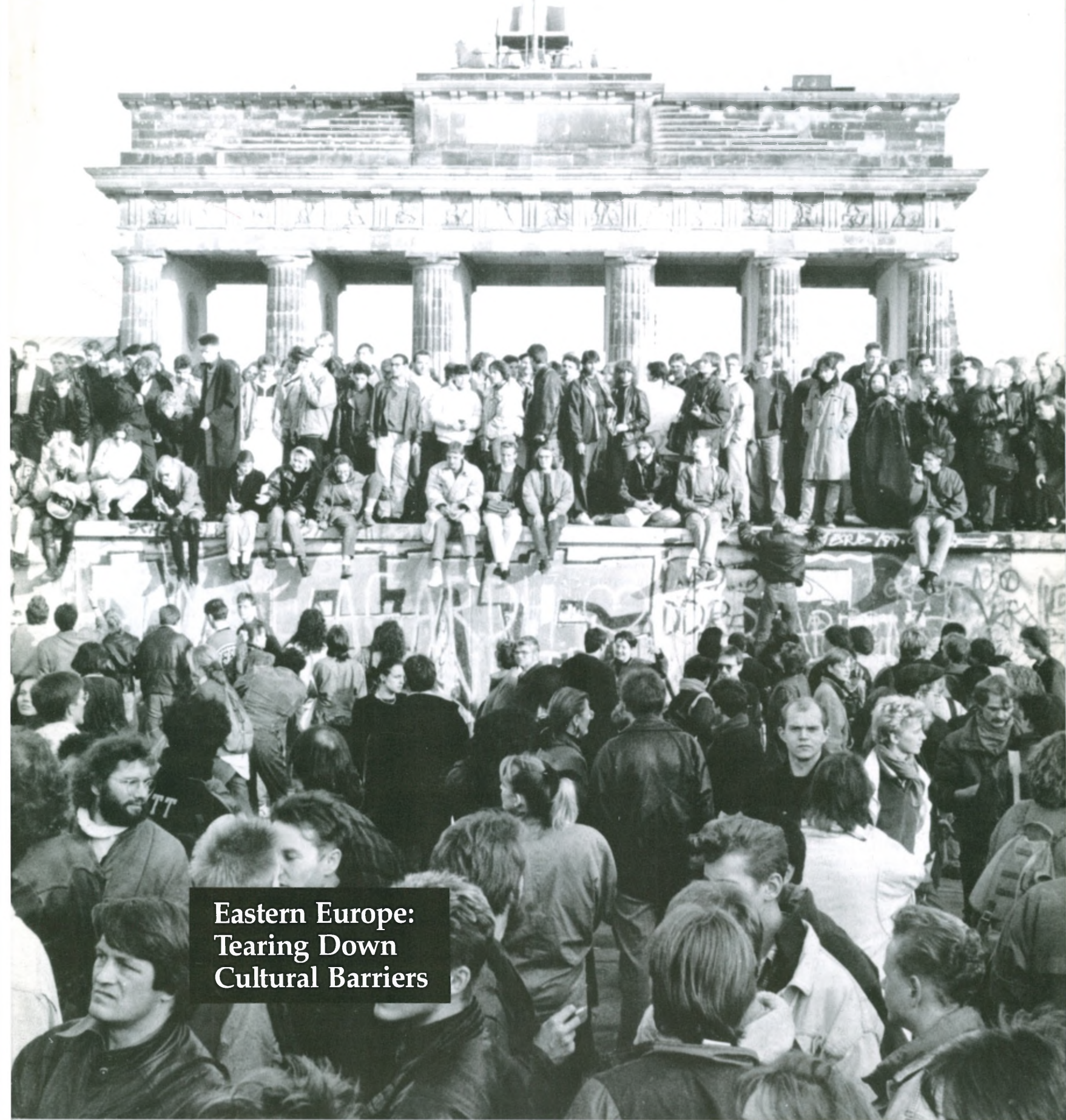


# Humanities

NATIONAL ENDOWMENT FOR THE HUMANITIES • VOLUME 11 • NUMBER 4 • JULY/AUGUST 1990



**Eastern Europe:  
Tearing Down  
Cultural Barriers**





Young Germans from East and West celebrate the opening of the Berlin Wall at the Brandenburg Gate, November 9, 1989. (© IN-Press/Bundesbildstelle, courtesy of German National Tourist Office)

#### *Humanities*

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## Editor's Note

### Rediscovering Eastern Europe

"It is no accident," writes Allen H. Kassof, "that in liberated Eastern Europe a playwright is president of Czechoslovakia, that in Poland the prime minister is a leading Catholic intellectual, that in Romania the prime minister is not only an engineer but also a gifted linguist, that in Hungary the prime minister is a historian of medicine, or that the president of Lithuania is a musicologist and composer."

In this issue we look at the turn of events in Eastern Europe not from the perspective of economics and politics, but from that of history and literature.

We listen to some voices that went unheard for a time in their own countries: the exiled Russian poet and Nobel laureate, Joseph Brodsky, now a resident of Massachusetts and New York; the Polish Nobel laureate, Czeslaw Milosz, who lives in California—and who sent an unpublished poem to be included in this issue of *Humanities*.

"In every society there is some connection between politics and culture," comments Kassof, who for twenty-two years has directed scholarly exchanges overseas, "but the bond between the two in the USSR and Eastern Europe is an unusually powerful one." Kassof examines some of the competing national cultures and asks whose language will be spoken, whose history will be taught, whose interpretation will prevail.

If multiplicity of cultures is not as central an issue in Germany as it is elsewhere, the duplication of institutions presents its own set of difficulties for a reunified state. In Berlin, an American visiting professor, S.A. Mansbach, describes the amicable coming together of the two university faculties, east and west, but like Kassof raises thornier long-range questions: Who will hold the teaching positions and who will lose them? Who will remain as the museum curators as the two parts of the city and its cultural resources are rejoined? Mansbach also takes an intellectual side trip to Hungary, where he traces the passage of other exiles, the avant-garde artists. Their work is to be shown next spring at the Santa Barbara Museum of Art in California.

If the falling of the wall in Berlin still remains the most striking image of the shift in Eastern Europe, let us return to a quieter moment and an image of another sort, the words of poet Joseph Brodsky on the place he left behind. "Here on the hills, under empty skies/ among roads which end in forests/ life steps back from itself/ and stares astonished at its own/ hissing and roaring forms./ Roots cling, wheezing, to your boots,/ and no lights show in the whole village./ Here I wander in a no-man's land,/ and take a lease on non-existence."

—Mary Lou Beatty

7-11-90

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# A Conversation with . . .



## College Board President Donald Stewart

**W**hen NEH Chairman Lynne V. Cheney met recently with College Board president Donald Stewart, they talked about the validity of Scholastic Aptitude Tests and about American education in general.

**Lynne V. Cheney:** Why is the SAT examination the center of so much controversy?

**Donald Stewart:** Because it is a high-stakes test. Important decisions are made based on the score that a student may receive. Close to two million students take the SAT every year, and the selective institutions of this country—and many that are not that selective—use it not only for purposes of admission, but also for purposes of placement. It's also linked to a number of scholarship programs. So people care about the

outcome—will I get a place in Harvard's class of 1994, whatever.

**Cheney:** Is that good for our society? Aren't there better ways to make decisions about admissions? Grades, for instance.

**Stewart:** I think too great an emphasis is placed on the test and its outcome. But I think that's in part because in our country today there is such an emphasis on standards and on quality, and in America today probably the last vestige of social class or distinction is determined by where one goes to college.

Middle- and upper-middle-income families particularly, but striving poorer families as well, want the best for their kids, and this test stands in the way, seemingly, for some. It's unfortunate. We at the College Board say very clearly that the test

score should not be the sole determinant of an admission decision, and in fact the power of the test is enhanced when an SAT score is linked with grade-point average.

**Cheney:** My primary objection to the SAT has been that the test is curriculum-free and that it sends a message to the whole educational system that what you learn doesn't matter, that we do not place value on knowledge as our compatriots in other industrialized nations do who rely on exams that are, in fact, content based.

**Stewart:** Well, I think you've put your finger on the central issue. We have in place a commission co-chaired by Derek Bok, president of Harvard, and David Gardner, president of the University of California, to help us think through the future of the test, and that is a recurring



theme in the commission's deliberations. The College Board, which is a 90-year-old educational association representing close to 3,000 high schools and colleges in this country, has sponsored the test since 1926, so for a sixty-four-year-old test which has withstood the rigors of time, questions are understandable as we look to the future.

**Cheney:** It has evolved, though.

**Stewart:** It has indeed evolved. What it evolved from is a curriculum-based test or set of tests, and its strength has been seen in terms of its "curricularlessness." That it is content free means that it has not been stuck in time as curricula have evolved. However, it is not totally content free. It's a test of accumulated learning, of developed learning abilities. And it certainly reflects the courses one will have taken in middle school and in high school. But it's a test of reasoning, mathematical and verbal reasoning, which we feel are basic to any college curriculum. When we had the old college boards, which were tests of content in the given fields of the humanities and social sciences, math, and science, it was at a time when a very small percentage of young Americans were going on to college. As higher education has become more democratized and more students of diverse backgrounds have gone on to higher education, we have found the power of the test lies in its ability to cut across curricula of all types.

**Cheney:** But it leaves a gap, doesn't it? If you go to school in the inner city there are many, many difficulties with curriculum and teachers and textbooks and everything else—you are not going to do as well as if you are in an affluent suburban school.

**Stewart:** The odds are you will not do as well, but the odds are that if you have potential for college-level work, that in spite of your grades and in spite of some gaps in your preparation, the test may help demonstrate that you have not been prepared as well as you should have been, but that you have potential. So it's used along with grades and the courses a student may have taken in high school to determine eligibility.

**Cheney:** There is something the College Board undertakes that seems especially admirable to me: the achievement tests.

**Stewart:** Well, we like them too, and we are now looking to see if we should more closely integrate them with the SAT. Certainly the verbal part of the SAT, as we now know, has many similarities to our English achievement test. And the psychometrics of the test are similar. The math achievement test is obviously very close to what we do in the math portion of the SAT. So there could be ways of building more content into the SAT as we now know it.

**Cheney:** Haven't I read that the achievement tests, in fact, are better predictors of college success than the SAT?

**Stewart:** They're stronger predictors, particularly in highly selective institutions where the SAT does not discriminate finely enough. Many students applying to Harvard and Yale, Princeton, Stanford, wherever, have straight-A averages in high school and are scoring at the 1400, 1500, even close to the 1600 level. So an admissions officer is left with this huge pool of obviously very talented students. When he or she introduces the achievement test scores, it helps refine the selection process.

**Cheney:** I thought what I had read was if you just leave the SAT aside, that the achievement test is a better predictor.

**Stewart:** I guess at the micro level, at the individual level, it is perhaps true. We think, I guess, at the macro level. We think of mass education and of a test that will help schools of all kinds deal with this huge number of students coming through. And the SAT, believe it or not, in spite of all of its critics, is a far more democratic indicator of college preparedness. Far more minority students and women take the SAT than our achievement tests.

**Cheney:** But that's not a function of the test, that's a function of expense and it's a function of what colleges expect.

**Stewart:** That's right. But also it's a function of preparation, in that students—since we don't have a common curriculum—students have to decide which fields they are strongest in and make choices. Most colleges that use achievement tests want the test score in English and math. We're looking for a way, frankly—and maybe I'm giving away some of our trade secrets—we're

looking for a way to revamp the SAT and at the same time allow students to build with achievement scores in those fields where they excel. Some students will excel in foreign languages, in the arts, in history.

**Cheney:** Foreign languages brings up another question. Why don't you have tests in Asian languages?

**Stewart:** That's a major, major challenge today. I've just come back from California—

**Cheney:** Where they really want you to have them.

**Stewart:** The Asian Coalition at the University of California has been most vocal on this issue. We're seeking to develop tests in Japanese, Chinese, and Korean, and are seeking foundation support for these efforts. However, I wonder if, in a political sense, this will be enough. The Asian language community is somewhat fragmented and we hear about Vietnamese and other languages.

The issue in California is both intellectual and political. Achievement tests were to be tests of mastery of a second language, but there is clearly the feeling that since there is a Spanish achievement test, that students of Hispanic origin or background have an advantage in the admissions process by being able to demonstrate competency in Spanish, whereas a person of Asian origin will not have that advantage. That was not the intent when these tests were created. They were to encourage learning and mastery, as I've said, of that second language. But now that it's a political issue, it's a matter of national pride and representation. We feel that intellectually it is important for our country to build into the high school curriculum Asian language and literature as well as general cultural courses. Asian offerings will enrich the intellectual and cultural lives of American students.

**Cheney:** Being able to decide whether to have an achievement test in Chinese, Korean, or Japanese really gives you tremendous curricular power. If the exams are in place, then schools are encouraged to teach those languages.

**Stewart:** That is absolutely true. We are looking now for the first infusion for the Japanese achievement test—we can develop the basic test for \$350,000—and we're still pricing out Chinese and Korean.



The other problem is, unfortunately in our country, the paucity of prepared teachers in these languages.

**Cheney:** Yes. That is a cause we've taken up and hope to be helpful in.

**Stewart:** Good, excellent.

**Cheney:** But you bring up a point just in describing the process of people asking to have this language included. The College Board's exams, but primarily the SAT, are often used in ways I think you never meant them to be.

**Stewart:** That is correct.

**Cheney:** The wall chart is one thing that strikes me. We use it as a way of evaluating our high schools, and you never meant that to happen. I'm not sure what it indicates except that some of the kids know how to take the SAT better than others.

**Stewart:** It also indicates that in a self-selecting population, in a given school or a given state, there is a level of performance that can be judged as an indicator of quality. It's all part of the healthy concern over quality of education. It was actually the decline over ten years of SAT scores that was discovered, studied, and then explained to the nation in

school or in a state with a significant number of students taking the test, it's an indicator of a high college-going population. The SAT can be used as one indicator of quality, but it has been used so many ways, and overused, that I think the National Assessment of Educational Progress is replacing it, and that's fine.

**Cheney:** Do you oversee NAEP as well?

**Stewart:** No, we don't, but our test, interestingly enough, is closely calibrated with NAEP. NAEP is developed by the Educational Testing Service, which does our test, and psychometrically there are similarities between the two. As NAEP continues to be used as the national yardstick, we at the College Board will look to see if our test can be brought even more closely in line with it. For example, one of the important features of NAEP is a proficiency scale which explains scores, and we're building a proficiency scale into the SAT, so that a student just doesn't get a 600 in math and a 450 verbal without understanding what that score means.

We're giving much more information to the student and to the high

ity for testing. So as long as NAEP uses a student sampling approach and gives us a snapshot of the standards that we as a nation will try to meet, I'm very relaxed. And there's still a place for the individualized tests like the SAT or ACT (American College Testing). Both tests are individualized and not used for general sampling of the student population.

**Cheney:** This is definitely a point we agree on, because one of the things that I think is interesting about NAEP is that it is in fact content based and it will become a very powerful curricular instrument as it becomes more firmly set in place and tests are developed that are ongoing in these different areas.

Another thing we agree on is the importance of reading great books. I think we agree on that.

**Stewart:** We do indeed. We discussed this subject at Ditchley in England, and I think I shared with you then the description of the honors program I started at Spelman College when I was president, which was great-books based.

**Cheney:** What did you read?

**Stewart:** We read the usual, the important texts, but I introduced into the program readings that, since Spelman is a black women's college, were not of the traditional great books. We would read some Plato and then we would look at Zora Neale Hurston. It enabled us to bring content and values that are tried and true in Western civilization into a college situation in a way in which students were able to expand their horizons and engage in great ideas. Students then had to synthesize and grapple with issues of modernity and gender and social change in the light of historic perspective. The process was sometimes a little awkward, but it worked.

**Cheney:** We see some interesting programs like that as people apply to us and we make grants. One I'm thinking of is a university in the Southwest, where there's a significant native American population in the student body, and they bring in a Navaho text to read in conjunction with Dante's Divine Comedy. You know, it's very interesting, these conjunctions. I found that a fascinating approach. But I do sometimes worry that if you just drop a text in here and there, you won't understand the whole tradition.

*"... in terms of touching minds and souls,  
I think the college presidency  
is much more challenging  
and in many ways much more important.."*

the midseventies, which helped launch the educational reform movement. Our report, *On Further Examination*, which explained the SAT score decline, was the precursor to *A Nation at Risk*.

**Cheney:** It was explained. I never understood the explanations. There were at least forty-seven possibilities for the decline offered in it.

**Stewart:** Well, that's right; that's the usual way. We can isolate a few key variables, but it was that decline that I think led to the commission that produced *A Nation at Risk*. It was a bellwether. But the SAT-taking population is highly selective. In a high

school to help families and teachers better understand the gaps in preparation that students have.

**Cheney:** As you look to the future, you do see NAEP replacing the SAT as the yardstick for measuring our schools, and you think that that is a good thing?

**Stewart:** Yes, I do, as long as it remains a test that is not testing all students. I think if there were forced federal testing of all students, we would have a major revolution in this country. It would be perceived as an effort to, in effect, change the Constitution, which leaves to the states and localities the responsibil-



**Stewart:** We had a required course at Spelman—I assume they still have it—not in Western civilization or Western history, but in world history, so we had Western Europe as well as components that were optional—Africa, Asia, Latin America. That was in history. In literature we had a world literature course that drew heavily on Western sources, but carefully worked in other authors. It had to be done in a way that was not artificial, and that's tough. Our faculty worked very hard to do that, and they did careful reading of texts to make sure they weren't just saying, "Hey, now we need to do something black," or "Now we need to do something for women."

**Cheney:** Is being president of the College Board harder or easier than being president of a college?

**Stewart:** In terms of demands on time, and stress, probably the College Board presidency is more difficult, but in terms of touching minds and souls, I think the college presidency is much more challenging, and in many ways much more important. When we have an opportunity to shape minds and values and influence the lives of young people, that's the greatest challenge of all.

**Cheney:** I think college presidents have the hardest job on the American landscape.

**Stewart:** Because you have to raise money as well.

**Cheney:** Yes, and you have to deal with faculty members whose natural inclinations run in the direction of argumentation and analysis as opposed to consensus, often. You have fund raising, as you pointed out.

**Stewart:** But it's the kids who make it worthwhile. Whenever I have an opportunity to go to a college campus either as a commencement speaker or to give a lecture, I take it immediately because I miss it a little.

**Cheney:** Why don't you just talk for a minute about the importance of historically black colleges and universities?

**Stewart:** I think in our nation, given its diversity and size, there is a place for institutions of higher education that meet special needs. I believe very deeply in women's colleges, and I think . . .

**Cheney:** But that's a different question, isn't it? or is it the same?



**Stewart:** It's similar in that there need to be places in higher education where students have the sense that they're in charge, where they have an opportunity for leadership and for self-exploration.

I think black colleges, through their curriculum, through their student support services, are able to address particularly the needs of black students that relate to underpreparation and lack of self-confidence.

What they provide in our nation is a choice, and I think choice is important. I don't think black colleges are for all black students. I didn't attend one, nor did my wife. However, we both feel that we missed something. Fortunately, we shared the Spelman experience. We have two sons, one graduating from Harvard and the second a junior at Stanford. Both have taken time away from those universities to go to black colleges.

**Cheney:** That's interesting.

**Stewart:** My older son came to Washington and went to Howard; my younger son took time off from Stanford and went to Morehouse in Atlanta. Both felt that they were getting a fine education in the larger institutions, but that something was missing, and it was in part social, but I come back to this undefined quality. I think there's something sort of spiritual, particularly for

young black men like my sons. Howard and Morehouse gave them a sense of self and helped develop their confidence in themselves, plus offering darned good courses that they wanted, some of which are not in the curriculum of Harvard and Stanford. So it's a choice and an enhancement.

I think the HBCUs face a tough time financially, and I'm delighted that the Endowment is being helpful to them, as is the federal government generally.

**Cheney:** Yes, we have a program, as does the Department of Education. The President has made clear the importance he places on HBCUs.

**Stewart:** I'm delighted.

**Cheney:** Obviously, many people look to you as a role model, someone who has succeeded in this world. As we worry about education and we worry about motivating students and giving them the desire to succeed, I'm often puzzled at what to emphasize, what to turn them to to give them that sense of being able to move ahead and to rise up. Is there a moment in your life? Is there one factor in your upbringing?

**Stewart:** It was a variety of factors, Lynne. I'm still working hard. I don't feel we ever arrive at that point where we rest on laurels. But it was family in part. I'm very fortunate.



My parents are not college graduates but they believe in education and pushed it very hard. Happily, they're both still living and have seen the fruits of the labors. I have a sister here in Washington who works with the Library of Congress. She's been very successful in her field. Our parents believed in us and pushed us. Having had two parents helped a lot. Church helped, and in our church—I grew up on the South Side of Chicago—many of our Sunday school teachers, many members of the church, were graduates of black colleges and had that strong tradition. My mother didn't work. She was very involved in PTA and all of those old-fashioned things that I think help and that we need to get back to in this country.

