outlines for a series of eight one-hour documentaries concerning human values in

relation to science and technology. *GN*  
**Judith R. Vander,** Ann Arbor, MI: \$8,847. To complete a two-and-a-half-year project on the Shoshone Ghost Dance, focusing on the lives and music of four Shoshone women. *RS*  
**Vanderbilt U.,** Nashville, TN; Chester E. Finn, Jr.: \$120,000. To conduct a three-week summer institute for 30 high school principals on the theme of leadership as documented in works of philosophy, literature, history, and educational theory. *ES*  
**Vanderbilt U.,** Nashville, TN; Chester E. Finn Jr.: \$252,319. To conduct a series of conferences for 150 administrators to discuss six major challenges to the teaching of the humanities in the schools. *ES*  
**WGBH Educational Foundation,** Boston, MA; Peter S. McGhee: \$100,000. To produce two pilot programs for a series of 15 30-minute talk shows between the philosopher Robert Nozick and guests representing varying vocations in American life. *GN*  
**WGBH Educational Foundation,** Boston, MA; Glenn B. Litton: \$60,000. To write a script for a 60-minute television drama on the early life (1818-1838) of Frederick Douglass for children ages six to twelve. *GN*  
**Yale U.,** New Haven, CT; John W. Blassingame: \$29,723 OR; \$35,000 FM. To continue editing 'the Frederick Douglass Papers. *RE*

## Jurisprudence

**Nebraskans for Public Television, Inc.,** Lincoln; Eugene H. Bunge: \$324,323, OR; \$50,000 FM. To produce a two-hour dramatization of the 1879 trial of the Ponca Chief, Standing Bear, which helped to establish the principle that Native Americans are entitled to protection under the U.S. Constitution. *GN*  
**New York City Public Schools,** Brooklyn; Philip Lewis: \$26,143. To enable 75 New York City high school students to research and analyze contemporary issues whose roots are in the Constitution and to present their results in five half-hour television programs. *GZ*

## Language & Linguistics

**Bangor Area School District, PA;** John J. Brilla: \$25,000. To conduct a three-week summer institute in expository writing with follow-up activities during the school year for all English teachers in the district. *ES*  
**Donovan Academy,** Corning, NY; Kathryn H. Manikowski: \$5,600. To plan a collaborative project in foreign languages and cultures in conjunction with the College consortium of the Finger Lakes. *ES*  
**Iona College,** New Rochelle, NY; Margaret A. Dietmann: \$208,480. To help the foreign language faculty strengthen basic courses, expand intensive language programs, learn techniques of computer-assisted instruction and train part-time faculty and teaching assistants. *EL*  
**Jacob A. Riis Film Project Group,** NYC; Jane P. Weiner: \$35,000. To produce a 60-minute documentary on the life and work of Danish-American journalist, photographer and social reformer, Jacob Riis. *GN*  
**Monterey County Office of Education,** Salinas, CA; Reuben T. Pearson: \$9,223. To plan a collaborative project in Chinese studies for high school students with the Defense Language Institute, the Monterey Institute of International Studies, and Monterey Peninsula College. *ES*  
**New York U., NYC;** Bernard Garniez: \$113,924. To conduct a summer institute for high school French teachers on the history and culture of modern France and on the French language. *ES*  
**Research Foundation of CUNY, NYC;** Renee Waldinger: \$90,000. To conduct a summer institute for area high school French teachers in the French language and the cultures of Canada, Haiti, and Senegal. *ES*  
**Stanford U., CA;** Grant Barnes: \$6,037. To publish a dictionary of governmental nomenclature in China from antiquity to 1850, each entry to include the Chinese characters and romanization; an English rendering; the dynasty or dynasties during which the term was used; and a definition of the title, with full discussion as necessary. *RP*  
**U. of California,** Berkeley; James R. Gray: \$300,000. To continue the expansion of the National Writing Project into all 50 states and to provide modest additional assistance to some previously established sites. *ES*  
**U. of Chicago, IL;** Raven I. McDavid, Jr.:

\$15,000. To complete the microfilming of field records for the Linguistic Atlas of the Middle and South Atlantic States (LAMSAS). *RT*  
**U. of Kansas,** Lawrence; Robert N. Minor: \$10,000. To hold a conference of scholars examining 19th- and 20th-century Indian interpretations of the Bhagavad Gita, a Sanskrit text dating from c. 150 B.C. *RD*  
**U. of Pennsylvania,** Philadelphia; Ake W. Sjoberg: \$327,460 OR; \$102,460 FM. To continue the writing of the Sumerian Dictionary and publish two more volumes. *RT*  
**U. of Utah,** Salt Lake City; Susan Miller: \$149,920. To develop and implement a university-wide writing program involving the expansion of the required basic composition courses and the institution of required writing-intensive courses in most disciplines. *EL*  
**Yale U.,** New Haven, CT; Pierre J. Capretz: \$10,992. To test the feasibility of converting a French language prototype already in use at Yale, Wellesley, Pennsylvania and Colby into video-materials that could be used nationwide. *EH*

## Literature

**Albany State College,** GA; James L. Hill: \$60,000. To conduct a four week institute in the classics of American literature for high school juniors. *ET*  
**Alcorn State U.,** Lorman, MS; David L. Crosby: \$14,731. To produce a reader's theater for local TV; essays in newspapers; library book displays; and a call-in program relating the themes of community and civic responsibility to the works of four black writers: Richard Wright, Ernest Gaines, M. W. Alexander and Alice Walker. *GP*  
**American Library Association,** Chicago, IL; Sandra M. Cooper: \$900,000. To conduct nationwide reading/discussion groups in local libraries involving prominent scholars and ALA representatives. *GL*  
**Berea College,** KY; Robert J. Schneider: \$12,540. To complete a critical edition of an introduction to *On the Moral Education of a Prince* by Vincent de Beauvais. *RE*  
**Eastern Washington U.,** Cheney; Eileen M. Starr: \$87,345. To produce a series of planetarium shows depicting how various cultures have created mythologies based on the skies of the northern hemisphere, developing widely divergent interpretations of what they saw. The shows will draw upon literary works, epic poems, and oral tradition. *GP*  
**Educational Broadcasting Corporation,** NYC; Jac Venza: \$309,228 OR; \$50,000 FM. To produce two 60-minute films on the life and work of the American playwright Eugene O'Neill. *GN*  
**Folger Shakespeare Library,** Washington, DC; Margaret H. O'Brien: \$173,187. To conduct a three-year summer institute for 50 high school teachers on the teaching of Shakespeare. *ES*  
**Kent State U., OH;** Paul H. Rohmann: \$2,500. To publish a volume in the "Bicentennial Edition of the Novels and Related Works of Charles Brockden Brown," who is considered to be America's first professional novelist. *RP*  
**Labor Theater, Inc.,** NYC; Charles R. Portz: \$51,540. To script two additional teleplays in a six-episode series of one-hour dramatizations of American short stories concerned with the theme of old age. Stories will be selected from among the works of such writers as John Steinbeck, Edith Wharton, John Sayles and Mary Wilkins Freeman. *GN*  
**Learning in Focus, Inc.,** NYC; Robert Geller: \$214,000 OR; \$200,000 FM. To produce a 90-minute documentary film on the life and work of Eugene O'Neill. *GN*  
**Learning in Focus, Inc.,** NYC; Robert Geller: \$15,000. To plan six films for television of dramatized American short stories, 45 minutes in length, featuring young protagonists and followed by 12-minute "mini-documentaries" depicting young people's responses to the story and its treatment of their concerns. *GN*  
**Literary Classics of the United States, Inc.,** NYC; Cheryl Hurley: \$210,000. To develop costs for five volumes in The Library of America, to be published over the next two years. Included are a two-volume set of Henry James's criticism and a three-volume set of Henry Adams's history. *GO*  
**Louisiana State U.,** Baton Rouge; Beverly J. Jarrett: \$3,119. To publish "American Poetics of History: Emerson and the Moderns" by Joseph G. Kronick. *RP*  
**National Council on the Aging, Inc.,** Washington, DC; Edmund H. Worthy, Jr.: \$512,525 OR; \$65,000 FM. To continue a series of weekly discussions of literary works for older adults at



180 sites nationwide. *GP*

**Nebraskans for Public Television, Inc.**, Lincoln; William P. Perry: \$89,000. To continue the Mark Twain series for research, development and scripting of a four-hour adaptation for television of *The Adventures of Huckleberry Finn*. *GN*

**North Suburban Library**, Wheeling, IL; Catherine C. Cole: \$120,000. To explore the works of selected Nobel prize winners through six reading/discussion groups at 48 libraries over a period of two years. The focus will be the vast changes in Western civilization in the period from the First World War to the Cold War. *GL*

**Rappahannock Community College**, Warsaw, VA; Margaret Taylor: To continue programs on John Dos Passos, especially highlighting his literary work and his vision of the United States. *GL*

**Research Foundation of SUNY**, Albany; James H. Bunn: \$250,000. To plan a collaborative project for teacher training and the development of pedagogical strategies in the humanities through a program of summer institute, seminars, and classroom activities. *ES*

**Rutgers U. Press**, New Brunswick, NJ; Leslie C. Mitchner: \$2,000. To publish an analysis of the poetry of Gerard Manley Hopkins. *RP*

**Rutgers U. Press**, New Brunswick, NJ; Leslie C. Mitchner: \$20,000. To publish the first two volumes in a five-volume edition "The Letters of Feodor Dostoevsky." *RP*