**Cheney:** She knew where you were every minute.

**Stewart:** Every darn minute. In those days, teachers called mothers up and said, "Do you know Donald is out playing football when he should be doing so-and-so?" We were just lucky, damn lucky, and there wasn't much money in the family, or in the neighborhood. But we had a sense of community and a strong sense of self. Now, when I went off to college to—a wonderful college—Grinnell in Grinnell, Iowa, I was one of two blacks in my class, and I knew I was in college to work hard. I was on a scholarship and I had to keep a B+ average, and I didn't have time to mess around. It was just always expected. We were not told we were geniuses by any means, but we were certainly told if we worked hard, we could succeed. I think this is where Americans need to learn a bit from the Japanese. The Japanese believe in that, and they're right.

This goes back to your testing question as well. In our achievement tests, hard work can pay off. Achievement tests, interestingly enough, are much more coachable than the SAT, and the Japanese coach like crazy for their tests. It does satisfy a certain value, which is why we hope the SAT and achievement tests are taken in conjunction with one another.

But I see, as we look to the future, a greater emphasis on the achievement side, except we get into this hellacious problem in America of deciding what ought to be in the cur-

riculum and what ought not be in the curriculum. Certainly this is true in New York state. And the curriculum has become a battlefield both of race and gender.

**Cheney:** That's true.

**Stewart:** I think there is still a place in this country for a test that is relatively free of specific curriculum content. It may be an important instrument for keeping grades from becoming inflated—this is what we discovered in the seventies when grades were going up like crazy and the SAT scores were going down. We stopped and said, "Hey, something is wrong," and indeed we had a serious problem with grade inflation. But the SAT predicts well potential for academic success regardless of race, class, or gender.

**Cheney:** Of course, grades predict even better . . .

**Stewart:** I would suggest grades are a stronger predictor because they're held accountable by test scores.

**Cheney:** Oh, that's interesting.

**Stewart:** If you remove the tests, I think you would see grades becoming less strong as predictors. They would float up or float down because they would be more subjectively driven by teachers. Teachers are held in check by test scores because they know there is a relationship. Grades are also stronger predictors when they are presented in conjunction with an SAT score. It's a .48 prediction median correlation for grades, and then a .55 when the SAT score is added.

But this battle of what goes in the curriculum can tear schools apart.

**Cheney:** Which doesn't mean, though, that we can leave it unaddressed.

**Stewart:** Oh, we should address it. And, happily, you're addressing it very well, I think, and providing leadership. Certainly I believe, as I think you do, with your strong emphasis on the Western tradition and literature and history.

**Cheney:** And other cultures as well.

**Stewart:** Multiculturalism is important for this country.

**Cheney:** Yes, absolutely.

**Stewart:** Then it becomes a matter of balance and emphasis.

**Cheney:** But also it's a matter of attitude. A feeling of generosity should drive the curriculum. It shouldn't be

a matter of one group trying to exercise power over or to get even with another group.

**Stewart:** It ought not be that way, but unfortunately what's in and what's not in the curriculum is becoming highly political.

**Cheney:** Maybe the real role of leadership is to try to keep that from happening.

**Stewart:** Well, also the real role of leadership is to find commonality. I



was a political science major in college, and I read Machiavelli with great interest. But I did my senior honors project at Grinnell on India. I read an Indian philosopher, Vishnu Gupta, who wrote the *Arthashastra*. As I read Vishnu Gupta I went back and looked at Machiavelli. They were really talking about the same things—power and its distribution, manipulation, etc.

What I found in reading Eastern history and literature, and particularly political theory, was indeed there's a body of knowledge and a common set of values that are above differences—historical, cultural, geographical, ethnic, etc. And I think the challenge of multiculturalism is the search for the human element, the thing that brings us together regardless of our national origin or racial differences. We should be looking for commonalities and not just for differences.

**Cheney:** I sometimes call the things we hold in common transcendent truths. They go beyond the accidents of birth and individual circumstance.

**Stewart:** I never heard that expression. I like it. □



# LETTER FROM BERLIN

BY S. A. MANSBACH

**A**S GERMANY MOVES toward unification, citizens throughout Berlin are debating the future character of this increasingly reunited metropolis: What of Berlin's past should be recreated and what should be forsaken as Berlin jettisons its roles as, variously, the symbol of the Cold War, a materially and spiritually vanquished Germany, and lost *Mitteleuropa*?

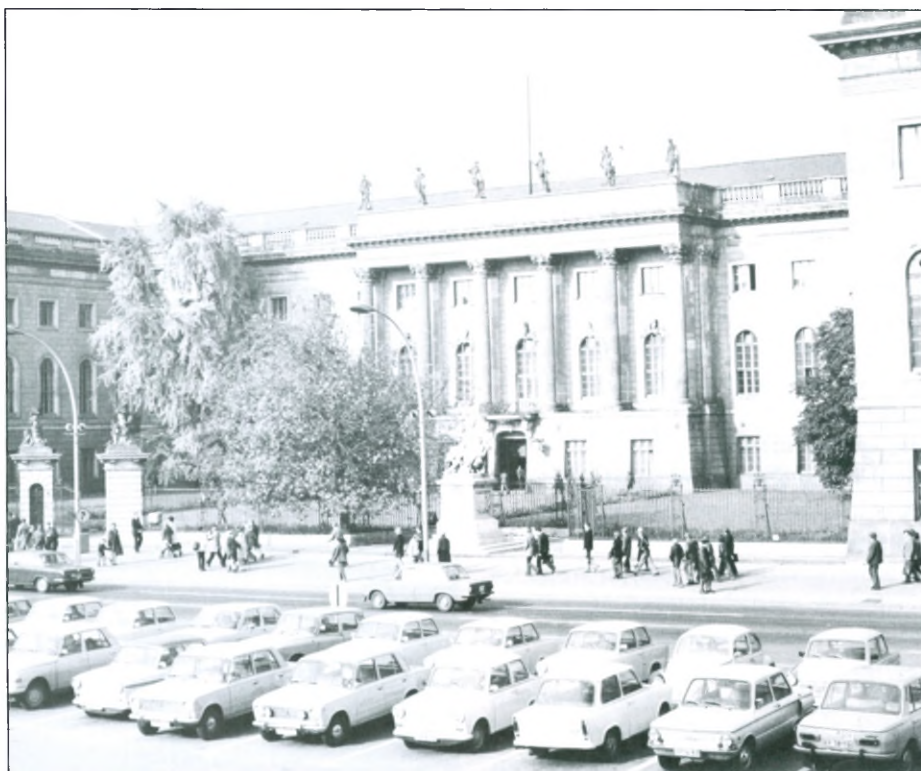
To illustrate how emotionally resonant the history of this city can be, one need only reflect on the intensity that November 9 conveys. Not only is this the joyful date in 1989 when the Berlin Wall was irrevocably breached by jubilant crowds from the East and West, but November 9 is also the anniversary of *Kristallnacht* in 1938 when earlier mobs of Berliners gave vent to darker emotions. This same November 9 is the anniversary as well of the fall of the monarchy in 1919 and the end of its imperial pretensions. Each occasion carries with it associations that influence the self-perception of Berliners today.

Despite divergent views of the position Berlin should assume in a reunited federal state, there is consensus that the city must aspire to its former status as a *Hauptstadt*, or capital, of education and culture. By becoming an international center of scholarly achievement and cultural excellence Berlin can honor the best of its traditions and, at the same time, attempt to compensate for the darker dimensions of its past. Nowhere are the possible benefits more

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Photos courtesy of German Information Center



SCHOLARLY ENCOUNTERS: With the opening of the Wall, the Free University (above) in West Berlin and East Berlin's Humboldt University (below) are beginning to cooperate.



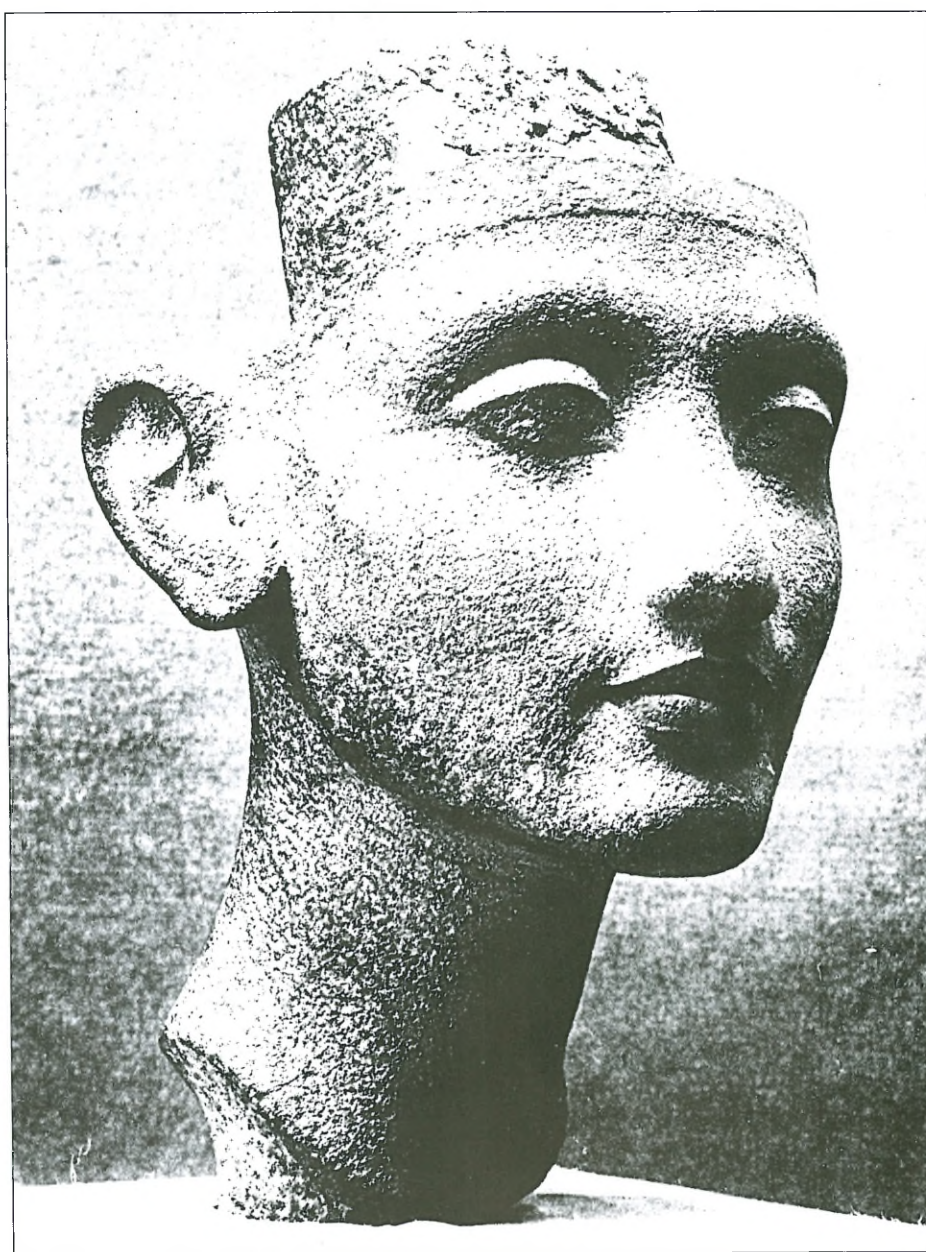
evident, nor the difficulties more intractable, than in the role that universities, research institutes, and museums are projected to play in the rebirth of a united Berlin.

In January, humanities faculties of the Free University in West Berlin initiated unprecedented contact with their counterparts from East Berlin's Humboldt University, the former seat of the University of Berlin. These contacts were intended to acquaint the faculty and students of these leading universities with one another and their programs. These were necessary initial steps to overcome almost forty years of academic segregation: Despite being separated by only two or three miles, contact with humanities scholars in West Berlin had been proscribed by the East Berlin authorities. Within weeks of these first meetings, students from East Berlin were free to attend classes at the Free University; faculty members from East and West formed committees to promote further contact and collaboration; and research libraries and other resources in both sectors of the city were opened to all. Among the numerous humanities research institutes, collegia, museums, and academies, similar cooperative agreements were worked out with the general result of broadened contacts and enhanced use of Berlin's extraordinary (though still dispersed) research and cultural resources. These encouraging developments are seen as preliminary efforts toward an eventual reunification of the city's divided intellectual heritage.

Following the codification of the city into administratively, socially, and functionally separate cities in

the late 1940s, each Berlin drew on massive external subsidies in order to establish impressive cultural and educational structures that might belie the partitioned status of the former political and intellectual capital of central Europe. Naturally, this led to duplication. For example, the Egyptian Museum in West Berlin maintains a full complement of curators, researchers, and administrative staff, as does the Egyptian Museum in East Berlin. Similarly, there exist two state libraries, as well as innumerable other parallel structures,

complementary if not overlapping collections, and corresponding staffs in almost all aspects of the intellectual life of Berlin. Equally significant, over the last forty years each "sister" institution has developed its own policies, traditions, and practices. Although diverse perspectives, audiences, and methods can often promote an exhilarating and creative city life, this has not always been the case in Berlin. Here, not infrequently the impressive structures of culture have been less firmly dedicated to universal edification than they have



*DIVIDED TREASURE: Two sculptures from the Amarna period of ancient Egypt symbolize the division of Berlin's art treasures: the unfinished head of a queen, probably Nefertiti, in the East Berlin Egyptian Museum, and (far right) the head of Nefertiti in the Egyptian Museum, West Berlin.*



been committed to indoctrination or propaganda. This, too, is part of the historical legacy that Berlin must confront.

Reintegrating divergent institutions, accommodating varying customs, and reconciling individuals in order to recreate the cultural and academic eminence appropriate to Berlin's status as a world intellectual capital (and perhaps national capital, as well)—without compromising the vast broadening of the audience for this culture which has been attained in recent decades—is proving to be

extraordinarily difficult. Doubtless, Berlin's unrivaled research collections and archives can be integrated, and will surely benefit from consolidation. Reintegration is logical since many of the museum collections and archives were originally unified holdings of single collections or museums, which had been divided through political exigency by the Allies following the occupation of the city. Displaying and assessing the extensive Egyptian holdings, for instance, as a consolidated collection will enhance scholarly study and

public appreciation. Likewise, integrating Berlin's vast library holdings and implementing a uniform policy of collection and preservation will doubtless prove advantageous to researchers. These inevitable steps toward reintegrating and combining resources promise to place Berlin, once more, among the world's great research centers.

Merging the previously divided physical artifacts, however expensive, time-consuming, and demanding, carries "social" consequences. First, what is to be done with "duplicated" personnel once the divided institutions are reunited? Do museums or archives need two complete sets of curators, registrars, technicians, and so forth? Does the planned University of Berlin require two distinct faculties, each teaching similar subjects? If many professors must be "reassigned" or dismissed, all the more important is the task of finding appropriate positions for those "unaffiliated" academics from the Eastern sector whose political independence from the previous regime kept them outside the official institutes, academies, and universities. Equally perplexing is the issue of reconciling divergent conceptions of education. Here, as everywhere, Berlin's history enters into the debate. Can the universities, museums, and academies function harmoniously without falling prey to intolerance or conflict as happened earlier in the century? In this city of fundamental political and social reconfiguration, can ideological allegiance be successfully contained or neutralized so as not to imperil fruitful accommodation?

Profound challenges face Berlin as it begins to take full possession of its intellectual capital. Whatever policies are ultimately implemented, it is certain that the city will draw on its distinguished cultural and intellectual resources to re-emerge as a cosmopolitan center commensurate with its legacy and appropriate to its rapidly evolving political status. □



Courtesy of German Information Center



# BRODSKY:

## The Dissenter on Camera

BY SUSANNE A. ROSCHWALB

**I**N THE SPRING of 1964 a trial took place in Leningrad: A twenty-four-year-old poet, Joseph Brodsky, was accused of being an idler and parasite who did no socially useful work. Sentenced to five years of forced labor, he was sent to a collective farm in the north of Russia near Archangel, where for months he split rocks and took "a lease on nonexistence."

His plight brought protests from writers inside the USSR and throughout the world. Pressure mounted and, after a year, he was freed. Over the next seven years, Brodsky was to be imprisoned three times, sent to mental institutions twice, and was to suffer three heart attacks. With it increasingly clear that his work would not be published in the Soviet Union, he found his way to the United States.

The story of the Nobel Prizewinning poet's odyssey to the West is told in a television program, "Joseph Brodsky: A Maddening Space," to be shown this summer over public broadcasting stations. Supported by NEH, it includes archival footage as well as conversations with fellow poet Derek Walcott and other literary figures who explore the artistic, cultural, and historical dimensions of Brodsky's poetry. Jason Robards narrates; Russian folk music and American jazz are part of the sound track.

The idea of doing a program about Brodsky came in the wake of the crit-



© Photo by Willem Diepmann

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ical and popular success of an earlier thirteen-part series on American poets, *Voices and Visions*. The originator, Lawrence Pitkethly, is executive director of the New York Center for Visual History, a nonprofit educational center devoted to films about neglected aspects of contemporary culture and American history. Included in *Voices and Visions* for PBS were programs on T. S. Eliot and Sylvia Plath, Robert Frost and Emily Dickinson, Langston Hughes and Walt Whitman.

"Brodsky is of special interest," says Sven Birkerts of Harvard University, a consultant on the present project. "First, he has not sequestered himself within a closed émigré community. Second, and more important, he is actively engaged in both self-translation and in writing original work in his adopted language. By looking at Brodsky, it is possible to gain insight into this complex and wonderfully fruitful linguistic interchange."

Themes include the poet as artist, his governing insights, and his distinctive literary voice; the poet as inheritor of and mediator between literary traditions comprising the native inheritance and foreign influences; the relationship between the poet and totalitarian society; poetry as a bridge between private and public worlds and between mass experience and individual consciousness; poetry as the supreme linguistic achievement of the species; the poet as historian; poetry as the preserver of the historical and artistic past.

The original concept was to concentrate on conversations between Brodsky and Walcott. When *glasnost* provided an opportunity to go to the Soviet Union, the film crew was able to add footage—baby pictures, home movies, travelogues.

Brodsky himself would not and will not return to the Soviet Union; so director Lawrence Pitkethly's crew returned on his behalf. While there, producer Sasha Alpert scored a coup—Brodsky's father had been a news photographer for Tass, whose archives were lost, and Alpert uncovered some of the photos the elder

Brodsky had taken during the war. The footage of the son seeing those photos for the first time gives an unguarded glimpse of the otherwise rather distant and brooding poet.

Brodsky is a balding, stocky man with a constantly lit cigarette between his fingers. He has a deep, heavily accented voice. He gives the impression of someone who does not care if others like him or not.

Born in the Soviet Union in 1940, Brodsky lived in a communal environment for three decades. Four families (eleven people all told) occupied six rooms—a room and a half for each family; they shared one toilet, one bathroom, and one kitchen. Brodsky began to write.

When he was twenty-three, he became a target of party-line journalists. Harassed by authorities, he was forced to sleep in a different friend's house every night. He was interrogated, his journals were seized, and he was institutionalized.

Brodsky, on camera, recalls these times, including his memory of the psychiatric hospital: "When I was in the mental hospital in Siberia, what struck me about the room in which I was confined was that it was a maddening space. Somehow the height of the room was wrong: It was too high for the length. Every notion of symmetry was violated. That alone could drive you nuts in fifteen minutes."

In his trial for "parasitism," Brodsky said that "intellectual work was just as crucial as physical labor" and was reprimanded for using high-sounding words. Asked his trade, Brodsky replied that he was a poet. "Who included you among the ranks of the poets?" demanded the judge. "No one," retorted Brodsky. "And who included me among the human race?"

While in Siberia, at night he read English and American poets in a Louis Untermeyer paperback anthology. He taught himself English words with a dictionary, working through the first and last stanzas, then trying to imagine what came in between.

In 1972 Brodsky was told to leave

Russia by the authorities, and to leave behind his parents and child. He landed in Austria, where he sought out W. H. Auden, who became a sponsor for Brodsky in the West. "All I took out of Russia was my typewriter, which they unscrewed bolt by bolt at the airport—that was their way of saying goodbye—a small Modern Library volume of Donne's poems, and a bottle of vodka, which I thought that if I got to Austria I'd give to Auden."

How does a foreign poet who arrives here with only a typewriter and a book of poetry create a space that he can write in?

Brodsky on camera . . . "Basically when you find yourself in a strange place, and the stranger the place it is, to a certain extent, the better—it somehow sharpens your notion of individuality. . . . One of the advantages is that you shed lots of illusions about yourself. You kind of winnow yourself. I never had as clear a notion of what I am than I acquired when I came to the States—the solitary situation. I like the idea of isolation, I like the reality of it." He says that he writes wherever he is. It makes a strange place almost familiar.

On camera, Brodsky walks down MacDougal Street in New York's Greenwich Village into the Cafe Regio, one of his favorite haunts. He says: "Whatever you write about, it is part of language. Technically speaking, English is the only interesting thing left in my life. I've tried to write essays in English though I still write poetry in Russian. Also, I write a lot about American subjects. Certainly, one becomes the land one lives in, especially at the end. In that sense I'm quite American."

Another scene is filmed in the kitchen of Brodsky's house in South Hadley, Massachusetts, the home of Mount Holyoke College, where Brodsky wound up after teaching at the University of Michigan and Columbia University. Brodsky and Walcott talk about displacement and the continuity between lands. "I made a conscious decision to pretend that nothing happened," says Brodsky.





© 1987 by Bengt Jangfeldt; from *To Urania, Farrar, Straus and Giroux*

In fact, he says, he is in a more congenial situation in the United States than in his former country.

Who were his models? His teacher, Evgenie Reim, talks about the literary circle: Boris Pasternak, Osip Mandelstam, Marina Spetaeva, and the poetess who put him in touch with his literary heritage, Anna Akhmatova. The video shows her summer house. "We met in 1962. I was twenty-two," Brodsky recalls. "A friend of mine brought me to her place. She was terribly tall. Looking at her one could easily understand how it was possible that from time to time in our history the country could be ruled by empresses."

He reflects: "The only thing that distinguished my generation—me, was we didn't give a damn about what was going on, who was in charge." Lev Loseff agrees: "His paradox was he was apolitical."

After Brodsky left the Soviet Union he wrote better than ever, says one of the friends he left behind. "Here in Russia with our medical system he simply would have died," declares another. "How many poets before him died in Russia? He

was saved and his work reached a new audience."

In the film Brodsky is heard reading from his own work:

*I was born and grew up in the Baltic  
marshland  
by zinc-gray breakers that always  
marched on  
in twos. Hence all rhymes, hence that  
wan flat voice  
that ripples between them like hair still  
moist,  
if it ripples at all. Propped on a pallid  
elbow,  
the helix picks out of them no sea  
rumble  
but a clap of canvas, of shutters, of  
hands, a kettle  
on the burner, boiling—lastly, the sea-  
gull's metal  
cry. What keeps hearts from falseness  
in this flat region  
is that there is nowhere to hide and  
plenty of room for vision.  
Only sound needs echo and dreads its  
lack.  
A glance is accustomed to no glance  
back.*

—"A Part of Speech"

That there is a new audience in the Soviet Union for his poems does not

change Brodsky's views. "I'm being read, I think, by the new generation. But one's sentiment is for the generation to which one belongs." He cannot imagine going back. "We can't step twice in the same current or on the same asphalt."

Brodsky is resolute that he has taken his farewell of his homeland forever. He thinks of himself as an American citizen, a Russian poet, an English essayist. Ilya Levin, whose dissertation was on the Oberiu Leningrad literary group, places Brodsky in this way: "Without doubt Brodsky is the most important living Russian poet. What makes him important is that he transformed the Russian language; he puts it to new uses. For Brodsky, language is a main ingredient of reality." □

To produce the Brodsky documentary, the New York Center for Visual History in 1988 received \$300,600 from the Humanities Projects in Media of the Division of General Programs. The center has also received \$517,654 for a documentary on poet Anna Akhmatova (1889–1966), the first in a five-part series on modern Russian artists.





Convex and Concave by M. C. Escher

From *The Trial*, by Franz Kafka.

**S**OMEONE must have traduced Joseph K., for without having done anything wrong he was arrested one fine morning. . . .

"You are presumably very much surprised at the events of the morning?" asked the Inspector, with both hands rearranging the few things that lay on the night table, a candle and a matchbox, a book and a

## THE VOICES OF DISSENT

**In the political travail  
of Eastern Europe,  
a few clear voices could  
still be heard.**

pincushion, as if they were objects which he required for his interrogation. "Certainly," said K., and he was filled with pleasure at having encountered a sensible man at last, with whom he could discuss the matter.

"Certainly, I am surprised, but I am by no means very much surprised."

"Not very much surprised?" asked the Inspector, setting the candle in the middle of the table and then grouping



the other things around it. "Perhaps you misunderstand me," K. hastened to add. "I mean"—here K. stopped and looked round him for a chair. "I suppose I may sit down?" he asked. "It's not usual," answered the Inspector. "I mean," said K. without further parley, "that I am very much surprised, of course, but when one has lived for thirty years in this world and had to fight one's way through it, as I have had to do, one becomes hardened to surprises and doesn't take them too seriously. Particularly the one this morning." "Why particularly the one this morning?" "I won't say that I regard the whole thing as a joke, for the preparations that have been made seem too elaborate for that. The whole staff of the boarding-house would have to be involved, as well as all you people, and that would be past a joke. So I won't say that it's a joke." "Quite right," said the Inspector, looking to see how many matches there were in the matchbox. "But on the other hand," K. went on, turning to everybody there—he wanted to bring in the three young men standing by the photographs as well—"on the other hand, it can't be an affair of any great importance either. I argue this from the fact that though I am accused of something, I cannot recall the slightest offense that might be charged against me. But that even is of minor importance, the real question is, who accuses me? What authority is conducting these proceedings? Are you officers of the law? None of you has a uniform, unless your suit"—here he turned to Franz—"is to be considered a uniform, but it's more like a tourist's outfit. I demand a clear answer to these questions, and I feel sure that after an explanation we shall be able to part from each other on the best of terms." The Inspector flung the matchbox down on the table. "You are laboring under a great delusion," he said. "These gentlemen here and myself have no standing whatever in this affair of yours, indeed we know hardly anything about it. We might wear the most official uniforms and your case would not be a penny the worse. I can't even confirm that you are charged with an offense, or rather I don't know whether you are. You are under arrest, certainly, more than that I do not know." □

*From The Trial, Definitive Edition, by Franz Kafka, translated by Willa & Edwin Muir, with additional materials translated by E. M. Butler. Copyright 1937, © 1956, renewed 1965, 1984 by Alfred A. Knopf, Inc. Reprinted by permission of the publisher.*

*In 1984, Michael J. Lakin received a \$500 Travel to Collections award from the Division of Fellowships and Seminars to do research on a biography of Czech author Franz Kafka.*

#### OTHER NEH-SUPPORTED PROJECTS ON EASTERN EUROPE

- To prepare instructional materials for seven less commonly taught Slavic and East-European languages, Ohio State University has received \$346,986 through the Division of Education Programs.
- To study the politics of film in Eastern Europe, David Paul received a \$24,802 fellowship through the Division of Fellowships and Seminars. He also received a \$750 Travel to Collections grant from the same division to examine Hungarian film in its cultural context.
- To compile and publish the *American Bibliography of Slavic and East European Studies for 1980-1983*, the American Association for Advancement of Slavic Studies received \$162,410 through the Division of Research Programs.
- To support publication of a monograph on the history of the peoples of the Eastern Habsburg lands from 1526 to 1918, the University of Washington Press received \$10,000 from the Division of Research Programs.
- To conduct research on Romanian immigration to North America from 1870 to 1985, G. James Patterson received an \$8,333 fellowship through the Division of Fellowships and Seminars.
- For his project "Texts and Ideologies: Modern Czech Fiction in Its Context," Peter Steiner was awarded a \$21,210 fellowship through the Division of Fellowships and Seminars.
- To study the construction of national history and historical consciousness in Czech scholarship, Andrew Lass received a \$25,237 fellowship through the Division of Fellowships and Seminars.
- Through the Division of General Programs, the Jewish Museum in New York City was awarded \$94,883 for the exhibition "Precious Legacy: Judaic Treasures from the Czechoslovak State Collections."
- For her project "Tradition, Cultural Ideology, and Contemporary Folklore in Bulgaria," Carol Silverman received a \$20,297 fellowship through the Division of Fellowships and Seminars.
- To support a bilingual anthology of Bulgarian texts from the ninth to the nineteenth century, Thomas Butler received \$23,500 through the Division of Research Programs.
- To study the cultural history of Budapest, John Lukacs was awarded a \$750 Travel to Collections grant through the Division of Fellowships and Seminars.
- To translate Hungarian writings of the Middle Ages, Renaissance, and Enlightenment, Emanuel Mickel received \$53,000 through the Division of Research Programs.
- To support preparation of visual and written curriculum materials on Polish history and culture, the University of Pittsburgh received \$346,986 through the Division of Education Programs.
- To examine the use of history to create a national identity in post-1945 Poland, Roman Szporluk received a \$25,000 fellowship from the Division of Fellowships and Seminars.
- To study "theatre and the renewal of Poland," Halina Filipowicz was awarded a \$2,500 summer stipend from the Division of Fellowships and Seminars.
- For the translation of an anthology of Polish renaissance political literature, Columbia University received \$49,142 through the Division of Research Programs. □



## An Unpublished Poem

In my old age I decided to visit places where I wandered in my early youth.

I recognized smells, the outline of postglacial hills and oval-shaped lakes.

I forced my way through a thicket where a park was once, but I did not find the traces of lanes.

Standing on the shore while the wave shimmered lightly as it did then, I was incomprehensibly the same, incomprehensibly different.

And yet I will not repudiate you, unlucky youngster, nor dismiss the reasons for your sufferings as foolish.

He to whom the pitiless truth of existence is suddenly unveiled, cannot but ask: how can it be?

How can it be, such an order of the world—unless it was created by a cruel demiurge?

There is nothing to esteem in the fattened wisdom of adults, and acquiescence trained in slyness is disgraceful.

Let us honor a protest against the immutable law and honor revolvers in the hands of adolescents when they refuse to participate for ever.

And then—was it not like this?—a woman's hand covers our eyes and a gift is offered: brown shields of her breasts, the ebony tuft of her belly.

How the heart beats! Only for me such happiness? Nobody knows, nobody guesses the golden marvel of her body.

Only for you? I nod and look at the lake—only for you, and thus since the millennia, so that the beauty of the earth be exalted.

And now, after a long life, grown slyly just and made wise by mere searching, I ask whether all that was worthwhile.

When doing good we also do evil, the balances evening out, that's all, and a blinding accomplished destiny.

Nobody here, I did not feel troubled spirits flying by, only the wind was bending the bullrushes, so I could not say to her: you see.

Somehow I waded through; I am grateful that I was not submitted to tests beyond my strength, and yet I still think that the human soul belongs to the anti-world.

Which is real as this one is real and horrible and comic and senseless.

I toiled and kept choosing the opposite: a perfect Nature lifted above chaos and transience, a changeless garden on the other side of time. □

*Milosz by the Bug River, Poland, 1981.*

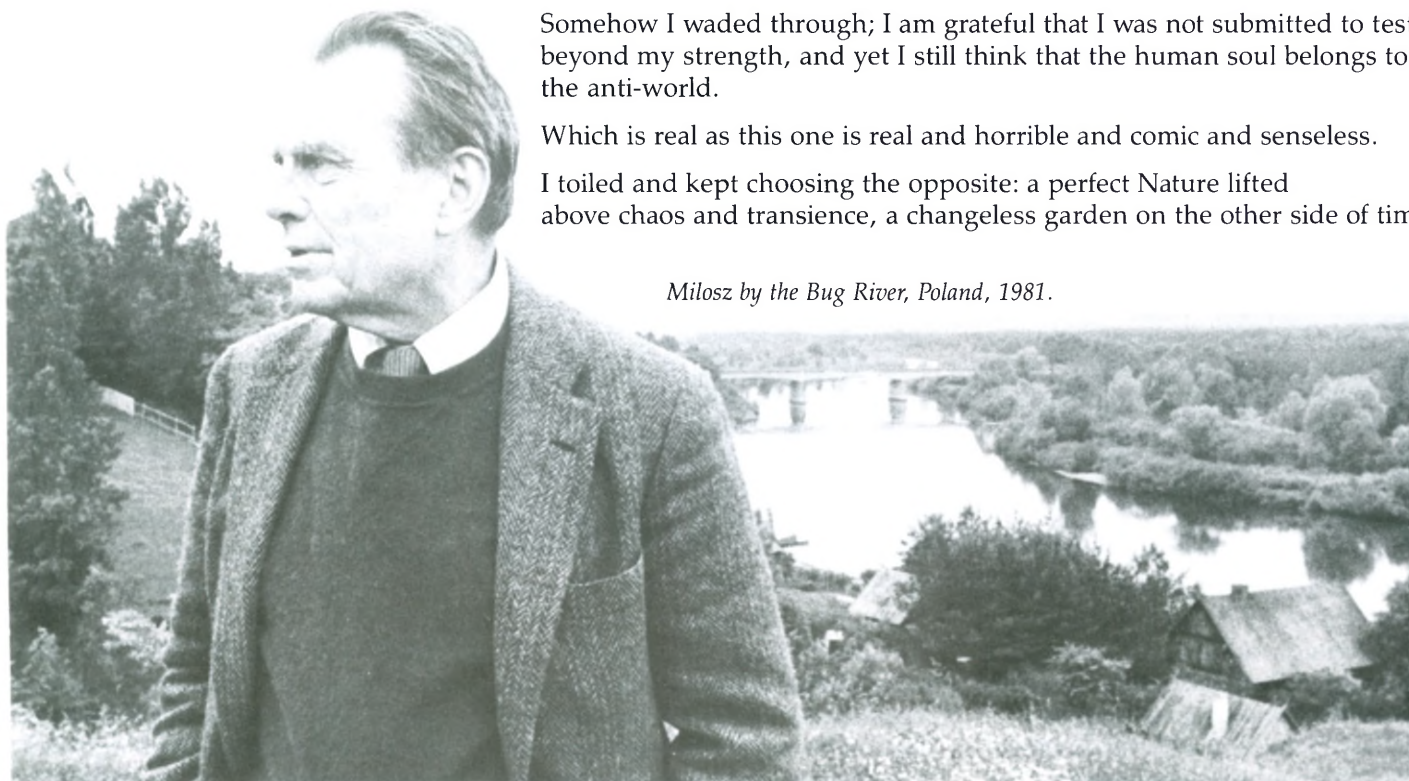


Photo by B. Piotr Urbański

# RETURN

BY CZESŁAW MIŁOSZ

© 1990 Czesław Miłosz



**C**zesław Miłosz, the 1980 Nobel laureate in literature, writes in Polish but insists on underscoring his Polish-Lithuanian roots. Born in 1911 in rural Lithuania into a family that has spoken Polish since the sixteenth century, Miłosz experienced repeated decimations. In the nearly eight decades of his life, he has been tossed by events in the ideological vortex of this century. His work reflects a fascinating intellectual and cross-cultural journey.

As a small child, Miłosz traveled extensively throughout Russia as far as Siberia. Originally a subject of the tsar, he witnessed the fallout from the Russian revolution and saw Poland and Lithuania regain their independence in 1918. He spent his university years in the multiethnic city of Vilnius, studied art in Paris for a year, and visited Italy and absorbed its art. Having survived the horrors of World War II in Nazi-occupied Warsaw, Miłosz briefly tasted life under the Communist regime in Poland and proceeded to experience life in the West, first as a member of the Polish diplomatic corps, and then, after his defection in 1951, as an émigré in France. Nine years later he emigrated to the United States. His affiliation with the Slavic department of the University of California at Berkeley afforded him the opportunity to witness firsthand the campus unrest of the 1960s. From his California home he has observed the subsequent meta-

morphoses of America and his native Europe.

Miłosz defies easy definitions as a writer. Although he considers himself primarily a poet, he is also an accomplished novelist, essayist, literary historian and critic, political commentator, and translator. In all the genres, and particularly in his poetry, he persistently searches for new means of expression. His political novel *The Seizure of Power* (1953) is distinctly different in style and tone from the poetic novel *The Issa Valley* (1955). His *History of Polish Literature* (1969), his philosophical essays in *The Land of Ulro* (1977), and his sociopolitical writings reflect yet different aspects of his literary personality. In his poetry, Miłosz repeatedly surprises his readers by varying

(1953), an analysis of the corrosive influence of Communist regimes on the *literati*, Miłosz, presumed to have a Communist allegiance, was condemned in official circles in Poland. Even among Polish émigrés he continued to be viewed with scorn and suspicion as a Communist agent. And Western intellectuals, such as Jean-Paul Sartre, who were still naively pro-Soviet at the time, dismissed him with contempt and found his writing distasteful. Those who welcomed him enthusiastically were, for the most part, on the political right.

Miłosz was banned in Poland for thirty years, during which complete official silence surrounded his work and his person, except for rare and oblique references to him in literary

Miłosz and Lech Wałęsa at a Solidarity meeting in Lublin, June 1981.

his style and assuming different personae. He also resorts to hybridization of various genres. In *The Unattainable Earth* (1984), he went even further by incorporating letters from his friends and copious quotations from his readings.

The difficulty of defining Miłosz is compounded by his protean public image. In a volume of interviews titled *Conversations with Czesław Miłosz* (1983), he bemoans this predicament: "I think I've had special and ample opportunity in my career to be taken as other than I am." Indeed, perceptions of Miłosz have never been unequivocal. After the publication of *The Captive Mind*



## CZESŁAW MIŁOSZ: THE EBB AND FLOW OF CHAOS

BY REGINA GROL-PROKOPCZYK



scholarship. However, the award of the Nobel Prize in 1980, which coincided with the advent of Solidarity, catapulted him to the center of public attention. The Solidarity movement adopted him as a patron, and his books, including his poetry of moral opposition and his anti-totalitarian writings, were finally made public. Milosz returned to Poland to a hero's welcome. Several academic conferences on his work followed, and abundant scholarship about him has been published. Milosz has become a national bard, a fact all the more surprising in that, over the years, his assessments of Poles and Polish literature and culture have often been quite harsh. The adulation has hardly subsided. During his visit to Poland in the fall of 1989, he received an honorary doctorate from the Jagiellonian University of Cracow, a medal of the Adam Mickiewicz Literary Association at the Warsaw University, and membership card number one of the Polish Writers' Association.

Contrary to the image imposed on him in Poland, Milosz claims to be neither a voice of moral authority nor a symbol of integrity. Aware of the insidious seductiveness of Communist ideology, Milosz, in an interview with Aleksander Fiut, made a special point of disclaiming any "moral heroism" on his part:

*And that image of me as a heroic figure, especially when I was in Poland in 1981—well, I just happened not to disgrace myself so badly because I was living abroad the whole time, actually from the end of 1945 on. I was crafty, I stayed outside the country. Later, I emigrated and did not disgrace myself then either. But, oh, would I have disgraced myself if I had stayed in Poland!*

Regina Grol-Prokopczyk is a professor of comparative literature at Empire State College, State University of New York, Buffalo. Her most recent publication is a bilingual volume of Urszula Koziol's poetry, which she translated from Polish and for which she wrote a critical introduction.

In all likelihood, Milosz would also repudiate the reductionistic label of "mystic." Yet the act of faith seems to be a psychological necessity for him, and he clearly has a metaphysical bent. His obsession with gnosticism, which he calls his "Manichean prison"; the inspirational basis of some of his poetry and its frequent religious themes; the hidden polemics with church fathers in his works; and his recent fascination with the Bible, which he is translating into Polish, all support this image of him.

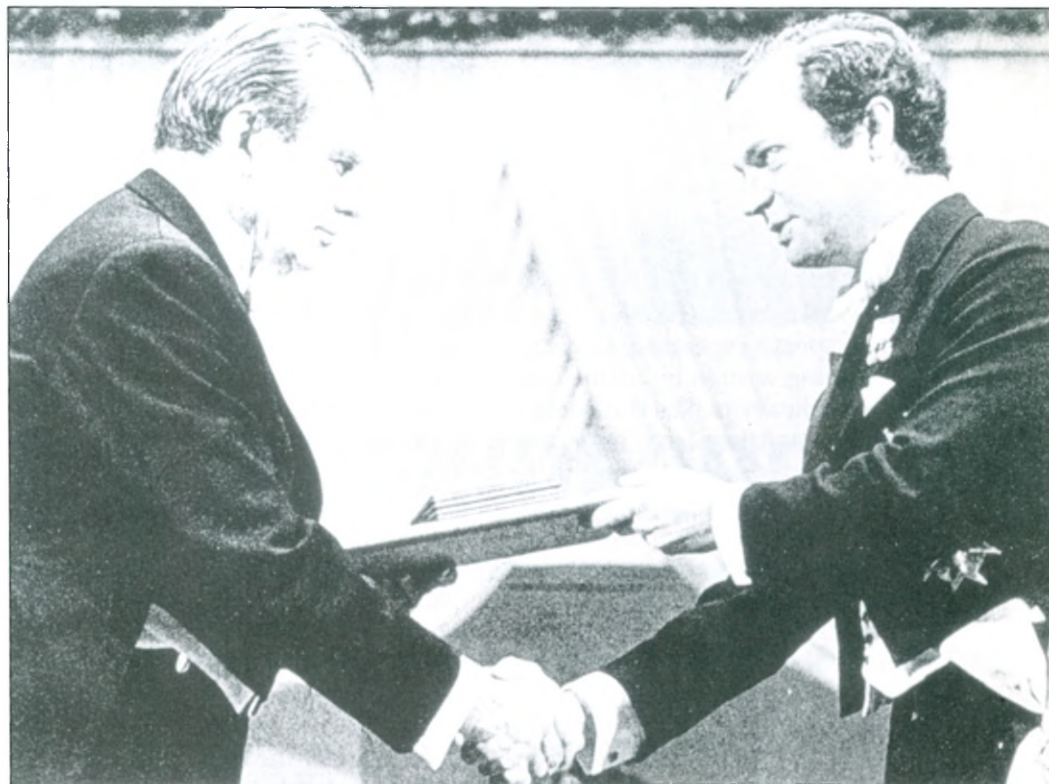
Moreover, Milosz appears to have an uncanny ability to anticipate events. In the interwar period, while other Polish poets exulted in the newly regained national independence, Milosz sensed the impending doom. His poetry was filled with horror of things to come and earned him the title of "catastrophist." He

conjured apocalyptic visions, anticipating the calamities of World War II; foresaw the devastation of the country; and prophesied the carnage and the crematoria.