**Shoe String Press, Inc.**, Hamden, CT; James Thorpe III; \$6,825. To publish a study of Alexander Pope's influence on 18th-century landscape gardening. *RP*

**Spanish Education Development Center**, Washington, DC; Caridad Inda: \$15,000. To plan the use of literature to help Hispanic and Indo-Chinese immigrants adjust to the new environment. Facilitators will be trained in pilot programs modeled after the successful "People and Stories." Social agency specialists, humanities scholars and educators will help select the literature. *GP*

**Stanford, U.**, CA; Grant Barnes: \$8,087. To publish Volume I in a three-volume edition of "The Letters of Jack London," the first complete collection of the writer's letters to be published. *RP*

**Tempe Historical Society**, AZ; Kathleen M. Sands: \$3,725. To interpret Victorian social life in a series of nine weekly lectures, illustrated with objects from the museum collection, works of art, and slides, to be held for a general audience in a restored Victorian residence. *GP*

**Twayne Publishers**, Boston, MA; Caroline L. Birdsall: \$3,200. To publish the final two volumes of "Journals and Notebooks" in "The Complete Works of Washington Irving." *RP*

**U. Press of Kentucky**, Lexington; Kenneth Cherry: \$2,998. To publish a study that relates travel accounts written before 1800 to the evolution of the novel. *RP*

**U. Press of New England**, Hanover, NH; Thomas L. McFarland: \$3,745. To publish a new interpretation of the poetry of Wallace Stevens. *RP*

**U. of California**, Berkeley; Robert H. Hirst: \$499,511 OR; \$521,131 FM. To continue the editing of the papers and works of Mark Twain. *RE*

**U. of California**, Santa Cruz; Joseph H. Silverman: \$83,892 OR; \$10,000 FM. To continue work on an edition of Judeo-Spanish traditional ballads. *RE*

**U. of Chicago**, IL; Barbara J. Hanrahan: \$6,745. To publish a work on the development of English prose style in its earliest formative period from 1380 to 1580. *RP*

**U. of Colorado**, Boulder; Paul M. Levitt: \$254,000. To conduct a four-week institute on literature and writing for 60 Colorado high school teachers. *ES*

**U. of Kansas**, Lawrence; Marilyn S. Clark: \$55,562. To prepare a project designed for the residents of four states, including those whose ancestors emigrated from Eastern Europe, to provide an opportunity to study and understand the Slavic cultural heritage. There will be lectures, reading lists, book exhibits and displays of archival materials. *GL*

**U. of Kentucky Research Foundation**, Lexington; Robert E. Hemenway: \$56,380. To develop a model to demonstrate the continuity of Afro-American poetic traditions. The programs will be presented cooperatively by the University and community agencies. Discussion leaders, black poets and humanities scholars will address the themes freedom and community. *GP*

**U. of Maryland**, Eastern Shore, Princess Anne; Mary F. Burks: \$60,000. To conduct a four-week institute for 30 high school juniors in which classic literary texts are used to examine the role of fate and human will. *ET*

**U. of Nebraska**, Lincoln; Willis G. Regier:

\$2,229. To publish the first translation into English of Alessandro Manzoni's *The Historical Novel*. *RP*

**U. of Nebraska**, Lincoln; Willis G. Regier: \$1,500. To publish a collection of essays on Flaubert. *RP*

**U. of South Carolina**, Columbia; Patricia Candal; \$200,000 OR; \$137,032 FM. To prepare a three-year collaborative project in writing and literature for 420 elementary and secondary teachers. *ES*

**U. of Tennessee**, Knoxville; Lynn J. Champion: \$15,000. To develop an Appalachian Community Reading Program in 35 south-central countries in portions of Tennessee, Virginia, North Carolina and Kentucky. The "great books" programs will operate as an extension of the newly created Stokely Institute's course for secondary school teachers and students. *GL*

**U. of Texas**, Austin; Dina M. Sherzer: \$10,000. To plan a conference on the artistic process as it relates to the translation of Beckett's works into other creative forms, and on Samuel Beckett as artist and translator. *RD*

**U. of Virginia**, Charlottesville; Richard M. Rorty: \$10,000. To conduct a conference on the question of objectivity in literary interpretation involving both literary theorists and philosophers of science. *RD*

**ViceVersaVision**, Norton, CT; David B. Jones: \$15,000. To plan ten 30-minute television programs teaching children from third-to-ninth-grade levels to read, write and enjoy poetry. *GN*

\$15,000. To plan 13 30-minute television programs for children aged three to seven years using existing animated films of contemporary children's literature. *GN*

**Yale U.**, New Haven, CT; Frank Brady: \$184,000 OR; \$49,000 FM. To continue preparation of the correspondence and literary manuscripts of James Boswell for subsequent publication. *RE*