After World War II, when the Communist authorities appeared to have a firm grip on Poland, Milosz time and again scorned them in his poetry, wrote essays and books detailing their Machiavellian ploys, and warned them not to be complacent:

*You who have harmed a simple man  
Laughing at his wrongs [. . .]  
Do not feel safe. The poet  
remembers.  
Though you may kill him—a new one  
will be born.*

These very lines were subsequently inscribed, in December of 1980, on the monument erected by Solidarity to commemorate the tenth anniversary of the brutal killing of workers at the Gdansk shipyard.



King Carl Gustaf of Sweden presenting the Nobel literary prize to Milosz, December 1980.

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In December of 1981, when General Jaruzelski imposed martial law in Poland, Milosz issued another warning, which was widely printed in the American press:

*The Polish people have been defeated many times, and this time they are defeated in a particularly perfidious game. But as I know history, I do not believe that the democratic movement in Eastern Europe, of which Solidarity became the spearhead, is a transitory phenomenon. On the contrary, its open or latent presence will prove more durable than all the juntas of our century taken together.*

Another of his prophecies appears to be fulfilled.

Milosz admits that he is susceptible to mysticism. In his autobiography titled *The Native Realm* (1958), he confesses to the enormous influence of his distant Lithuanian cousin, the mystical poet Oscar Milosz, who wrote in French and whom he met in Paris in the 1930s. Further, in his novel *The Issa Valley*, declared by one critic to be a national Lithuanian masterpiece though written in Polish, Milosz meticulously and affectionately describes various pagan mystical rites of his native Lithuania. In his critical writings as well he tends to gravitate toward mystical thinkers (Blake, Dostoevsky, Shestov, Swedenborg). Most significant, he speaks repeatedly of his poetry as being written by a *daimonion* who periodically makes the poet's body his domicile.

The search for self-identity is a central motif in Milosz's work, partially because of his propensity toward introspection and partially in response to the challenge of his multiple exiles. In *The Native Realm*, subtitled "A Search for Self-Definition," Milosz wrote: "In a certain sense I consider myself a typical Eastern European." An Eastern European's distinctive characteristic, he explained, "can be boiled down to a lack of form—both inner and outer" and a tendency to be afflicted by "a sudden ebb or flow of inner chaos." The drive to order that chaos, to make sense of his personal and national history, to find an appropriate lan-

*"The drive to order  
that chaos,  
to make sense of  
his personal and  
national history,  
to find  
an appropriate  
language  
to express  
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has been  
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behind Milosz's  
writing."*

guage to express the complexities of twentieth-century life, has been the major force behind Milosz's writing.

In his writing, Milosz has adopted a complex triple perspective of participant, observer, and witness bearing testimony. From this perspective he chronicles his personal and intellectual adventures. Both in his prose works and his poetry, Milosz dwells on his remembrance of minute details and episodes in his life and attempts to place them in a historical or even cosmic context. He evokes affectionately the faces or names of people he has known, recaptures fleeting feelings, brings to life the texture and shape of material objects. *The Witness of Poetry* (1983), the title of a series of lectures he delivered at Harvard, calls attention to Milosz's point that his poetry, rather than he himself, is the witness.

As a defier of trends and fashions, Milosz seems to have accepted as his credo the French maxim *on se pose on s'opposant* [One defines oneself by opposing]. His writing reflects his individualism, his intellectual autonomy, candor, and courage. These were the aspects of his work that most impressed readers in Poland and inspired his compatriots. Like other Eastern European writers, notably Zbigniew Herbert and Vaclav Havel, Milosz has been instrumental in changing the political face of his homeland.

Milosz's recent poetry is marked by a sense of calm. Stoical in his exile, he teaches deceptively simple lessons about the beauty of the world, the joy of being alive, and the necessity of maintaining integrity. Despite his experience of historical upheavals and of the "lights and shadows" on both sides of the Atlantic, Milosz has maintained a celebratory perspective and the ability to affirm life. □

In 1987, Regina Grol-Prokopczyk received a \$3,500 Summer Stipend through the Division of Fellowships and Seminars to study Czeslaw Milosz's early poetry (1930–1945).

Among other NEH projects centered on Poland: Harvard University received \$98,635 through the Access category of the Division of Research Programs to establish a bibliographic center for records of the Solidarity movement in Poland.

The University of Michigan, Ann Arbor, received \$45,000 through the Translations category of the Division of Research Programs to support preparation of a bilingual anthology of the first four centuries of Polish poetry.

Andrew A. Michta of Rhode Island College received a \$750 Travel to Collections award from the Division of Fellowships and Seminars to study "The Communist Takeover in Poland, 1944–47: *Memoirs of Osobka-Morawski*."

David Mason of Butler University in Indianapolis studied "Political Change and Public Opinion in Poland, 1980–82" with support from a \$2,700 Summer Stipend from the Division of Fellowships and Seminars.





Photos courtesy of Polish Embassy, Washington, D.C.

*The main gate of Warsaw University, the largest institution of higher education in Poland, established in 1816.*

# THE CULTURAL TINDERBOX

BY ALLEN H. KASSOF

**T**HE EAST EUROPEAN revolutions of 1989 and the implosion of the Soviet Union will keep American humanities scholars who specialize on the region busy for a lifetime. Since the beginning of East-West exchanges more than thirty years ago, historians, literary scholars, musicologists, folklorists, linguists, and their colleagues have

dominated the American side of the programs. Now the humanists are being joined by specialists from other disciplines flocking to work in countries newly liberated from the shackles of Stalinism.

At first glance, the burning issues in the USSR and Eastern Europe have much more to do with politics and





*Biology department, Warsaw University.*

economics than with the humanities: how to safeguard the fruits of the democratic revolutions in Eastern Europe, whether it is possible to create a civic society in the USSR, how to convert failed command economies to market systems. These urgencies have spawned a whole industry of itinerant Western academic advisers and researchers looking for new horizons. Their roster nowadays is likely to include a long list of experts in the sciences and social sciences, banking, finance, business management, administrative and commercial law, political campaigns, public-opinion polling, and the like. The Soviets and East Europeans are desperate to catch up after decades

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*Allen H. Kassof, executive director of the International Research & Exchanges Board (IREX), is a sociologist who has directed the principal research exchanges with the USSR and Eastern Europe since 1968. He has visited the area more than eighty times, most recently in May.*

of self-imposed isolation from the historic sweep of postwar modernization that has transformed North America, Western Europe, and Japan. They want and need every kind of help.

Despite these new directions, humanities research will continue to play a vital, in fact expanded, role. In every society there is some connection between politics and culture, but the bond between the two in the USSR and Eastern Europe is an unusually powerful one. It is no accident that in liberated Eastern Europe a playwright is president of Czechoslovakia, that in Poland the prime minister is a leading Catholic intellectual, that in Romania the prime minister is not only an engineer but also a gifted linguist, that in Hungary the prime minister is a historian of medicine, or that the president of Lithuania is a musicologist and composer.

American intellectuals may lament that our own statesmen sometimes come up short on the cultural side,

but that really is not the point. Other countries have their traditions, and we have ours. However, if we are to be effective in our dealings with the USSR and Eastern Europe, we have to be more than superficially informed about their cultures.

Fortunately, American humanities scholars specializing on the region who participated in the exchanges over the decades have endowed us with a world-class English-language scholarly literature and broad expertise. Indeed, the scholarly community, together with intellectual émigrés and refugees from Eastern Europe and the USSR, provided a haven in the United States for scholarship and creativity during a decades-long diaspora when whole cultures were under attack by foreign or local Communist functionaries. Our exchange scholars in the humanities also played a part in communicating with dissident cultural figures—bringing them news and hope, and carrying out suppressed writings. Now American scholars face new opportunities to work openly with all of their overseas colleagues and to tackle mountains of newly accessible information.

There is, alas, a second, less happy, facet to the study of national cultures. However much we outsiders may appreciate or admire the great warehouse of cultural variety that is Eastern Europe and the Soviet Union, it is also a tinderbox of murderous national and regional rivalries within and between states. Anyone interested in the political future of the region must worry that, all too often, one people's language and folklore may be another's poison. How such tensions play out in the years ahead will affect hundreds of millions of lives. The cultural substance that feeds these rivalries is the very subject matter that humanities scholars study.

History, sometimes in its mythical versions, is at the core: Who occupied what territory first and when? Who has a right to it now? Who did what to whom? These issues can threaten peace and order across the region: Hungarians versus Romanians, Serbs versus Albanians, Balts versus Russians, Armenians versus Azeris, Poles versus Germans, Czechs versus Slovaks, Russians versus Ukrainians, Muslims versus Christians, Russians versus



Moldavians, Bulgarians versus Turks, Russians versus almost everyone else—the list goes on and on. Added to these tensions is the resurgence of virulent anti-Semitism throughout the region. The immediate issues often are linguistic: who shall speak what language, what family names people are to assume, in what tongue children and university students are educated and books published, and in what language official business is conducted.

Although cultural mayhem is neither new nor unique to Eastern Europe and the USSR—the misery of Northern Ireland comes to mind—the depth of passions in the USSR and in East and South Central Europe, and the extent of cultural fragmentation, are major political realities. The consequences of such divisiveness in a region suffering from devastated economies and with precarious new governments can be very serious indeed. One has only to pick up the daily newspaper to see the most recent accounts of tanks rolling, hand-to-hand ethnic battles, cracked skulls, mass funerals, and vows of revenge.

Stalinism seemed to put a temporary halt to many of these tribalisms, or at least to mask them. In fact they were exacerbated by Stalinism's economic failures: When cultural rivalries are fueled by disputes about scarce resources and the allocation of privilege, ancient animosities take on renewed force.

Pessimists will argue that this cultural fragmentation is so entrenched that it will go on endlessly. We know all too well how nationalism and religious fundamentalism are fanned by the social and psychological dislocations of modernization. If the collapse of the socialist welfare states spawns a new wave of social anomie, jealousies, and resentment over broken promises, it will not take the disaffected very long to find scapegoats in the neighborhood. There are plenty of precedents.

Optimists, on the other hand, cite the example of Western Europe. There, the imperatives of a common defense and a conscious determination not to repeat earlier catastrophes have brought about an unprecedented degree of social and economic integration and new habits of tolerance. It may be that the internationalization of these issues in the

USSR and Eastern Europe, with the outside world scrutinizing daily events on live television, will foster some restraint. Nevertheless, for many decades these tensions will never be very far below the surface.

Of course the most compelling reason for American humanists to be involved in the new USSR and Eastern Europe has not changed. Their work instructs and enlightens us about an important variant of world civilization. It enriches our appreciation of comparative European cultures, and provides us with the intellectual and aesthetic pleasures of artistic, musical, and literary traditions that are a sometimes neglected part of our European heritage. That alone would justify whatever efforts are needed to train and nourish at least some small fraction of our professoriate and their students to be at home in the USSR and Eastern Europe, and to make it possible for them to do research there as frequently as possible.

Whatever their purpose, American regional specialists in the human-

ities, whose work is highly regarded in the Soviet Union and Eastern Europe, will have some influence on the unfolding drama. If their scholarship is sound, it will provide us with balanced and informed views about the great complexities and ambiguities within the region so that we do not simply respond to the most vocal or best organized national constituencies at home. Inside the USSR and Eastern Europe, objective international scholarship is an essential antidote to partisan or self-serving interpretations. American scholars, who managed to create an unrivaled literature on the region while working under difficult and restricted conditions in the past, are summoned anew. □

*Since 1971, the International Research & Exchanges Board has received nearly \$14 million through the International Research category of the Division of Research Programs to support exchanges with the Soviet Union and the countries of Eastern Europe for advanced research in the humanities.*

#### THE INTERNATIONAL RESEARCH & EXCHANGES BOARD

**T**he International Research & Exchanges Board (IREX) is the leading U.S. channel for communication with the Soviet Union, the seven countries of Eastern Europe, and the Mongolian People's Republic in the fields of the social sciences and the humanities. Located in Princeton, New Jersey, IREX was established in 1968 by the American Council of Learned Societies and the Social Science Research Council.

Representing the academic community across the United States, IREX administers individual scholar exchanges with Bulgaria, Czechoslovakia, the German Democratic Republic, Hungary, the Mongolian People's Republic, Poland, Romania, the USSR, and Yugoslavia. In these programs, scholars live and pursue independent research abroad for periods of up to one year. More than 3,000 Americans have participated, and as a result of their overseas experiences more than 3,600 books and articles have been published. Alumni of the program generally work wherever firsthand knowledge of the Soviet Union and Eastern Europe is at a premium—at universities, colleges, and independent research centers; in cor-

porations, banks, and government.

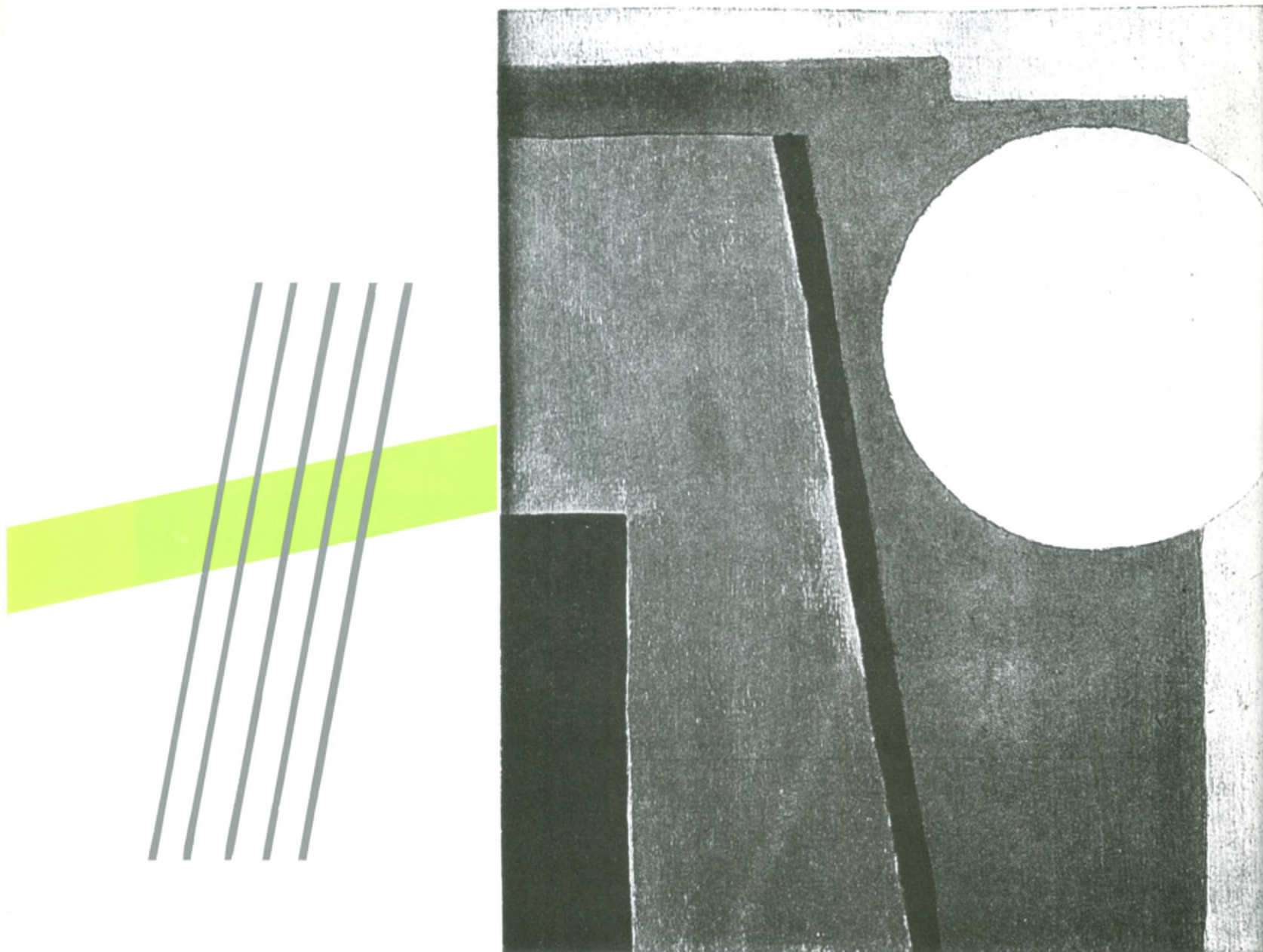
In addition to overseeing individual scholar exchanges, IREX administers roughly 100 joint projects per year between Soviet and American scholarly and research institutions, and also maintains agreements governing joint projects in Czechoslovakia, the German Democratic Republic, Hungary, and Poland. IREX is the major American organization facilitating Soviet-American and East European-American cooperation in all fields of the humanities and the social sciences.

To make the latest results of field research and collaborative activities available to a wide range of scholarly and nonacademic professional audiences in the United States, IREX has a host of public programs, including seminars, panel discussions, and publications.

The National Endowment for the Humanities supports approximately 15 percent of IREX's grant activities, with the remaining 85 percent coming from other federal agencies and private foundations. Two-thirds of the support that IREX provides for postdoctoral research in the humanities comes from NEH. □



# BETWEEN UTOPIA AND SOCIAL



*Lajos Kassák. Pictorial Architecture II, ca. 1922–30, oil on cardboard.*

**T**HE EARLY TWENTIETH-century avant-garde saw in the creation of art both a political and social act. As the Hungarian artist Karoly Kernstok proclaimed, the artist could "stand on the highest rung of the social ladder where even if he will not enter into discussion with the gods, he will direct the spirit of the masses."

Progressive art was both a negative comment on inherited norms and mores, and a projection of an alternative

system—at once ethical and aesthetic. From 1908 on, a succession of increasingly radical artistic groups sprang up in Budapest, drawn to the social idealism of such figures as Georg Lukács, Arnold Hauser, Frederick Antal, and Charles de Tolnay. These artists and their apologists saw themselves as the advanced corps of a new society and the heralds of universal progress. Paradoxically, this utopian attitude was embraced most passionately by those artists on the eastern periphery

of industrialized Europe, where "progressivism" and "equality" existed more forcefully in imagination than in social or material fact. Because these conceptions of modernism were largely limited to imaginative projection, Eastern European artists were stimulated to exert a highly original impact on modern art and aesthetics.

By the end of the First World War Lajos Kassák had emerged as the most dynamic impresario of the avant-garde



# L REALITY: HUNGARIAN

## AVANT-GARDE ART

BY S.A. MANSBACH



Sándor Bortnyik. *Modiano* poster, ca. 1926, lithograph on paper.

Through Kassák's several art and literary journals, especially the periodical *Ma* [Today], the Hungarians achieved a pre-eminent position in Eastern European cultural circles. Indeed, so effective was the imagery of Kassák's colleagues that Hungary's short-lived revolutionary government embraced these artistic radicals in its attempt to galvanize public allegiance. The artists responded enthusiastically to the call of their revolutionary socialist government, but despite





Bertalan Pór. *Workers of the World, Unite!* 1919, lithograph on paper.

their efforts, nothing could preserve the radical regime. When in August 1919 the government capitulated to advancing foreign troops, Hungarian avant-garde culture went into exile.

Ironically, it was in exile in Germany and Austria, far from the Hungarian environment they so profoundly hoped to change, that the painters and theorists of the avant-garde realized their greatest achievements. In Vienna, Kassák, Sándor

*S. A. Mansbach is currently Alexander von Humboldt-Stiftung Fellow and guest professor at the Freie Universität Berlin. He is the author of Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908–1930, to be published later this year.*

Bortnyik, and Béla Uitz originated a new form of geometrically abstract art; in Berlin, László Moholy-Nagy, Lajos Tihanyi, and László Péri pursued constructivism and "pictorial architecture." The language of art criticism underwent a transformation as well, with Ernő Kállai and Alfréd Kemény creating a mode of criticism that would shape aesthetic discourse for more than half a century. By the mid-1920s, the influence of the Hungarian avant-garde was felt at the Bauhaus, influencing the character, methods, and objectives of this influential school of modern art and design. From the Bauhaus, several of the Hungarians would, in turn, transpose their new vision to the United States.