## Philosophy

**Hackett Publishing Company, Inc.**, Indianapolis, IN; William H. Y. Hackett: \$3,112. To publish an expanded and corrected edition of Alfred Tarski's *Logic, Semantics, Metamathematics*, originally published in 1956. *RP*

**Massachusetts Institute of Technology**, Cambridge; Betty Stanton: \$10,000. To publish the first volume in an edition of the works of George Santayana. *RP*

**Rutgers U.**, New Brunswick, NJ; Ernest p. Le Pore: \$10,000 OR; \$23,600 FM. To hold an international conference on the philosophy of Donald Davidson from a cross-disciplinary perspective. *RD*

**Saint Bonaventure U.**, NY; Lawrence C. Landini: \$20,000. To publish the final two volumes in the Franciscan Institute's critical edition of William of Ockham's "Opera Philosophica et Theologica." *RP*

**U. of Santa Clara**, CA; Timothy P. Fallon: \$41,160. To hold a conference to explore the significance of Bernard Lonergan's account of the relationship between religion and culture, and to examine the wider implications of his thought. *RD*

## Religion

**Barnard College**, NYC; Alan F. Segal: \$9,160. To design a model course introducing archaeological evidence from the late Hellenistic and Byzantine periods into the study of early Christianity, Judaism, and other Greco-Roman religions. *EH*

**Cultural Research Associates**, NYC; Wieland G. Schulz-Keil: \$50,000. To edit and post-produce a 58-minute version from a four-hour documentary on shamanistic rites, tales and traditions of the Northern Magar tribe in Nepal that will contribute to Western understanding of ancient Asian religious and social life. *GN*

**Ter J. Ellingson**, Kathmandu, Nepal: \$27,000. To complete an international comparative study of Buddhist music in relation to religious practices in Nepal, Tibet, and Sri Lanka. *RO*

**Louisiana State U.**, Baton Rouge; Kenneth F. Kitchell: \$60,345. To continue translation of the manuscript "A Work on Animals" by Albertus Magnus. *RL*

**Lutheran Council in the USA**, NYC; Norman G. Folkers: \$10,000 OR; \$10,000 FM. To implement a forum of scholars addressing the subject of Luther and his works and their historical, religious, and social impact on his

time and present. *RD*

**Suzanne M. Noffke**, Middletown, VT: \$29,200 OR; \$45,000 FM. To continue production of the final manuscript on a word processor of the translation from the evolving Italian vernacular of the 328 letters of Catherine of Siena (1347-1380). *RL*

**U. of Hawaii at Manoa**, Honolulu; David W. Chappell; \$9,911. To plan a conference to study the applicability of Thomas Kuhn's theory of paradigm changes to the history of Buddhism from a historical and cross-cultural orientation. *RD*

**U. of Nebraska**, Lincoln; Robert N. Audi: \$9,995. To hold a research conference on the philosophy of religion with focus on religious epistemology, broadly conceived. *RD*

**U. of Oklahoma**, Norman; Richard T. Wallis: \$10,000 OR; \$9,913 FM. To plan a conference on Neoplatonism and Gnosticism with focus on the philosophical implications of the newly published Gnostic texts discovered in Nag Hammadi. *RD*

**WGBH Educational Foundation**, Boston, MA; Everett C. Frost: \$110,000. To produce 13, 30-minute dramatic radio programs for young people, ages nine to twelve, on stories from classical, Biblical and Near Eastern mythologies. *GN*

## Social Science

**American Academy of Arts and Sciences**, Cambridge, MA; John Voss: \$28,549. To conduct a study to determine the most effective ways of advancing scholarship and research in the humanities. *OP*

**American Library Association**, Chicago, IL; Barbara Macikas: \$209,463. To conduct six workshops that will bring scholars and librarians together for an exploration of public education programs using humanities collections in libraries for general audiences. *GL*

**Children's Network**, Towson, MD; Salley C. Bell: \$15,000. To plan a one-hour television documentary for high school students concerning the U.S. Court of Appeals Case, Trachtman v. Anker, regarding First Amendment rights. *GN*

**Chinese Historical Society**, San Francisco, CA; Felicia J. Lowe: \$40,000. To script a one-hour documentary examining the impact of discriminatory immigration laws on Chinese immigrants at the Angel Island Immigration Station near San Francisco in the late 19th century. *GN*

**Claremont Institute**, CA; Ken Masugi: \$303,580. To conduct in conjunction with the Bicentennial of the U.S. Constitution two annual three-day conferences, two annual Constitutional Statesmanship lectures, and a Bicentennial Speakers Program for civic, social, professional and educational organizations in Claremont and neighboring communities. *GP*

**Council of Chief State School Officers**, Washington, DC; Hilda L. Smith: \$160,000. To continue a national conference on the humanities in elementary and secondary education and follow-up workshops. *OP*

**Louisiana State U.**, Baton Rouge; Beverly J. Jarrett: \$4,080. To publish an examination of all of Karl Marx's writings from the early Romantic poetry through "Das Kapital." *RP*

**NSF/American Council on Education**; Frank J. Atelsek: \$121,392. To continue planning for six limited-response surveys on topics of current policy interest to the higher education community and government agencies. *OP*

**NSF/National Academy of Sciences**; Betty D. Maxfield: \$60,000. To continue planning for special analyses on a longitudinal data base containing information on the employment, career, and mobility patterns of humanities doctorates awarded by American universities during the period 1938-1980. *OP*

**NSF/National Academy of Sciences**; Peter D. Syverson: \$100,000. To continue planning for the annual survey of new Ph.D. recipients, collecting demographic data as well as information on educational background, sources of support and postgraduate plans. *OP*

**North Carolina State U.**, Raleigh; Abraham Holtzman: \$240,596. To plan a program in the Humanities Extension Unit to educate audiences around the state on the content of the U.S. Constitution. Topics include: the federal system; separation of powers; representation and elections; taxation, class conflicts, economic policy; and "The Constitution and Black America." *GP*

**Public Research, Syndicated**, Claremont, CA; Larry P. Arnn: \$431,376. To produce a series of 216 articles written by scholars from a wide range of humanities disciplines who have special expertise in constitutional studies for

distribution to college, weekly, community and daily papers across the country. *GP*

**U. of Chicago**, IL; Joyce A. Feucht-haviar: \$25,000. To plan approximately 40 humanities courses, using great texts and other primary sources, for capable adult students, to enable them to resume a liberal arts education or to study the humanities in depth. *GP*

**U. of Virginia**, Charlottesville; Timothy G. O'Rourke: \$205,000. To hold 20 "court days" in Virginia over a three-year period. In a format like that used in the PBS series, *The Constitution: A Delicate Balance*, Constitutional themes will be addressed by a panel of scholars who will also exchange ideas with a general audience. *GP*

**Washington Center**, Washington, DC; James M. Heffernan: \$43,781. To conduct a survey of higher education institutions which would collect basic statistical data about existing undergraduate humanities internship programs as well as information on their design and implementation. *OP*