The majority of the avant-garde, however, chose to return to Hungary

once the authoritarian government granted an amnesty. Back in their native country, they were constrained to make accommodations that they had never before envisioned. Kassák and Bortnyik now adapted their radical language to the altered circumstances of a transformed Hungary—diminished by almost two-thirds from its prewar size, reduced in material circumstances from war and revolution, and subdued by political and social authoritarianism.

Bortnyik, like other recently repatriated Hungarian veterans of avant-garde achievement, concentrated his efforts on applied graphics, ironically the one area that brought him into the mainstream of the commercial marketplace that the avant-garde had previously decried. This embrace of advertising and applied graphics by the avant-garde, and by Bortnyik in particular, represented less an abandonment of "pure" ideological principles than a calculated and reasonable compromise with the dominant economic and social realities of the time.

The graphic designs that Bortnyik and his fellow artists created during the late 1920s attest to the imaginative accommodation that the Hungarian avant-garde felt obliged to make. If these artistic accomplishments lacked the revolutionary world view that animated the avant-garde during the previous quarter-century, they nevertheless succeeded in projecting the aesthetics of modern life into a country that continued to hold tenaciously to traditional social structures. Equally remarkable, the modern marketplace provided the Hungarian avant-garde an opportunity to help to "direct the spirit of the masses," which had been its principal aspiration from the beginning. □

*In 1988, to support an exhibition on Hungarian avant-garde art, 1908–1930, the Santa Barbara Museum of Art received \$196,550 in outright funds from the Humanities Projects in Museums and Historical Organizations category of the Division of General Programs.*



**G**EORG LUKÁCS (1885–1971), Hungarian social philosopher and literary scholar, has been considered the most original twentieth-century Marxist thinker by many Western intellectuals, including Thomas Mann and Jean-Paul Sartre. When the long-awaited English translation of Lukács's *History and Class Consciousness* (1923) came out in 1971, a Lukács renaissance was already under way in the Anglo-Saxon world. Today, Lukács can be understood as a catalyst of the early Hungarian and Eastern European opposition movement that led to the events of 1989–90.

As early as the 1956 revolution in Hungary, Lukács told Polish journalists that "Communism in Hungary has been totally disgraced. . . . In free elections the Communists will obtain 5 percent of the vote, 10 percent at most." Indeed, the Hungarian people have rejected Communism, first with the bullet in 1956 and then with the ballot in 1990. When Hungarians had their first free elections in March 1990, the Communists received 10.5 percent of the vote, approximately as Lukács predicted. Lukács undoubtedly contributed to this 1990 rejection by laying the groundwork with his criticism of Stalinism and by his democratic socialist ideas.

Yet Georg Lukács remains a mystery. As Lewis Coser, a distinguished American sociologist, once wrote: "Lukács remains the most enigmatic and double-faced figure of the modern Communist movement. While some of the features of his

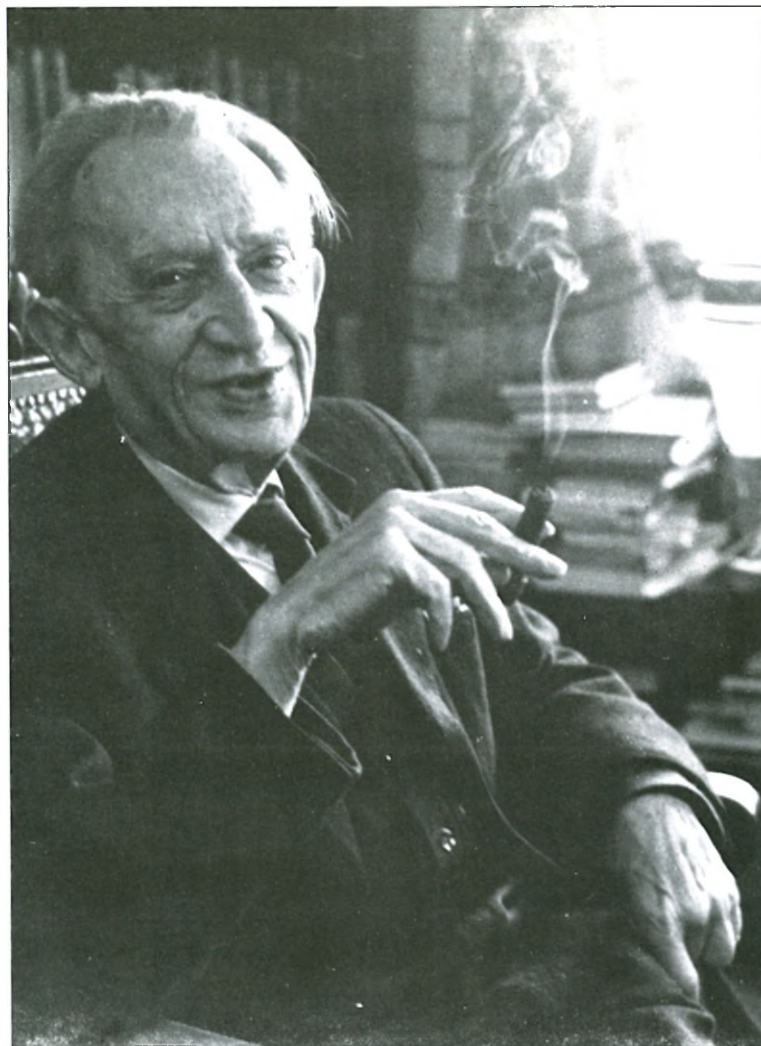
thought have been clarified by recent scholarship and by the discovery of early manuscripts which had been thought lost, a full appreciation of the man and his work is still missing." The reasons for this are many, but two factors seem to stand out: Lukács's multidisciplinary scholarship, which includes close to fifty published books and hundreds of articles touching upon many branches of the social sciences and the humanities, such as the sociology of art and literature, aesthetics, political philosophy, ethics, ontology, and history of philosophy; and second, the tortured paths of his politics—he could be called both a Stalinist and Leninist and an anti-Stalinist and anti-Leninist at the same time.

Some of Lukács's most significant

Mészáros. Lukács was all of this and more, and perhaps only a synthetic interpretation can reconcile these seemingly disparate elements.

The seven decades of Lukács's creative intellectual life can be conveniently divided into four phases: a pre-Marxist or "romantic anti-capitalist" period; a revolutionary Marxist period; a pro-Stalinist period; and, finally, a reformist Marxist period, subsequent to Stalin's death.

*Zoltán Tarr has taught sociology and history at the City College of CUNY, the New School for Social Research, and Rutgers University. Recently, he spent six months in Budapest, Hungary, as a Fulbright scholar doing research for a critical biography of Georg Lukács.*



Courtesy of Zoltán Tarr

## GEORG LUKÁCS: A CATALYST OF CURRENT EVENTS

BY ZOLTÁN TARR

works are unapproachable to all but a few scholars and critics possessing knowledge of the Hungarian language. Consequently, Lukács's interpreters heartily disagree on just about every aspect of his life and work. Indeed, there are many Lukácses: the bourgeois aesthete, who was highly regarded by Thomas Mann and Max Weber; the sensitive reader of the Jewish and Catholic mystics, deeply appreciated by Martin Buber and Georg Simmel; the messianic revolutionary convert to Communism, who inspired other revolutionary European intellectuals; the literary scholar rooted in German and Hungarian culture; and a philosopher of a middle course, according to his one-time student and assistant, István



Lukács once stated: "With me, everything is the continuity of something. I believe there is no non-organic element in my development." Thus a periodization merely serves as a guide to the thought of an intellectual who was always preoccupied with the political and cultural problems of his age and with the search for solutions.

#### THE PRE-MARXIST PERIOD

Georg Lukács was born György Bernát Löwinger in Budapest on April 13, 1885, into a wealthy

Hungarian-Jewish family. His father, a self-made millionaire and director of the Hungarian General Credit Bank, changed his name to Lukács in 1890 and became ennobled (*von* Lukács) in 1901. Lukács grew up bilingual (German-Hungarian), and at an early age learned French and English as well.

In 1905 Lukács went to Berlin, where he attended the lectures of Wilhelm Dilthey and the private seminar of Georg Simmel. He received his first doctorate, in law, from the University of Kolozsvár (now Cluj-Napoca, Romania) in

1906; his second Ph.D., in philosophy, was from Budapest University in 1909.

Following a futile attempt at an academic career in Budapest, the suicide of his love, Irma Seidler, and the death by tuberculosis of his closest friend, Leo Popper, Lukács moved to Florence and began work on his *Aesthetics*. His then friend, the German-Jewish philosopher Ernst Bloch, persuaded him to move to Heidelberg in 1912, where he lived until 1917. During the Heidelberg period, Lukács became a valued member of the Max Weber circle, and he became much influenced by Hegel, Dostoevsky, Max Weber, and Marx, the latter mediated through Simmel and Weber.

The "romantic, anticapitalistic" Lukács rebelled against what he perceived as the oppressive and backward conditions of east-central European societies and joined the progressive-democratic forces of pre-World War I Hungary in their drive for modernization. Yet the uncertainties caused by the disintegration of the old European social order caused Lukács to yearn "for measure and dogma," leading him to proclaim the redeeming power of form: "Aesthetic culture is the formation of the soul." He opposed the First World War, which made him an outsider among German intellectuals, but this stance endeared him to young Hungarian intellectuals upon his return to Budapest in 1917.

Before returning, he published an autobiographical novelette, *On Poverty of Spirit* (1913), and married a Russian anarchist-artist, Yelena Grabenko, to whom he dedicated *The Theory of the Novel* (1916). This book and his earlier *Soul and Form* (1911), both of which reflect personal and cultural crises, influenced some of the best minds of Europe, from Max Weber and Thomas Mann to the theorists of the Frankfurt School.

#### THE REVOLUTIONARY MARXIST PERIOD

Lukács's revolutionary phase was precipitated by the Russian revolu-

### A LETTER OF THE YOUNG LUKÁCS

To Felix Bertaux, a French scholar of German literature, who translated and helped to popularize the work of Lukács, Thomas Mann, and other German writers in France.

Heidelberg  
[March] 1913

Dear Sir,

... To be sure, the artists of the truly great epochs of Germany were also cut off from society and dependent on their *petites églises*; but a circle such as the Romantic School was lonely to a certain degree because Germany in those times could produce only small groups in which its deepest aspirations and ultimate meaning could find their objectification. Goethe and Schiller—indeed, Hebbel and Wagner, somewhat later—represented the whole of Germany. Today—this development has been most strikingly visible since 1879—the Germany that "matters" is a big country, reaching far and wide, but there is no trace in it of an inner spiritual and intellectual unity, a common orientation, which becomes evident only in the form of muted yearnings and open despair, or in the ruinous fate of real talents. So far, nothing positive or decisive has been undertaken to overcome all this. ... It is difficult to formulate briefly the ultimate cause of this disillusionment; no doubt, it is due to a large extent to the fact that the socialist sentiment owes its pathos only to the strong emphasis on an abstract *ought*—the demand of the future—that is, the very same sentiment is able to inspire only works that are protesting the existing but cannot say anything about the Being—be it empirical or metaempirical; art, after all, doesn't know what to make of a mere "ought." ...

(unsigned)

From Georg Lukács: *Selected Correspondence, 1902–1920*, eds. Judith Marcus and Zoltán Tarr. © 1986 Columbia University Press. By permission.



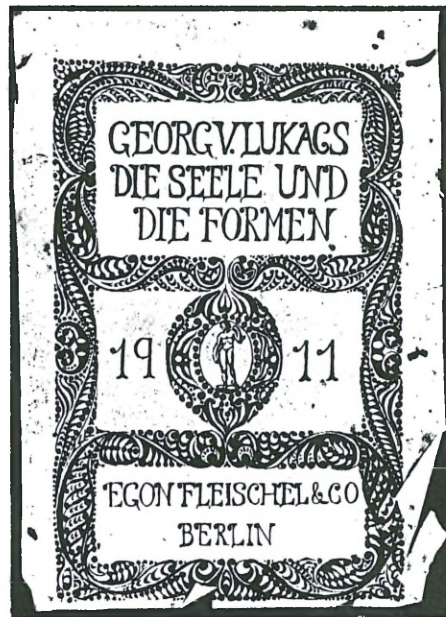
tion of 1917 and the subsequent wave of central European revolutions, which gave him a new perspective: the possibility of a leap from *Sein*, or "Being" (which he described as capitalist "absolute sinfulness"), to *Sollen*, or "Ought" (which he saw as a more humane society under socialism).

In December 1918, Lukács joined the Hungarian Communist party. His *History and Class Consciousness*, published in 1923, served as a starting point for rethinking and restructuring Marxist social theory. The main theses of the work are that "true" Marxism is a return to a wholistic method emphasizing "totality"; that Marx's dialectical method should be applied to studies of society; that alienation permeates all human relations in capitalist society; that the proletariat, as the agent of the world historical process, will eliminate the evils of capitalist society and bring about the salvation of mankind; and that the Communist party, which represents "the objectification of the proletariat's will," mediates between the realms of *Sein* and *Sollen*.

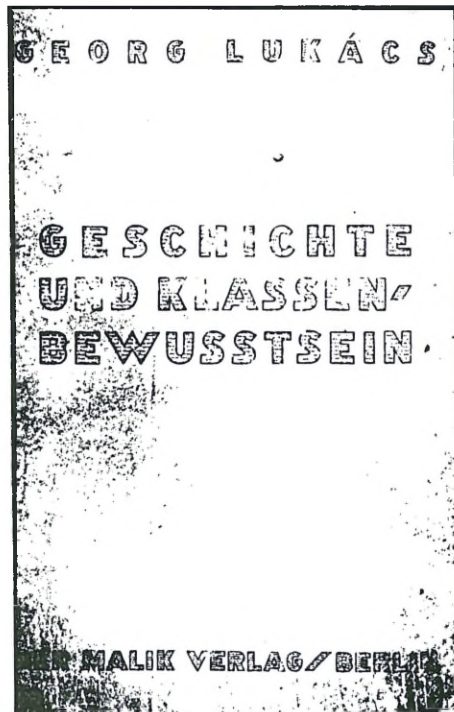
#### THE PRO-STALINIST PERIOD

The third period dates from the Nazi takeover in Germany in 1933, which precipitated Lukács's exile to Moscow. Lukács's accommodation with Stalinism is a rather complex issue that still awaits its chronicler and will be a subject for psychohistorians to ponder for many years to come. To be sure, he wholeheartedly supported Stalin against Trotsky and in regard to the Ribbentrop-Molotov Pact, and he endorsed Stalinism in his writings of that period. Justifying his stand, he stated that the defeat of fascism, the main enemy of mankind, was the order of the day and that the Soviet Union was the most committed to this task.

As an immediate response to the worldwide danger of fascism, he investigated the roots of the Nazi *Weltanschauung*. Lukács traced German philosophical developments



Title page of the German edition of *Soul and Form* and the first edition of *History and Class Consciousness*, 1923. Below: Lukács's "Doctor of Philosophical Science" degree granted by the Soviet Academy of Sciences in 1943.



From György Lukács: *His Life in Pictures and Documents*, © Eva Fekete and Eva Kopp, Budapest



from the earlier mystical strands to the vulgar manifestations under nazism, a study that resulted in his book titled *The Destruction of Reason* (1954). Lukács complemented his analysis of the genesis of the Nazi *Weltanschauung* with a defense of the progressive German cultural tradition as exemplified by Goethe, Hegel, Heine, Büchner, Thomas Mann, and others. His monograph *The Young Hegel* earned him the degree (his third doctorate) of Doctor of the Soviet Academy of Sciences.

While Lukács abstained from po-

litical activity during his exile in Moscow, he nevertheless wrote critically about Soviet bureaucracy and dealt with taboo subjects, such as Hegel, Dostoevsky, and giants of Western "bourgeois" literature. He was arrested in 1941, during a lull in the executions under Stalin, and was jailed in the Liublianka for only two months. Thus he survived one of the greatest purges known to history.

At the end of World War II, Lukács returned to Budapest, became a university professor, a public figure, an academician, and a mem-



ber of Parliament. After the commencement of outright Stalinism in Hungary in 1949, many of its architects became its victims and were either executed or imprisoned. Lukács fared better: he was only purged from his university post as the result of an intellectual show trial. He retired into his study, not to emerge again as a public figure until 1956 in the wake of the Twentieth Soviet Party Congress and Khrushchev's revelation of Stalin's crimes.

#### THE REFORMIST MARXIST PERIOD

From then on, Lukács became a critic of Stalinism from a Leninist position. In October 1956, he became a member of the Hungarian government of Imre Nagy, who sought the withdrawal of Soviet troops from Hungary, took some non-Communists into the government, and promised a return to a coalition government of democratic parties. Within days, the Soviet army crushed Nagy's government.

Lukács nevertheless supported the Hungarian liberalization movement in the 1960s. He favored the new economic policy, aimed at establishing a socialist market economy, because he held that it "necessarily implied democratization of the Party and the renewal of Marxism." He also advocated a balance of power between state and Party. As a summation of his life's work and a last attempt at a systematic Marxism, Lukács finished his *Aesthetics* (1964) and the *Ontology*, published posthumously.

Toward the end of his life, it is clear that Lukács had come a long way from "romantic anticapitalism" and "revolutionary messianism" to the position of *realpolitik*. After the Soviet intervention in Czechoslovakia in 1968, Lukács told a student: "I suppose that the whole experiment that began in 1917 has now failed and has to be tried again in some other time and place." Some fifty years earlier, upon the defeat of the 1919 Budapest Commune, Max

*"Throughout  
the stages  
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Lukács  
remained dedicated  
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and work."*

Weber had warned Lukács, then living in Vienna, that revolutionary socialist experiments "can only have and will have the consequence of discrediting socialism for the coming 100 years." It is not known whether Lukács remembered Weber's warning when uttering his statement about the failure of the 1917 revolution. But Lukács's final arrival at his late friend's prescient stance shows how far he had traveled intellectually from his earlier enthusiasms.

Throughout the stages of his thought, Lukács remained dedicated to the renewal of socialist democracy, and he envisioned the "transformation of man"—a utopian idea that

runs like a guiding thread throughout his life and work. Celebrated toward the end of his life as "the greatest living Marxist," Lukács died at age 86 on June 7, 1971.

Lukács's hope was the internal reform of the socialist system, which never happened, and certainly did not work in Eastern European societies. The case of the Soviet Union is still an open one. With the current ethnic/nationality problem in the Soviet Union, which erupted in the late 1980s, Lukács's words might be recalled: "Marx said that a people that oppresses another cannot be free, and Lenin demanded autonomy for every nation, even the right of secession. In this they pronounced interdependent factors without which socialist development cannot be realized in a multinational country."

Despite such keen observations, recent events have superseded Lukács's views: His most conservative revisionist ideas for Hungary—not to leave the Warsaw Pact and not to establish a multiparty system—have been abandoned by his Hungarian followers and by the Hungarian people. But the historical merit of Lukács's post-Stalinist, anti-Stalinist ideas can be summed up as follows: He provided ammunition for a segment of the Hungarian and Eastern European opposition movement in its early stage. He thereby helped inspire current events not only in Hungary, but throughout Eastern Europe. □

*To do research on a critical biography of Georg Lukács, Zoltán Tarr has received a \$19,600 fellowship from the Division of Fellowships and Seminars. He also received a \$15,000 Translations grant from the Division of Research Programs to translate and annotate Lukács's early correspondence, which has been published as Georg Lukács: Selected Correspondence, 1902–1920 (1986).*

*The University of North Carolina Press received a \$2,802 Publication Subvention grant from the Division of Research Programs to publish The Young Lukács (1983), by Lee Congdon.*





Courtesy of Polish Embassy, Washington, D.C.

*The Catholic University of Lublin, Poland, founded in 1918, is the only autonomous Catholic university in east central Europe. It has five departments: theology, canon law, Christian philosophy, liberal arts, and social services; and enrolls 4,000 new students each year.*

## CONFRONTING MARXISM: CHRISTIANITY IN POLAND

BY JÓSEF TISCHNER

**F**OR OVER THIRTY years the Polish church lived and coexisted with the processes of "socialist construction." It was submerged in socialization like a fish in water. Time and again, it was forced to protest. Does not the reality of such a coexistence cause it

to take something of its adversary upon itself?

Perhaps one could aptly say that at a certain moment the church managed to "wrest the ethical initiative" from the hands of its adversaries. As a result, it will be the church that will call for the



*"Marxism may last in  
the political system called  
socialism even after  
we no longer have  
even one convinced Marxist  
in the country."*

realization of basic social ideals that until now constituted the basic ethical horizon of Marxism. The church and Christianity discovered, as it were, the false bottom of Marxist thought. They found therein, slightly dusty, slightly deformed, their own social ideals. There is nothing surprising in this. Marxism was a sort of neopaganism that was born after the defeat of the Christianization of Europe. Christians in Poland seemed to discover their own Christianity after the defeat of the processes of "socialist construction" in Poland. In a sense, therefore, they are "neo-Christians," that is, those who turn back to Christianity as the result of a confrontation with the enemies of religion. "Neo-Christianity" also is an attempt to recapture the initiative—not political, but ethical—from the Marxists, the initiative of improving the world of human work. This is an enormously important moment. Retaking the initiative from an adversary causes the adversary to cease being needed in the world.

An important consequence of the confrontation, it seems to me, is a better understanding by Catholics of the sense and value of atheism. One may say that an atheist does not need religion in order to be an atheist, while for the faithful, atheism is necessary as a factor in purifying his or her faith in God. On this seem to depend the results of numerous reflections on atheism that are so abundant in Christian thought of recent times. Atheism was integrated in a certain way into Christianity as a particular form of negative theology. This does not mean that the church accepts atheism as an ultimate expression of human thought. It only means that the church treats atheism as a matter of dialogue. It seems that without taking into account what the atheist thinks of the church, the church cannot gain the full truth about itself. This deeply changes the spirit of Catholicism; it makes it open, tolerant, and, in the full sense of the term, dialogic.

And against this background, what happened with Marxism? What became of Marxism in Poland after the visit of John Paul II?

Some time ago, Marx wrote that religion will disappear when it proves to be no longer needed. Thus, according to Marx, it would disappear not as a result of polemics, advances in knowledge, or the pressure of force, but somehow in a more ordinary way, just as the spinning wheel disappeared in the era of textile industry. The history of socialism in a way has not verified this theory. It seems, however, that by paradoxical coincidence, Marx's theories found confirmation in the history of Marxism itself. One should not exaggerate when it comes to the importance of theoretical disputes with Marxism. Marxism may last in the political system called socialism even after we no longer have even one convinced Marxist in the country. More important than theoretical disputes is the uneasiness about the entire ethos of this philosophy. Marxism in Poland ceased to be a thought that unmasks the exploitation of work and inspires social changes leading to the abolition of exploitation. Instead, it became a thought aimed at a single goal—the justification of the existing system and its flaws as objective necessities. From this come the uneasiness that is ethical in character and embraces all people rather than just the specialists in ideology. Presently, there is a growing awareness of another question: For what and for whom is Marxism still needed? This question does not deal with this or that thesis, but concerns the ethical sources of the entire process of ideologizing and the entirety of Marxist thought. For what is Marxism needed? Who needs Marxism?

These two questions seem to summarize the current state of our dialogue; they seem ultimately to define its Polish, contemporary shape. □

*In 1985 Marek B. Zaleski received \$8,338 in outright funds from the Texts program of the Division of Research Programs to cotranslate Józef Tischner's Marxism and Christianity: The Quarrel and the Dialogue in Poland (Editions Spotkania, 1981; translation copyright Washington, D.C.: Georgetown University Press, 1987).*

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*From Marxism and Christianity: The Quarrel and the Dialogue in Poland by Józef Tischner (Editions Spotkania, 1981; translation copyright © 1987 Georgetown University Press). Reprinted with permission.*



# CALENDAR

July ♦ August



Photo by Nicholas R. Spitzer

"Folklife in Louisiana Photography: Images of Tradition" opens August 20 at Louisiana State University in Baton Rouge; above, detail of a photograph of Creole musician Alphonse "Bois-Sec" Ardoine during a country Mardi Gras.



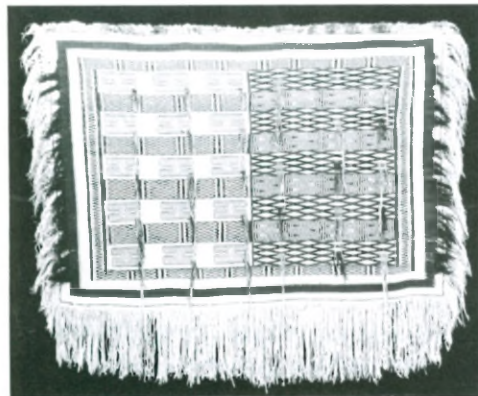
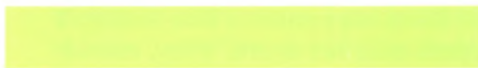
Collection of Merrill C. Berman

"Art Into Life: Russian Constructivism 1914-1932" chronicles postrevolutionary avant-garde art; opening July 4 at the Henry Art Gallery in Seattle, Washington.



Museum-Palaces and Parks of Petrodvorets, Leningrad

The contributions of Bishop Innocent of Alaska will be examined in an exhibition on the Russian occupation of Alaska 1741-1867, which opens July 17 at the Washington State Historical Society in Tacoma.



Peabody Museum, Harvard University

This mideighteenth-century Chilkat ceremonial blanket is on display in the new Hall of the North American Indian at the Peabody Museum of Archaeology and Ethnology in Cambridge, Massachusetts.



University Art Museum  
University of Minnesota

More than 200 pieces of Minnesota folk art are on exhibit at the North Country Museum of Art in Park Rapids through August 26; the exhibition then travels to seven other sites in the state.

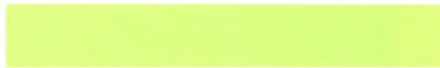


Photo by T. Sanchez-Martinez

The centuries-old *Camino Real* on the left, overtaken by a county highway and a modern interstate, once linked Mexico with New Mexico as a route of trading and conquest. It will be the topic of an exhibition and lecture series in conjunction with the Columbus Quincentenary August 11 at the New Mexico University State Museum in Las Cruces.

—Kristen Hall

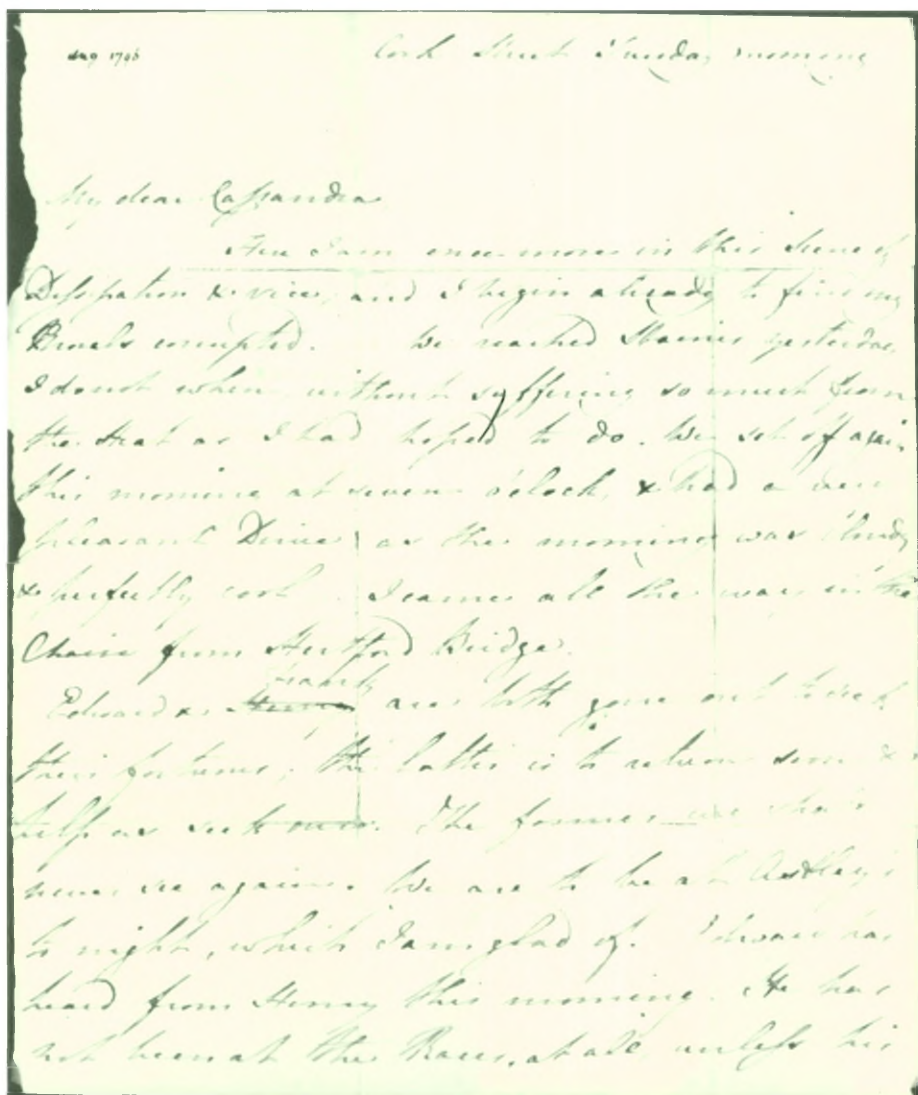


# JO MODERT:

## *Scholar as Sleuth*



BY MARY T. CHUNKO



Modert says, "This is the letter that started it all,"—Jane Austen's letter to her sister Cassandra, which Modert located in the collection of the Boston Public Library.

"I DIDN'T READ Jane Austen until I was fifty, and it changed my life," says Jo Modert, editor of *Jane Austen's Manuscript Letters in Facsimile*, a collection of all Austen's extant letters published recently by Southern Illinois University Press.

Though late in discovering the virtues of the author of *Pride and Prejudice*, Modert has been a devoted "Austenite" since 1972, when her

daughter gave her a copy of *Emma*.

"I had always avoided reading Jane Austen. I had the impression that her books were Pollyannaish," explains Modert, a former secondary school teacher who had become "a frustrated housewife and would-be scholar."

Reading *Emma* not only transformed Modert's view of Austen, it led the southern Illinois homemaker to a career as book reviewer for the

*St. Louis Post-Dispatch*—and to a seven-year treasure hunt that combined her passions for Austen and for solving mysteries.

Letter writing was very important to Austen's generation. "To them, it was what the direct-dial telephone system is to ours," Modert explains. Innovations in the British postal system sparked a cult of letter writing among the middle classes during the late eighteenth century, and the volume of mail increased dramatically. By 1796, when she was twenty, Austen was writing on a daily basis to various family members.

"What happened to Jane Austen's letters after her death? Why, considering the several thousand she must have written, do so few remain today?" queries Modert in the introduction to her facsimile volume, prepared with support from the National Endowment for the Humanities. The answers to these questions lie in Austen's obscurity during her lifetime, the growth of her literary reputation after her death, and Victorian squeamishness at the "excesses" of Regency England.

Two or three of Jane Austen's letters were quoted by her brother, Henry, in a "Biographical Notice" published six months after her death in 1817. Not until fifty years later, in James Edward Austen-Leigh's *Memoir* of his by-then famous Aunt Jane, were excerpts from a few more letters published. During the inter-

Mary T. Chunko is a public affairs specialist in the Office of Publications and Public Affairs.



vening years, many letters had been discarded or lost, while others fell victim to a new fad that began sweeping England and the United States in the 1820s: autograph collecting.

Austen's family was supplying English and American readers with fragments from her letters as early as 1841. In other cases, passages were excised or suppressed from the letters by her family, whom Modert describes as "prissy Victorians who were embarrassed by her frankness." Modert quotes Austen's niece, Lady Knatchbull, who wrote in 1869 that her aunts, Jane and Cassandra, "were not as *refined* as they ought to have been." Another niece, Caroline Austen, wrote after the *Memoir* was published, "[S]ee what it is to have a growing posthumous reputation! We cannot keep any thing to ourselves now, it seems."

The letters and fragments that remain today are scattered among private collections and libraries throughout England and the United States. Most Austen scholars, Modert says, have never really studied the published letters, let alone examined the originals. "Often the letters are quoted by scholars who have picked them up from earlier theses," explains Modert. "Generally, the same passages are quoted again and again, sometimes in the wrong context."

For the past fifty years, Austen scholars have relied on R.W. Chapman's *Jane Austen's Letters to Her Sister Cassandra and Others*, published in 1932 by the Oxford University Press. Modert's project began in 1982 as an effort to track down a letter, shown in facsimile in Oscar Fay Adams's



Courtesy of Constance Camner

Modert traced this fragment of a Jane Austen letter after it had been sold at Sotheby's in 1987 to an American collector. The fragment was pasted underneath an engraving believed to have been clipped from a copy of J. E. Austen-Leigh's *Memoirs*.

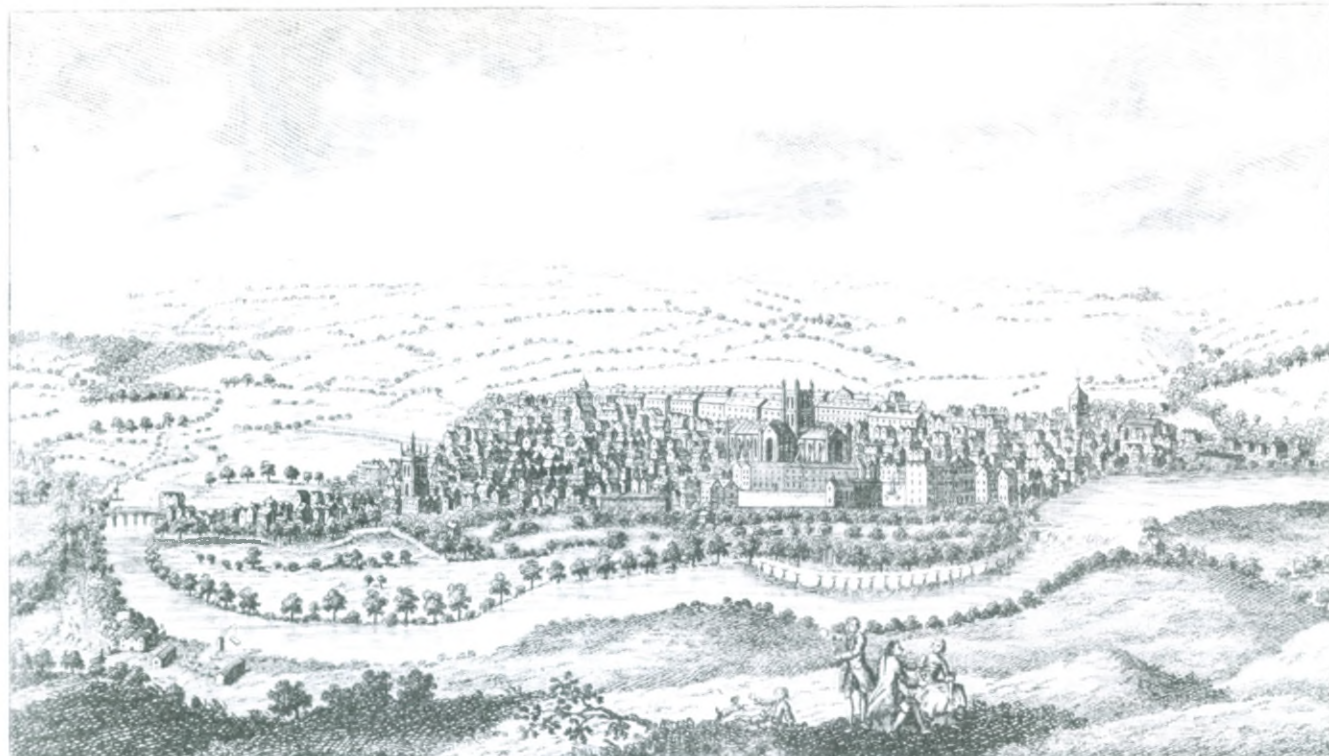
1897 biography of Austen, that Chapman had failed to locate. Ten months later, Modert had traced the letter to a collection of Adams's papers bequeathed to the Boston Authors Club and owned since 1966 by the Boston Public Library.

"I should have been thrilled to locate the letter," says Modert. "Instead, I found myself dismayed and angry. Here was a rare Austen letter—the third earliest known—

that had gone unnoticed all these years at an important American library. But this also raised the fascinating question as to whether more letters untraced by Chapman might not be found in the United States, as he had always suspected."

In February 1983, Modert wrote to some large libraries across the country, asking them to verify their holdings of Austen's letters as listed by Chapman and to let her know





*Persuasion and Northanger Abbey have Bath settings. Austen was familiar with the town, both as a visitor and as a resident from 1801 to 1806. There is a gap in the Austen letters from May 1801 to September 1804.*

whether they had acquired or discovered others. Thus began her seven-year treasure hunt to locate every extant letter, fragment, and autograph in Jane Austen's hand.

Modert's persistence unearthed six letters and four fragments not traced by Chapman. Her volume also includes many corrections to Chapman's list involving ownership of the letters and chronology.

One of Modert's most interesting finds was a fragment at Harvard, hitherto only partially published and unknown to scholars. It was not recorded by Chapman. The recipient was Jane Austen's niece, Anna, some time after her marriage to Benjamin Lefroy in November 1814, and reads in part: "If you and his Uncles are good friends to little Charles Lefroy, he will be a good deal the better for his visit;—we thought him a very fine boy, but terribly in want of discipline.—I hope he gets a wholesome thump or two; whenever it is necessary."

Modert, who has read widely in eighteenth- and early nineteenth-century literature and history since discovering Austen, conducted her hunt without ever leaving her home in Mount Vernon, Illinois. She has

high praise for such twentieth-century amenities as the interlibrary loan system, express airmail service, long-distance direct-dialing, and photocopiers. Her acknowledgments also encompass dozens of librarians, scholars, collectors, and fellow Austenites here and abroad who provided her with clues, advice, encouragement, and practical assistance over the years.

"What a pest I have been to so many people," she says, summing up her project, "and how grateful I am!"

She notes that she was unable to locate at least five letters that Chapman probably saw, which have now disappeared. Moreover, she thinks some undiscovered letters "may still be tucked away" in attics, old autograph albums, and even in rare book and manuscript collections.

Are the missing letters worth looking for? Modert thinks so, because Austen's letters constitute practically the only primary source material that remains from her life, and there are big gaps in the chronology of the extant letters. "For instance, we have no letters for the time between May 1801 and September 1804, when the Austens were re-

siding at Bath," a period that many scholars consider important for understanding the more somber tone of Austen's later novels, *Mansfield Park* and *Persuasion*.

Yet scholars seeking to gain a deeper understanding of Austen's life and character can do so with the collection as it is. "There are some themes readers of the letters should look for that counter the misconceptions still held by many devotees and scholars because of the lingering Victorian image created by her family," says Modert.

First of all, she observes, Austen was serious about her writing and practiced, through her letters, to improve her style. Second, she wrote for money and she was not ashamed to say so. And third, "If you look for it," says Modert, "you'll find Jane Austen's pride in the virtues of the middle class within both her novels and letters. That she could also laugh at their foibles and pretensions is part of that feeling of security she has about her class and herself." □

*To support completion of the facsimile of Jane Austen's letters, Jo Modert received \$14,867 from the Editions category of the Division of Research Programs.*



# Daniel Aaron

## *Elder Statesman of American Studies*

**F**EW HUMANITIES professors get even one chance in a career to help pioneer an outstanding, permanent, and publicly recognized development in their field. But Daniel Aaron, professor emeritus of American literature and civilization at Harvard University, has been involved in two: American studies, which has grown from a course or two at a handful of maverick American colleges in the 1930s to an undergraduate major and a graduate program offered at universities across the nation; and the Library of America, which since 1979 has been publishing authoritative collections of the works of America's great writers.

A graduate student at Harvard in the early 1930s, Aaron recalls that, in contrast to English letters, "American literature was somewhat *infra dig*" in the academy. "I started out doing English studies—*Beowulf*, middle English, and so on—but it was during the Depression, and I became very interested in events in America," Aaron says. "English studies at Harvard didn't seem relevant to what was going on here at the time. So I began reading American literature and history."

Departing from Harvard for the University of Michigan, where he studied American literature and began his teaching career in 1935, he returned to Harvard the following year to study with Howard Mumford Jones, one of the pioneers in American literary history. Aaron and Henry Nash Smith, a fellow literary renegade, became the first two graduate students in American studies at Harvard. Aaron was appointed counselor in American Civilization, a new program "designed to interest Harvard undergraduates in their own history and literature at a time when there were all kinds of tempting and provocative ideologies—national socialism, fascism, communism—and American students didn't know enough about their *own* traditions to define them," Aaron says.

Upon completing his Ph.D., Aaron moved to Smith College in 1939 and organized the American studies program there. In teaching his own seminars in American literature, he implemented a contextual approach, which incorporated topical study of American history and the social and philosophical ideas of American writers. American writers' intellectual perspectives are the focus of his three principal books: *Men of Good Hope: A Story of American Progressives* (1950), *Writers on the American Left: Episodes in American Literary Communism* (1961), and *The Unwritten War: American Writers and the Civil War* (1976). "When I returned to Harvard to take over the graduate program in American Civilization in 1971, my courses were as much in history, or intellectual thought generally, as they were in literature."