## State Programs

**Alaska Humanities Forum**, Anchorage; Christopher Cooke: \$358,000 OR: \$150,000 FM.

**Arkansas Endowment for the Humanities**, Little Rock; Manuel Ramirez: \$323,000 OR: \$125,000 FM.

**Arizona Humanities Council**, Phoenix; A. J. Pfister: \$330,000 OR: \$40,000 FM.

**Colorado Humanities Program**, Denver; Stephen Schmidt: \$330,000 OR: \$50,000 FM.

**Connecticut Humanities Council**, Middletown; M. Kathleen McGrory: \$411,000 OR: \$125,000 FM.

**Delaware Humanities Forum**, Wilmington; Lewis M. Purnell: \$301,000 OR: \$25,000 FM.

**D.C. Community Humanities Council**, Washington, DC; Joseph P. Williman: \$302,000 OR: \$15,000 FM.

**Florida Endowment for the Humanities**, Tampa; Arva Parks: \$389,000 OR: \$35,000 FM.

**Georgia Endowment for the Humanities**, Atlanta; James L. Hill: \$371,000 OR: \$80,000 FM.

**Hawaii Committee for the Humanities**, Honolulu; George K. Ikeda: \$350,000 OR: \$55,000 FM.

**Association for the Humanities in Idaho**, Boise; Robert Allred: \$305,000 OR: \$75,000 FM.

**Illinois Humanities Council**, Chicago; Richard Brown: \$508,000 OR: \$150,000 FM.

**Iowa Humanities Board**, Iowa City; Edward W. Amend: \$333,000 OR: \$50,000 FM.

**Kentucky Humanities Council, Inc.**, Lexington; Burt Feintuch: \$394,000 OR: \$50,000 FM.

**Maine Humanities Council**, Portland; Susan S. Saunders: \$357,000 OR: \$30,000 FM.

**Minnesota Humanities Commission**, St. Paul; Virginia Langegran: \$426,000 OR: \$100,000 FM.

**Nebraska Committee for the Humanities**, Lincoln; Robert Anderson: \$363,000 OR: \$60,000 FM.

**California Council for the Humanities**, San Francisco; Walter Capps: \$639,000 OR: \$250,000 FM.

**Committee for the Humanities in Alabama**, Birmingham; Harold Dickerson: \$348,000 OR: \$75,000 FM.

**Indiana Committee for the Humanities**, Indianapolis; James Blevins: \$351,000 OR: \$225,000 FM.

**Kansas Committee for the Humanities**, Topeka; Jacqueline J. Snyder: \$325,000 OR: \$50,000 FM.

**Louisiana Committee for the Humanities**, New Orleans; Lanier Simmons: \$352,000 OR: \$100,000 FM.

**Maryland Committee for the Humanities**, Baltimore; Robert C. Chleiger: \$352,000 OR: \$175,000 FM.

**Massachusetts Foundation for the Humanities and Public Policy**, Amherst; Robert Collen: \$375,000 OR: \$25,000 FM.

**Michigan Council for the Humanities**, East Lansing; Howard Dooley: \$426,000 OR: \$75,000 FM.

**Mississippi Committee for the Humanities**, Jackson; Charles Sewell: \$327,000 OR: \$15,000 FM.

**Missouri State Committee for the Humanities**, Maryland Heig; James R. Saucerman: \$362,000 OR: \$25,000 FM.

**Montana Committee for the Humanities**, Missoula; Carolyn Ennis: \$303,000 OR: \$15,000 FM.

**Nevada Humanities Committee**, Reno; John C. Unrue: \$303,000 OR: \$50,000 FM.

**New Jersey Committee for the Humanities**, Brunswick; Robert Hollander: \$398,000 OR: \$87,500 FM.



**New York Council for the Humanities, NYC:** Leon Botstein: \$549,000 OR: \$225,000 FM.  
**North Dakota Humanities Council, Bismarck;** Robert Lewis: \$302,000 OR: \$125,000 FM.  
**Oregon Committee for the Humanities, Portland;** Renee Holzman: \$329,000 OR: \$40,000 FM.  
**Pennsylvania Humanities Council, Philadelphia;** Sondra Myers: \$465,000 OR: \$200,000 FM.  
**Fundacion Puertorriquena de las Humanidades, Old San Juan;** Jose M. G. Gomez: \$338,000 OR: \$20,000 FM.  
**South Dakota Committee on the Humanities, Brookings;** Jeannette Kinyon: \$302,000 OR: \$75,000 FM.  
**Tennessee Committee for the Humanities, Nashville;** Norman Ferris: \$342,000 OR: \$60,000 FM.  
**Texas Committee for the Humanities, Austin;** Archie P. McDonald: \$500,000 OR: \$220,000 FM.  
**Utah Endowment for the Humanities, Salt Lake City;** James P. Pappas: \$312,000 OR: \$35,000 FM.  
**Vermont Council on the Humanities and Public Issues, Grant House;** Tordis Isselhardt: \$300,000 OR: \$80,000 FM.  
**Humanities Foundation of West Virginia, Institute;** Ancella Bickley: \$319,000 OR: \$68,000 FM.  
**Wisconsin Humanities Committee, Madison;** Richard Feldman: \$359,000 OR: \$25,000 FM.  
**New Hampshire Council for the Humanities, Concord;** Maryann Civitello: \$304,000 OR: \$10,000 FM.  
**New Mexico Humanities Council, Albuquerque;** Everett Frost: \$309,000 OR: \$70,000 FM.  
**North Carolina Humanities Committee, Greensboro;** Jack Claiborne: \$427,000 OR: \$80,000 FM.  
**Ohio Humanities Council, Columbus;** Richard M. Cheski: \$449,000 OR: \$150,000 FM.

**Oklahoma Humanities Committee, Oklahoma City;** William Carey: \$410,000 OR: \$125,000 FM.  
**Rhode Island Committee for the Humanities, Providence;** Robert A. Reichley: \$380,000 OR: \$35,000 FM.  
**South Carolina Committee for the Humanities, Columbia;** \$336,000 OR: \$40,000 FM.  
**Virgin Islands Humanities Council, St. Thomas;** Phillip Gerard: \$210,000 OR: \$5,000 FM.  
**Virginia Foundation for the Humanities and Public Policy, Charlottesville;** John D. Wilson: \$444,000 OR: \$225,000 FM.  
**Washington Commission for the Humanities, Olympia;** Philip H. Ashby: \$401,000 OR: \$225,000 FM.  
**Wyoming Council for the Humanities, Laramie;** Richard Weeks: \$372,000 OR: \$40,000 FM.