Aaron gradually incorporated American political thought, American religious history, and the history of American education into the program. "These were all fields that I worked up because not many people were teaching them at the time," Aaron says. "The kind of specialization that we're so accustomed to now didn't exist then so much. There were holes in the curriculum where nothing was going on, and many students wanted to see what the relations were between literature and history and philosophy. That was the basis for the American Civilization program: it was a way of enriching a particular discipline by expanding awareness of related areas."

By the time Aaron retired from teaching in 1983, he had helped shape American studies in another vital way. In addition to writing book reviews, articles, introductions, and coauthoring a history of the United States—in addition to visiting professorships in Poland, Finland, England, and Japan, and discussing American culture at symposia in Austria, Uruguay, China, and India

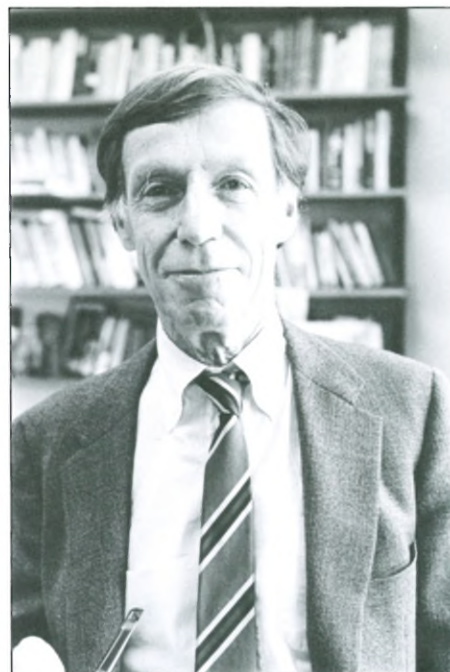


Photo by Virginia Schindler

—he helped found the Library of America, now recognized as the national edition of America's literature.

Aaron was friend and literary executor of writer Edmund Wilson, whose idea it was as early as 1960 to create a national library for the United States. "It is absurd that our most read and studied writers should not be available in their entirety in any convenient form," Wilson once wrote. Five years after Wilson's death in 1972, the idea received seed money from the National Endowment for the Humanities, and since then the project has grown into dozens of distinctive black-jacketed hard-bound volumes, the vanguard of an eventual one hundred or more that will include the collected works of America's leading writers.

The volumes are being placed in school libraries and libraries in small towns all over America. "These are cultural time bombs," says Aaron, currently a member of the Library's board of directors. "One long-term test of the Library's success will be the extent to which the acquaintance of the American literary past quickens the interest of readers in current writing and enhances their desire and ability to understand it, judge it, and enjoy it," he has written. "I like to think that the very presence of the Library volumes in private and public places will affect popular reading habits and make new writers as well as preserve old ones."

—James S. Turner



# Halfway Around the WORLD

BY JAMES S. TURNER

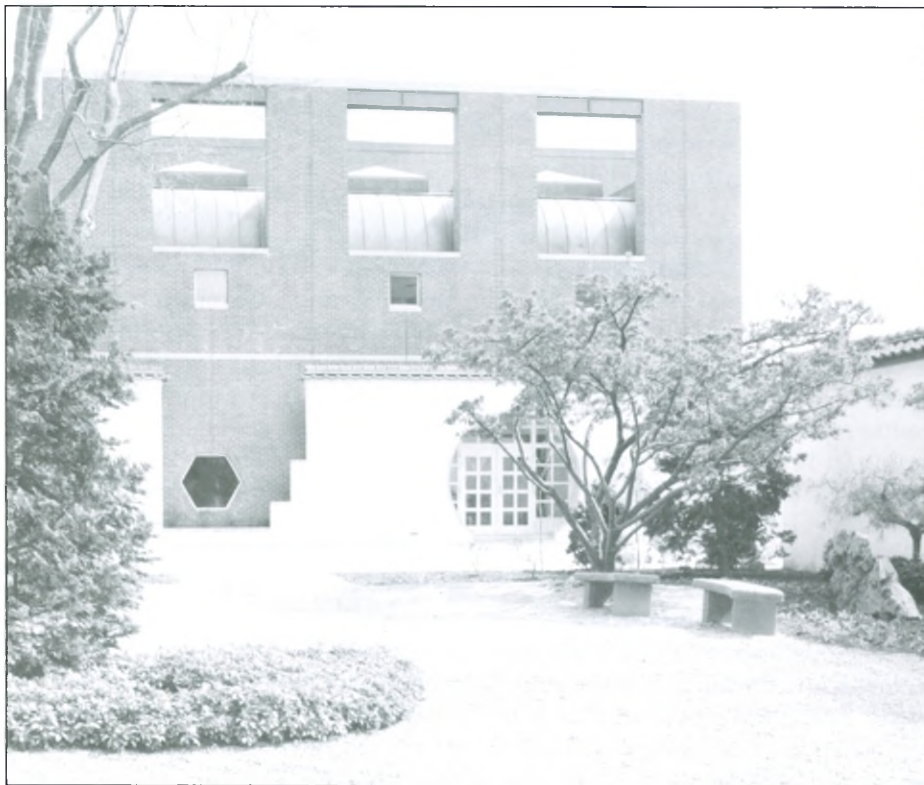


Photo by John Kozak, courtesy of Peabody Museum of Salem

*The new Asian Export Art Wing of the Peabody Museum of Salem contains twelve galleries and displays approximately 1,000 objects made in Asia for Western use over the past 500 years.*

**W**ITHIN A DECADE after the American Revolution, New England ships traded in all the world's major ports. Merchant captains from Salem, Massachusetts, were among the first Americans to round the Cape of Good Hope and Cape Horn to open trade routes to the East. Their goal was to compete with European trade rivals in the great ports of India and China. In 1799, a group of these Yankee skippers formed the East India Marine Society, which established a museum of "natural and artificial curiosities" to be collected by

*James S. Turner is assistant editor of Humanities.*

members on their voyages around the globe. By 1821, the mariners had enriched Salem with cargoes of textiles, spices, coffee, tea, and finished goods, including more than 2,000 objects for the growing museum.

Today, this museum incorporates more than 300,000 artifacts. Renamed in 1867 after benefactor George Peabody, the Peabody Museum of Salem received an NEH challenge grant in 1986 to support development and implementation of an interpretive theme to link the museum's various collections as a unified, permanent exhibition. The grant also supported construction of a new wing to house the extensive Asian export art collection augmented by the museum's 1984 merger with the

former China Trade Museum of Milton, Massachusetts.

These projects were accomplished under the guidance of Peter Fetchko, director of the Peabody Museum. The new interpretive theme is "Maritime New England," which explores the critical role of maritime commerce in the development of New England. Linked by this theme, the museum's five interconnected collections—New England maritime history, ethnology, natural history, archaeology, and Asian export art—together tell the story of New England's participation in the great age of sail during the late eighteenth and early nineteenth centuries.

With the opening of the museum's Asian Export Art Wing in May 1988, these collections not only showcase New England's participation in the global flowering of deepwater trade but also highlight the history of cultural and artistic exchange between Asian and Western cultures.

## Asian Export Art

From the sixteenth to the twentieth centuries, Asian art, much of which was made expressly for export, transmitted Asian art styles to the West but also helped introduce Western art styles into Asia, because Asian artists first had to study Western art forms before crafting objects for Western tastes, says Fetchko. "These export objects are neither purely Eastern nor purely Western," he says. "They represent a hybrid of both." Westerners, for their part, were intrigued by the exotic Asian embellishments of familiar porcelains and European-style furniture, and developed imitative styles based on the Asian patterns.

Ironically, Fetchko points out,





Courtesy of Peabody Museum of Salem

A gallery displaying works of Japanese export art. Right: Chinese carved soapstone pagoda with white jade columns, Buddha lions, and figures; ca. 1800. Below: Blue and white porcelain Japanese Arita ware gin dispenser, ca. 1700–1740.

Asian and Western artisans were sometimes unaware of the influence of their own art and material culture on objects coming from the other culture, and often thought they were seeing typical, unadulterated examples of the other's decorative styles.

Chronicling this interchange is the museum's Asian export art collection of approximately 10,000 objects—1,200 of which are displayed at any one time—that were manufactured in China, Japan, India, Ceylon, the East Indies, and the Philippines, as well as objects produced by Western artists portraying Asian scenes or in Asian styles. This collection of artworks is historically significant as a material record of the era during which the world was fast becoming a global trading community.

### Chinese Export Decorative Arts

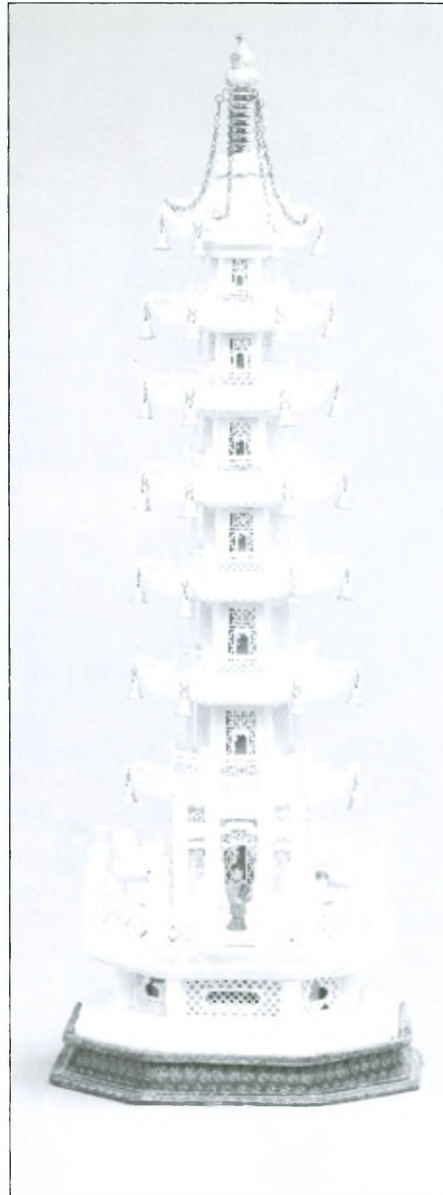
China produced more art for export to the West than all other Asian countries combined. Almost all of the museum's Chinese export art objects were made by members of the artisan community in the port city of Canton, today known as Guangzhou. According to Fetchko, this community is considered one of the largest and most productive that has existed anywhere. Estimated at

250,000 artisans, the community included painters, many of whom specialized in enamel decoration on porcelain; sculptors; goldsmiths and jewelers; cabinetmakers; lacquerware makers; ivory carvers; fan makers; and embroiderers. The museum displays paintings, furniture, silverware, textiles, and miscellaneous "fancy goods," including fans and toys, made by this community from the early eighteenth to the early twentieth century.

Among the items in the galleries devoted to Chinese decorative arts are an ivory and rosewood bureau-desk with a mirror on a stand, ca. 1730, based on an eighteenth-century English form; "View of Canton," ca. 1800, a rare panoramic painting of China's then-largest port; a seven-story pagoda, ca. 1800, carved from soapstone and jade and presented to Salem's East India Marine Society in 1801; and a silver standing cup, ca. 1840, made for the American market and inscribed with the names of the leading Chinese merchants of Canton.

### Japanese Export Decorative Arts

The Portuguese opened a new era in East-West relations with their "discovery" of Japan in 1542. The muse-



Photos by Mark Seaton, courtesy of Peabody Museum of Salem







Photo by John Kozar, courtesy of Peabody Museum of Salem

This remarkable Chinese moon bed was made for the U.S. Centennial Exposition of 1876.

um possesses none of the rare works of art produced in Japan during Portuguese ascendancy but does hold objects produced after the Dutch succeeded the Portuguese during the latter half of the seventeenth century. Objects include a porcelain liquor dispenser, ca. 1700–40, depicting a Dutchman astride a cask, and a Japanese lacquer cabinet on an English giltwood stand, both ca. 1690. This lacquerware proved so popular in the West that it spawned a Western imitative style called japa-  
 nning.

American captains first took part in commerce with Japan during the Napoleonic Wars, when the Dutch East India Company chartered neutral American vessels to avoid British

interference in their Nagasaki trade. On display are some of the objects brought back by Salem captains between 1799 and 1801.

The Treaty of Kanagawa signed by Commodore Perry in 1854 and the opening of five ports to trade in 1860 generated renewed interest in Japan and her arts. Japanese participation in world expositions from the 1860s to the early 1900s furthered worldwide interest in Japanese decorative arts, giving rise to the Western painting and decorative arts style called *japonisme*. The museum displays Japanese export bronzes, silverwares, lacquerwares, and *okimono*, or virtuoso ivory carvings, dating from this period.

## East Indian Arts for the West

Salem's trade with India, Ceylon, and the East Indies was even more voluminous than its trade with China or Japan. From India came the first shipments of Asian art made for European markets.

Historically, the Portuguese gained the first European foothold in Asia in 1510. After superseding the Portuguese in Southeast Asia during the seventeenth century, the Dutch established headquarters for their East India Company at Batavia, now Djakarta, Indonesia. Synthesizing Asian and European decorative styles, local craftsmen at Batavia and in India used rare woods—rosewood, ebony, teak, amboyna, and calamander—to make inlaid furnishings including chests, settees, and chairs, from the seventeenth to the nineteenth centuries.

By the early nineteenth century, the British, whose commerce in Asia began with a small trading company, ruled Calcutta, Madras, and Bombay and took over the Dutch East India Company's possessions in 1858. In response to the tastes of wealthy British residents, Indian artisans crafted expensive furnishings in the latest London fashion and silver in both English and Indian styles. Displayed is a pair of silver tankards, ca. 1860–75, reminiscent of English Georgian forms, but bearing the stamp of Indian style with their entwined cobra handles, hunting scenes in relief, and heavy weight.

According to Fetchko, the Peabody Museum's Asian Export Art Wing is a principal resource for further study of Asian export art—one of the last major areas of the decorative arts that has yet to be fully explored. Together with the museum's other exhibitions on New England's fishing, whaling, deepwater, and coastal industries, the Asian export collection not only contributes to public and scholarly understanding of the new nation's transformation into a world economic power; it also illuminates the artistic enrichment of Western culture in general and American society in particular through trade and cultural relations with lands halfway around the world. □

*In 1988 the Peabody Museum of Salem received \$450,000.00 in matching funds from the Office of Challenge Grants.*



## Walker Percy In Memoriam 1916 - 1990

*"This life is much  
too much trouble,  
far too strange,  
to arrive  
at the end of it  
and then to be asked  
what you make of it  
and have to answer  
'Scientific humanism.'  
That won't do.  
A poor show.  
Life is a mystery,  
love is a delight.  
Therefore  
I take it  
as axiomatic that  
one should settle for  
nothing less than  
the infinite mystery  
and the infinite delight,  
i.e., God.  
In fact I demand it.  
I refuse to settle  
for anything else."*

--Walker Percy



© Photo by Curt Richter

**N**OVELIST Walker Percy, the eighteenth Jefferson Lecturer in the Humanities, died this past May at his home in Covington, Louisiana.

While Percy was often termed a "southern novelist" in the tradition of Robert Penn Warren or William Faulkner, Percy's novels were set in the country clubs and subdivisions of the contemporary South. In a satirical interview a decade ago, in which Percy asked the questions himself and then answered them, he had this to say about southern writers:

"Being a writer in the South has its special miseries, which include isolation, madness, tics, amnesia, alcoholism, lust, and loss of ordinary powers of speech. One may go for days without saying a word.

"It was this distance and magic that once made for the peculiarities of southern writing. Now the distance and magic are gone, or going, and southern writers are no better off than anyone else, perhaps worse, because now that the tricks don't work and you can't write strange like Faulkner, what do you do? . . ."

Born in Birmingham, Alabama, and raised in Mississippi, Percy trained to be a doctor but contracted tuberculosis during his internship. While recuperating, he began studying existentialism; the subject became an overriding interest and he

turned to writing. His first published novel, *The Moviegoer*, won the National Book Award in 1962. He wrote five other novels, the last, *The Thanatos Syndrome*, published in 1987. He also wrote two nonfiction books, *The Message in the Bottle* and *Lost in the Cosmos*, and at the time of his death was at work on a book about religion and semiotics, which included the triadic theory of Charles S. Peirce.

Percy focused on Peirce in the 1989 Jefferson Lecture, titled "The Fateful Rift: The San Andreas Fault in the Modern Mind."

"Peirce saw that the one way to get at it, the great modern rift between mind and matter, was the only place where they intersect, language. Language is both words and meanings. It is impossible to imagine language without both.

"In brief, there are two kinds of natural events in the world. These two kinds of events have different parameters and variables. Trying to pretend there is only one kind of event leads to all the present misery which afflicts the social sciences. And even more important, at least for us laymen, it brings to pass a certain cast of mind, 'scientism,' which misplaces reality and creates vast mischief and confusion when we try to understand ourselves. . . ." □

—M.L.B.



# THE GUIDE

for those who are thinking  
of applying for an NEH grant

## Special Opportunity in Foreign Language Education

BY F. BRUCE ROBINSON

THE ENDOWMENT recently launched a special effort in foreign language education. To support and strengthen foreign language instruction in the nation's schools and institutions of higher education, the Endowment, through its Division of Education Programs, is seeking proposals in three areas: (1) summer foreign language institutes for school teachers, (2) projects to redesign foreign language programs for undergraduates, and (3) special foreign language projects. Particularly encouraged are proposals in less commonly taught languages such as Russian, Japanese, Chinese, and Arabic. September 14, 1990 is the first application deadline, for summer institutes in 1991.

**Summer institutes for school teachers.** Institutes, which may be held either nationally or regionally, are

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for groups of up to thirty school teachers of a given language. Institutes typically provide four to six weeks of intensive residential study and collegial exchange designed to improve language teaching.

To help teachers foster student proficiency in a given language, institutes should immerse teachers in the language and enable them to incorporate materials actually used in the culture into the foreign language curriculum, especially at the beginning level. Institutes also should promote understanding of distinctive achievements of one or more cultures in which the language is spoken.

Applicants are encouraged to include plans for follow-up activities designed to complement and consolidate study at the institute. These activities, which may include organized study in a country where the language is spoken, can take place either in the same summer immediately after the institute or in the following summer.

An example is a private college that offers two six-week institutes on Japanese language and culture in consecutive summers. The first summer, thirty high school teachers study Japanese language and aesthetics and read portions of Japanese historical documents, literature, newspapers, and magazines. The second summer, at a university in Japan, they study history from the Tokugawa period to the present and read selected works in both English and Japanese. In both summers, they discuss how to incorporate Japanese reading materials into beginning courses.

**Undergraduate language programs.** These generally involve curriculum development and related faculty study. The Endowment encourages applications for programs that incorporate texts in a given language at every level of the curriculum to improve students'

proficiency in that language; that broaden the range of courses which use and develop knowledge of a foreign language, such as history, religious studies, politics, and economics; and that assist prospective or beginning school teachers in mastering the language they will teach.

At one urban university, the foreign language faculty, concerned about the difficulties students have with assigned readings in upper-level courses, is revising the curriculum of lower-level courses. They are developing an approach in which proficiency-based instruction and study of literary works are combined at every level.

**Special projects.** These include, but are not limited to, planning for language magnet schools, programs to improve graduate students' ability to teach introductory courses, and collaboration among educational institutions to provide for students' incremental acquisition of a language.

An example of the latter is that of thirty foreign language teachers, from middle and high schools in five local school districts, who met with faculty members from a local university to discuss a curriculum plan. During a series of three-day weekend workshops, the teachers identified readings and other activities that would demonstrate students' levels of proficiency upon entrance to the university. The districts standardized their language sequencing from grades six through twelve, and the university made its placement practices more efficient.

Inquiries are welcome. Applicants should consult with Education Division staff in developing proposals. For information, write or call the Division of Education Programs, Room 302, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; 202/786-0377. □



# RECENT NEH GRANTS BY DISCIPLINE

Some of the items in this list are offers, not final awards. *Grant amounts* in each listing are designated as FM (Federal Match) and OR (Outright Funds). *Division and program* are designated by the two letter code at the end of each listing.