#### Chairman's Awards for Excellence

**Committee for the Humanities in Alabama, Birmingham;** Nass J. Cannon: \$1,100,370. To support the 1983 Exemplary Award for public seminars on Shakespeare held by scholars of literature, history, philosophy and other disciplines. Seminars will focus on *The Tempest*, *The Merry Wives of Windsor*, *Julius Caesar*, and *Hamlet*. Lectures, discussions, and a study guide for *Hamlet* are planned.  
**Massachusetts Fnd. for the Hums. & Pub. Pol., Amherst;** Patricia G. Facey: \$1,033,780. To support the 1983 Exemplary Award to expand two successful seminars for judicial system professionals. Scholars will conduct seminars on such literary texts as *King Lear*, *Billy Budd* and the *Heart of Darkness*, to stimulate inquiry into the nature of justice and the role of judgment in life.  
**New York Council for the Humanities, NYC;** Leon Botstein: \$2,182,945. To support a Special

Award to the New York State Institute for History Teachers.  
**North Dakota Humanities Council, Bismarck;** Robert Lewis: \$992,600. To support the 1983 Exemplary Award for five-day visits to two communities in each of the four states in a revival of the Chautauqua movement. Humanities scholars will speak and lead public discussions on archetypal Plains characters, focusing on the reality of farm life compared to the Jeffersonian ideal.  
**Oregon Committee for the Humanities, Portland;** Renee Holzman: \$971,525. To support the 1983 Exemplary Award for a program on the Nations of the Pacific region and Oregon's relation to them. An exhibit, a slide-tape presentation, a book of essays by 11 Oregon scholars and a lecture or visualization will reach individuals and schools in more than 50 communities.  
**Texas Committee for the Humanities, Austin;** Archie P. McDonald: \$821,040. To support the 1983 Exemplary Award for activities which expand scholarly and public understanding of the role and function of myth and its significance in Texas history. Materials will be developed for project directors and essays written by scholars for publication.  
**Vermont Council on the Hums. & Pub. Issues, Hyde Park;** Tordis I. Isselhardt: \$1,044,387. To support the 1983 Exemplary Award for a reading and discussion project in American history and political philosophy. Scholars will travel to 18 communities to discuss readings related to the U.S. Constitution and Vermont's history in the 1780s. Three models of a book discussion series will be tested.  
**Washington Commission for the Humanities, Olympia;** Philip H. Ashby: \$2,671,703. To support the 1983 Exemplary Award for expansion of an experimental program of presentations throughout the state. Fifteen

scholars will address 150 service clubs and organizations on various topics. Then, 65 scholars and 100 representatives of program sponsors will meet to discuss these forums.

## Program Codes

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

**Education Programs**  
 EB Central Disciplines in Undergraduate Education  
 EH Exemplary Projects, Nontraditional Programs, and Teaching Materials  
 ES Humanities Instruction in Elementary and Secondary Schools  
**Planning and Policy Assessment**  
 OP Planning and Assessment Studies  
**General Programs**  
 GP Program Development  
 GY Younger Scholars  
 GZ Youth Projects  
 GL Humanities Projects in Libraries  
 GM Humanities Projects in Museums and Historical Organizations  
 GN Humanities Projects in Media  
**Research Programs**  
 RH Humanities, Science and Technology  
 RC Research Resources  
 RD Research Conferences  
 RE Editions  
 RI Intercultural Research  
 RL Translations  
 RO Project Research  
 RP Publications  
 RT Research Tools  
 RV Conservation and Preservation  
 RY Travel to Collections



### Education for Citizenship

You cannot stress enough the need for literacy in education for the citizen to carry responsibilities in a democratic society. William O. Baker's article to this point was excellent. I was particularly interested in his raising the possibility of the "ancient system of apprenticeship." This comes close to cooperative education in philosophy. As the founding provost of Evergreen State College, and one-time provost at Antioch Yellowsprings, I'm very familiar and very supportive of the role of such types of experience to link the campus with the real world external.

The article on the education of the high school teacher was very good also. I'm satisfied however what is needed in general education for the teacher should be substantively similar to what is needed in general education for all students. Of particular concern is the need for the student not to consider that they

have ended their learning with the bachelor's degree.

The article on Moby Dick was excellent as well. Moby Dick is Melville and Melville's view of society in the world and nature. All this editing to make it simple is only an effort to lift it out of the context of the time in which it was written. To do that destroys it. Moby Dick is not a "story" to be told and made pleasant. It is a shocking and challenging statement about relationships of man and man and man and nature. Bud Bailyn's article on historiography was an excellent contribution as well.

—David G. Barry

Vice President for Academic Affairs  
 Dickinson State College

### Credo for the Humanities

I was delighted to see the focus of this issue of *Humanities*. All of us involved in the study of humanities disciplines have a stake in the teaching of humanities at the second-

dary and college level. Having served as a member of the board of directors of the Missouri Committee for the Humanities, I have had an opportunity to review first hand some of the creative and innovative suggestions that will be generated out of secondary schools and universities to improve humanities teaching. William Bennett's article on the role of NEH in educational excellence seems to me to give a good overview of what both NEH and the state committees and councils would like to accomplish. Promotion of cradle-to-grave involvement with the humanities, as a reflex of maturing personal and social values, is a primary concern for every citizen in the country.

I was also impressed with William Baker's "Literacy in Support of Liberty." On the one hand, Baker's point—that the survival of the best form of democracy depends on a literate and thoughtful electorate—is an old one, but it is always worth making, especially in periods when we find ourselves overwhelmed by an emphasis on science, technology, and business.

Overall, the entire issue constituted an excellent *credo* for the NEH and humanities scholars generally. If we become so concerned about studying, for instance, virgules in Chaucer that we forget the overwhelming public and personal values of our disciplines, we have done ourselves and American society a great disservice. Your September issue reaffirms that broader commitment on the part of NEH.

—Robert L. Kindrick

Dean, College of Arts & Sciences  
 Western Illinois University

In the next issue . . .

## MYTH

**Bernard Knox**, director of the Center for Hellenic Studies, will examine the various approaches to the study of Greek myth today.

**John Fritz**, archaeologist and anthropologist, will discuss his exploration of an ancient Indian city where myth was used as a device for legitimizing a kingdom.

**Robert M. Wallace, Hans Blumenberg's** translator, will preview his forthcoming translation of *Arbeit am Mythos (Work on Myth)*, the first English translation of a major new interpretation of myth and its role in the Western intellectual tradition.

**Helen North**, professor of Classics at Swarthmore, will continue our series on changes in the humanities disciplines with *What Has Happened in Classics?*



# Featured in this issue of Humanities . . .

**The Two Wordsworths** by Stephen Parrish. The editor of the multi-volume *Cornell Wordsworth* reveals that the 1977 discovery of Wordsworth's "passionate, beautiful letters" to his wife may quash forever the debate over "two" Wordsworths. The letters reveal an undiscovered Wordsworth—a single sensibility to delight both partisans and detractors.

*My heart is a  
by land, for I  
have for ever  
my share in the  
world. I cannot  
willy for my  
a man for the  
with me to be  
when my heart*



4

**Voices and Visions.** Can our least read form of literature be joined with our most pervasive medium of communications? The creators of a thirteen-part television series that will celebrate the richness of American poetry answer in the affirmative.

**Poetry, The Wayward and Irreplaceable Art. Its Power** by J. D. McClatchey. A practicing poet says that "to lament that our day has witnessed the virtual extinction of poetry as a cultural force is perhaps to have misjudged its ambitions and true purpose . . . the problem is the reader's not the poet's. **Its Limits** by Christopher Clausen. The author of *The Place of Poetry: Two Centuries of an Art in Crisis* replies that ". . . most educated people today rarely or never read contemporary poetry."

*is in its purest play is like some bo  
t beats about in corners all alo  
striving by a kind of senseless wi  
t to conclude against a wall of st*

6

**1 The English Heritage: Chaucer to Pope.** A five-week summer institute resurrects the common religious and literary tradition out of which earlier poets were writing. Will it help to overcome the difficulty 1984's students have in moving beyond a "personal" view of poetry?



10



**11 Ex Libris NEH.** An astonishing number of NEH-supported books was published in 1983. We list them, along with 1982's award winners.

**The Letters of Henry Adams** by J. C. Levenson. The editor of the Henry Adams Letters compares and contrasts the young letter writer, who tells his story without knowing how it will end, with the mature, deliberate author of *The Education of Henry Adams*, sometimes with surprising results.



*of March 14 is  
gives me to re  
it expect to leave  
is 15. Could you  
your way west-  
mean that King  
A. you? Believe*

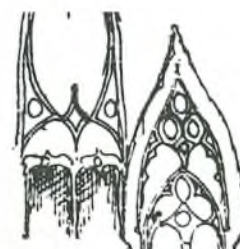
16

18

**The Search for Zora Neale Hurston.** She was a celebrated author of the Harlem Renaissance . . . yet she died in poverty and obscurity. Who was Zora Neale Hurston? And why should we care?

**Letters from the Underground.** Dostoevsky enjoyed living on the edge, creating an intensity of experience in both his life and work. Now, a new edition of his letters seems likely to spark an intensity of interest in Dostoevsky studies.

21



*- Титос брн ратниш  
- Титос брн ратниш  
- Гробице пашпана,  
бери елипант.  
- Родит брн ратниш  
- Родит брн ратниш  
- Родит брн ратниш*

**23 Literary Stu**

**What Has Happened in Literary Studies?** by Lawrence Lipking. Although "no statement about literary studies can be regarded as neutral or uncontentious," remarks the author, he bravely sorts out the warring factions. "We can choose to welcome the crisis," he says, "or fight against it; we cannot choose to avoid it."



24

**The New Federalist Papers.** Like their two-hundred-year-old predecessors, the New Federalist Papers will discuss the American Constitution in a series of newspaper articles to be widely distributed across the land.

- 2 Editor's Notes
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- 27 Recent NEH Grants
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- In The Next Issue . . .

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