## Division of Education Programs

EH Higher Education in the Humanities  
ES Elementary and Secondary Education in the Humanities

## Division of General Programs

GN Humanities Projects in Media  
GM Humanities Projects in Museums and Historical Organizations  
GP Public Humanities Projects  
GL Humanities Programs in Libraries and Archives

## Office of Preservation

PS Preservation  
PS U.S. Newspaper Program

## Division of Research Programs

RO Interpretive Research Projects  
RX Conferences  
RH Humanities, Science and Technology  
RP Publication Subvention  
RA Centers for Advanced Study  
RI International Research  
RT Tools  
RE Editions  
RL Translations  
RC Access

## Archaeology and Anthropology

**Film Arts Foundation**, San Francisco, CA; Gail K. Evenari: \$20,000. To plan a television documentary about Polynesian exploration. **GN**  
**Folktale Film Group**, Delaplane, VA; Tom Davenport: \$245,938. To produce a one-hour dramatic film for children, ages 6 to 18, based on the Appalachian folktale "Mutzmag." **GN**

## Arts — History and Criticism

**Juilliard School**, NYC; Neal Zaslaw: \$20,000 OR; \$15,000 FM. To conduct a conference on the performance practices of Mozart's music. **RX**

**U. of Chicago**, IL; Philip Gossett: \$61,335 OR; \$15,000 FM. To prepare a critical edition of the complete works of Giuseppe Verdi. **RE**  
**U. of New Orleans**, LA; David R. Beveridge: \$28,572 OR; \$8,000 FM. To support an international conference on Dvorak, emphasizing the

relationship of his works to American music. **RX**  
**Waverly Consort, Inc.**, NYC; Michael Jaffee: \$175,340 OR; \$100,000 FM. To support lectures, demonstrations, colloquia, and publications that will examine the age of discovery. **GP**

## Classics

**Cornell U.**, Ithaca, NY; Kevin Clinton: \$65,000. To prepare an edition of ancient inscriptions from the sanctuary of Demeter and Kore at Eleusis, a major religious center in ancient Greece. **RE**

**Essex Community College**, Baltimore, MD; Florence S. Hesler: \$120,215. To support a five-week summer project on encounters between the pre-Columbian and Spanish civilizations for faculty members from three colleges. **EH**  
**Miroslav Marcovich**: \$10,000. To prepare an edition of the *Apologies* of Justin Martyr. **RE**  
**U. of Colorado**, Boulder; E. Christian Kopff: \$65,000. To prepare a critical edition of the ancient and medieval commentaries on the extant plays of Sophocles. **RE**  
**U. of Virginia**, Charlottesville; P. David Kovacs: \$50,000. To prepare a critical edition and translation of six plays by Euripides. **RL**

## History — Non-U.S.

**Amarillo College**, TX; Helen Carol Nicklaus: \$95,000. To develop a Western civilization course, prepare faculty members to teach it, and include a series of public lectures. **EH**

**Aston Magna Foundation**, Great Barrington, MA; Raymond Erickson: \$194,641. To conduct a three-week project on Florentine and Roman culture in the 16th and 17th centuries for college and university faculty. **EH**

**Bradley U.**, Peoria, IL; Max H. Kele: \$75,830. To initiate a two-semester course in Western civilization that integrates the study of humanities texts with a freshman composition course. **EH**  
**Brown U.**, Providence, RI; Anthony J. Oldcorn: \$30,000. To translate a 14th-century Florentine family record book. **RL**

**Cornell U.**, Ithaca, NY; Leslie P. Peirce: \$30,000. To translate the correspondence between the mother of Sultan Mehmed IV and her son and with the grand vezirs of the Ottoman Empire in the mid-17th century. **RL**

**Folger Shakespeare Library**, Washington, DC; Rachael H. Doggett: \$20,886. To plan an exhibition, public lectures, and other programs about how Europe first visualized the New World in plays and public festivities. **GL**  
**Carolyn A. Hamilton**: \$45,852. To transcribe and translate interviews that deal with the traditions of southern Africa in the precolonial period. **RL**

**Institute for Puerto Rican Affairs**, Washington,

DC; Paquita Vivo: \$35,000. To support a public symposium and publication that will examine the history, cultural traditions, and literary heritage of Puerto Rico. **GP**

**John Carter Brown Library**, Providence, RI; Norman Fiering: \$70,000 OR; \$50,000 FM. To conduct a series of programs, exhibitions, and interpretive publications on the intellectual consequences in Europe of the discovery of the New World. **GL**

**Michigan State U.**, East Lansing; David Robinson: \$120,000 OR; \$15,000 FM. To translate 12 volumes of African historical sources in African languages and one volume in 17th-century Dutch that document written and oral traditions in several central African nations. **RL**

**National History Day**, Cleveland, OH; Lois Scharf: \$256,061. To support one national and four regional institutes on the encounter between the Old and New Worlds for secondary school teachers and librarians. **ES**

**New York Public Library**, NYC; Susan F. Saldenberg: \$20,485. To plan an exhibition about the effect of New World voyages on 16th- and 17th-century European scholars, artists, and scientists. **GL**

**Newberry Library**, Chicago, IL; Mary Beth Rose: \$524,156. To support a three-year series of institutes, seminars, workshops, and symposia on Renaissance studies. **EH**

**Suzanne M. Noffke**: \$70,000 OR; \$10,000 FM. To continue work on a translation from the original Tuscan of the letters of Catherine of Siena. **RL**

**Rattlesnake Productions, Inc.**, San Francisco, CA; N. Jed Riffe: \$475,147. To produce a one-hour television documentary about Ishi, the last surviving Yahi; his tribal culture; the development of American anthropology at that time; and changing U.S. attitudes towards American Indians. **GN**

**Society for Reformation Research**, St. Louis, MO; Scott H. Hendrix: \$30,000 OR; \$12,300 FM. To conduct an international conference on the Reformation. **RX**

**Southern Oregon State College**, Ashland; Gregory L. Fowler: \$23,310. To revise an honors program by including classic humanities texts and contemporary works that will provide historical and cultural dimensions. **EH**

**Stanford U.**, CA; Brigitte Cazelles: \$180,000. To conduct an institute on the guest motif from Chrétien de Troyes to Jean de Meun. **EH**

**U. of California Press**, Berkeley; Deborah L. Kirshman: \$14,085. To translate *Literature at the Dutch Court circa 1400* by Frits van Oostrom. **RL**

**U. of California**, Los Angeles; Scott L. Waugh: \$32,610 OR; \$5,000 FM. To support a conference on persecution and dissent in the Middle Ages. **RX**

**U. of North Carolina**, Chapel Hill; Richard J. A. Talbert: \$148,315. To conduct an institute for faculty on aspects of the Roman Empire during the first two centuries A.D. **EH**



**U. of Notre Dame**, South Bend, IN; Calvin M. Bower: \$45,000. To support an edition of the interlinear and marginal comments found in the 60 medieval manuscripts of *De Institutione Musica*, a Latin musical treatise by the Roman patrician Boethius. **RE**  
**U. of Pittsburgh**, PA; Judith E. Zimmerman: \$30,000. To translate letters of Alexander Herzen, written in French and Russian between 1847 and 1852, that report his observations of the revolutionary events in 1848 in western Europe. **RL**

## History—U.S.

**American Studies Film Center**, NYC; Juliana L. Parroni: \$19,845. To plan a one-hour documentary film on the life and work of Ernie Pyle. **GN**  
**CUNY Research Foundation/Queens College**, Flushing, NY; Elizabeth M. Nuxoll: \$183,000 OR; \$52,000 FM. To prepare a multivolume edition of the papers of Robert Morris and the Office of Finance, 1781–84, which address the economic history of the young American republic. **RE**  
**Claremont Graduate School**, CA; W. John Niven: \$50,000 OR; \$25,000 FM. To prepare three volumes of the Salmon P. Chase papers. **RE**  
**Clarity Educational Productions, Inc.**, Berkeley, CA; Connie E. Field: \$60,000. To write a script for a feature-length documentary about the 1964 Mississippi Freedom Summer Project. **GN**  
**ETV Endowment of South Carolina**, Spartanburg; Daniel B. Polin: \$455,095. To produce a one-hour documentary film on General George C. Marshall. **GN**  
**Florida State U.**, Tallahassee; C. Peter Ripley: \$137,845. To complete a five-volume edition of *The Black Abolitionist Papers*. **RE**  
**Hamilton Project**, Hoboken, NJ; Robert E. Clem: \$52,218. To write a script for a two-hour television drama on the life of Alexander Hamilton, centering on the 1790s and the political conflicts following the ratification of the American Constitution. **GN**  
**Illinois Historic Preservation Agency**, Springfield; G. Cullom Davis: \$45,000 OR; \$25,000 FM. To prepare an edition of the legal papers of Abraham Lincoln. **RE**  
**Johns Hopkins U.**, Baltimore, MD; Louis P. Galambos: \$290,000. To prepare four volumes of a multivolume edition of the papers of Dwight David Eisenhower. **RE**  
**Louisiana Library Association**, Baton Rouge; James A. Segreto: \$125,000. To support scholar-led reading and discussion programs on themes emerging from U.S. history and literature. **GL**  
**Martin Luther King, Jr. Center**, Atlanta, GA; Clayborne Carson: \$185,000 OR; \$50,000 FM. To prepare an edition of the papers of Martin Luther King, Jr. **RE**  
**National Council on the Aging, Inc.**, Washington, DC; Sylvia R. Liroff: \$145,000. To develop scholar-led reading and discussion programs on the role of rivers in American life. **GP**  
**Niagara U.**, Niagara Falls, NY; Diane K. Garey: \$30,035. To format for public broadcast and promote *Sentimental Women Need Not Apply*, a history of American nursing. **GN**  
**Rice U.**, Houston, TX; Lynda L. Crist: \$50,000 OR; \$30,000 FM. To complete volumes 7 and 8 of *The Papers of Jefferson Davis* and prepare volume 9. **RE**  
**Ulysses S. Grant Association**, Carbondale, IL; John Y. Simon: \$50,000 OR; \$10,000 FM. To prepare an edition of the papers of Ulysses S. Grant. **RE**  
**U. of Kentucky Research Foundation**, Lexington; Melba P. Hay: \$35,000. To prepare the final volume of the papers of Henry Clay, covering the period from the War of 1812 to the Compromise of 1850. **RE**

**U. of Maryland**, College Park; Ira Berlin: \$80,000 OR; \$75,000 FM. To prepare a multivolume edition of selected documents from the National Archives that illustrate the transformation of the lives of black people in the wake of emancipation, 1861–67. **RE**  
**U. of Mississippi**, University; Ted Ownby: \$14,482. To support a conference on cultural interaction between blacks and whites in the antebellum South. **RX**  
**U. of New Mexico**, Albuquerque; John L. Kessel: \$80,000 OR; \$90,000 FM. To prepare a critical edition and translation of the papers of don Diego de Vargas, the first governor of the Spanish colony in New Mexico after the Pueblo-Spanish War. **RL**  
**U. of Tennessee**, Knoxville; Wayne Cutler: \$80,000 OR; \$50,000 FM. To complete volume 8 and prepare volume 9 of the correspondence of James K. Polk. **RE**  
**U. of Tennessee**, Knoxville; Harold D. Moser: \$65,000 OR; \$85,000 FM. To prepare a multivolume edition of the papers of Andrew Jackson. **RE**  
**U. of Virginia**, Charlottesville; William W. Abbot: \$100,000 OR; \$227,000 FM. To prepare an edition of the papers of George Washington. **RE**  
**U. of the State of New York**, Albany; Charles T. Gehring: \$70,000 OR; \$70,000 FM. To translate and edit three volumes of 17th-century Dutch colonial records of New Netherlands and New York. **RL**  
**Virginia Historical Society**, Richmond; Charles F. Bryan, Jr.: \$120,000 OR; \$25,000 FM. To support two exhibitions, a series of lectures, and related materials about the history of medicine in Virginia from 1600 to 1900. **GL**  
**White House Historical Association**, Washington, DC; Bernard R. Meyer: \$22,116. To plan a symposium, exhibition, and related publication on the history of the White House as an institution and American symbol. **GP**  
**Women Make Movies, Inc.**, NYC; Betsy Newman: \$41,175. To script a one-hour biographical documentary film on Sarah and Angelina Grimke. **GN**

## Interdisciplinary

**Adelphi U.**, Garden City, NY; Yvonne Korshak: \$91,500. To support preparation of a new core curriculum. **EH**  
**American Library Association**, Chicago, IL; Peggy Barber: \$400,000 OR; \$115,000 FM. To support traveling exhibitions and educational programs on Old World and New World cultures after Columbus's voyages. **GL**  
**American Library Association**, Chicago, IL; Sally Mason: \$170,000 OR; \$20,000 FM. To support a nationwide series of programs on 13 major American poets. **GL**  
**Aquinas College**, Grand Rapids, MI; Marie Celeste Miller: \$30,608. To conduct a faculty workshop on texts and topics that form part of a new humanities core sequence. **EH**  
**Association of American Colleges**, Washington, DC; Carol Schneider: \$359,037. To conduct a national conference on model core programs, a follow-up mentoring service, and two publications on the project's issues and models. **EH**  
**Clark Atlanta U.**, GA; K. C. Eapen: \$85,000. To conduct a summer faculty workshop on adding African-American, Caribbean, and African components to world literature courses. **EH**  
**Duke U.**, Durham, NC; Judith G. Ruderman: \$120,520. To support programs on the Columbian encounter and the influence of the explorer on the development of the American character. **GP**  
**Calvin W. Fast Wolf**: \$30,000. To translate Lakota texts about American Indian society and culture. **RL**

**Galveston College**, TX; Sandra W. Tomlinson: \$25,967. To plan a core humanities course on the theme of the individual and society. **EH**  
**Hiram College**, OH; Carol C. Donley: \$130,000. To support an institute for college faculty and health care professionals on humanities texts and issues that might be incorporated into college and medical school curricula and clinical practice. **EH**  
**Kentucky State U.**, Frankfort; George P. Weick: \$21,181. To plan an integrated text-based minor in the humanities for students in programs outside the humanities. **EH**  
**La Salle U.**, Philadelphia, PA; Margot Soven: \$30,176 OR; \$134,000 FM. To conduct a two-year series of faculty seminars on humanities texts likely to help integrate core courses and offerings in major fields. **EH**  
**Moravian College**, Bethlehem, PA; Dennis G. Glew: \$75,000 OR; \$10,000 FM. To support faculty in preparing a new seven-course liberal arts curriculum. **EH**  
**National Academy of Sciences**, Washington, DC; Robert B. Geyer: \$904,000 OR; \$106,000 FM. To support exchange programs of the Committee on Scholarly Communication with the People's Republic of China. **RI**  
**National Council on the Aging, Inc.**, Washington, DC; Sylvia R. Liroff: \$147,545. To conduct reading and discussion programs for older adults, workshops for scholars, a programmer's manual, and related material. **GL**  
**National Humanities Center**, Research Triangle Park, NC; Wayne J. Pond: \$87,000. To produce one year of weekly half-hour radio programs of conversations with fellows, visiting scholars, and visitors from nearby universities. **GN**  
**National Humanities Center**, Research Triangle Park, NC; Richard R. Schramm: \$22,025 OR; \$5,000 FM. To support a conference on the concept of gift-giving and its implications for the study of anthropology, economics, history, law, literature, and sociology. **RX**  
**New England Conservatory of Music**, Boston, MA; Bruce I. McPherson: \$23,315. To determine how best to integrate the teaching of significant texts on the history of science into the music program. **EH**  
**New School for Social Research**, NYC; Arien Mack: \$125,340 OR; \$60,000 FM. To support a collaborative multidisciplinary look at the subject of home by several cultural and educational institutions. **GP**  
**Northampton County Area Community College**, Bethlehem, PA; James A. Von Schilling: \$61,800. To develop two new interdisciplinary humanities courses on the American experience. **EH**  
**Partisan Review**, Boston, MA; Edith Kurzweil: \$50,469. To conduct a conference on the current debate about the college curriculum. **GP**  
**Purdue Research Foundation**, West Lafayette, IN; Thomas P. Adler: \$28,861. To reform the general education curriculum of the School of Liberal Arts. **EH**  
**Queens College**, Charlotte, NC; Robert W. Whalen: \$105,500 OR; \$10,000 FM. To prepare faculty to teach three required courses: "Western Culture from the Enlightenment to the Present," "The World beyond the West," and "Ethics and Critical Thinking." **EH**  
**Ramapo College of New Jersey**, Mahwah; Sydney S. Weinberg: \$90,800. To support preparation of a four-course core curriculum for a new master of liberal studies program. **EH**  
**Saint John's U.**, Collegeville, MN; Mark Thamert: \$127,592 OR; \$10,000 FM. To conduct four faculty seminars on developing honors courses for Saint John's University and the College of Saint Benedict. **EH**  
**Southeastern Louisiana U.**, Hammond; James F. Walter: \$102,350. To support a summer faculty workshop on teaching two new freshman honors courses and a four-course humanities sequence at the upper level. **EH**



**Southwest Texas State U.**, San Marcos; Lydia A. Blanchard: \$46,200. To conduct a faculty seminar on designing two multidisciplinary courses on southwestern studies. **EH**

**Tarrant County Junior College**, Fort Worth, TX; L. Sue Milner: \$92,000. To support initiation of four new interdisciplinary team-taught courses designed to serve high-ability students. **EH**

**Texas Humanities Resource Center, Inc.**, Austin; Frances M. Leonard: \$140,521 OR; \$15,000 FM. To produce traveling exhibitions, audiovisual and printed material, and a symposium about European entry into the Americas from the period of exploration to the 20th century. **GL**

**Tulane U.**, New Orleans, LA; Victoria R. Bricker: \$70,000. To prepare a critical edition and translate a sacred Mayan text kept by priests and kings as a depository of historical and cosmological information. **RL**

**U. of Alabama**, Tuscaloosa; Leon Weinberger: \$9,167. To translate a recently discovered 1615 Hebrew chronicle from Prague that provides new materials on 17th-century Bohemia. **RL**

**U. of California**, Los Angeles; Robert A. Hill: \$110,000 OR; \$65,000 FM. To complete the two-volume African series and prepare the Caribbean series of the Marcus Garvey and Universal Negro Improvement Association papers. **RE**

**U. of California**, Los Angeles; Geoffrey V. Symcox: \$85,377. To translate three volumes of the *Repertorium Columbianum*, a 12-volume corpus of Italian, Latin, Spanish, Portuguese, and Nahuatl source texts related to Columbus's discovery of the New World. **RL**

**U. of Michigan**, Ann Arbor; Judith Laikin Elkin: \$120,630. To support a series of public programs throughout Michigan on the lives of Jews, conversos, and crypto-Jews during and following the period of the Columbian encounter. **GP**

**U. of Nevada**, Reno; Ann Ronald: \$155,000 OR; \$20,000 FM. To support preparation of a three-course Western civilization sequence. **EH**

**U. of Southern California**, Los Angeles; John E. Bowl: \$24,375 OR; \$20,000 FM. To conduct an international, interdisciplinary conference on the Russian avant-garde. **RX**

**U. of Texas**, San Antonio; Tony W. Johnson: \$100,000. To develop core courses for a humanities-based teacher education program that will culminate in an interdisciplinary studies degree for future teachers. **EH**

**Utah Valley Community College**, Orem; Elaine E. Englehardt: \$123,456. To support preparation of a two-course interdisciplinary world civilization sequence. **EH**

**Villa Julie College**, Stevenson, MD; Alexander E. Hooke: \$50,300. To design and implement courses for a new major in humanities and technology. **EH**

**Wesleyan U.**, Middletown, CT; Joseph T. Rouse: \$145,790. To support an institute for faculty who want to incorporate the sciences into their teaching. **EH**

## Language and Linguistics

**SUNY Research Foundation/Albany**, NY; Henryk Baran: \$55,554. To develop the cultural component of a video series for introductory Russian language courses. **EH**

**U. of Minnesota**, Minneapolis; Michael Metcalf: \$175,750 OR; \$40,000 FM. To develop the use of languages other than English in fields outside language and literature and to develop the second-language expertise of faculty. **EH**

## Literature

**CUNY Research Foundation/City College**, NYC; Norman Kelvin: \$50,000. To complete a

three-volume edition of the collected letters of William Morris. **RE**

**CUNY Research Foundation/Medgar Evers College**, Brooklyn, NY; Elizabeth Nunez-Harrell: \$90,340 OR; \$24,891 FM. To conduct a national conference on black literary achievements. **GP**

**Callope Film Resources, Inc.**, Somerville, MA; Randall O. Conrad: \$69,900. To script a one-hour documentary on American writer Ben Hecht, 1894–1964. **GN**

**Chatham College**, Pittsburgh, PA; Barbara D. Palmer: \$40,000. To prepare an edition of the records of public entertainment, principally drama, in the West Riding of Yorkshire to 1642. **RE**

**College of William and Mary**, Williamsburg, VA; Christopher J. MacGowan: \$40,000. To support an edition of William Carlos Williams's *Paterson*. **RE**

**Cornell U.**, Ithaca, NY; Stephen M. Parrish: \$79,581 OR; \$5,000 FM. To prepare a multi-volume edition of the manuscripts of Yeats's poems and plays. **RE**

**Film Odyssey, Inc.**, Washington, DC; Karen Thomas: \$655,000 OR; \$25,000 FM. To produce a one-hour film biography of Edgar Allan Poe, with narrated dramatic excerpts from his stories. **GN**

**Folger Shakespeare Library**, Washington, DC; Lena Cowen Orlin: \$209,294. To support a faculty project on Renaissance dramatic genres through a six-week institute, a weekend workshop, a semester-length seminar, and a series of lectures on Shakespearean studies. **EH**

**Harvard U.**, Cambridge, MA; Omeljan Pritsak: \$100,000 OR; \$120,000 FM. To translate nine volumes of historiographical and theological works originating in the Ukraine and written in Church Slavonic, Ukrainian, Byelorussian, Russian, and Polish. **RL**

**James Agee Film Project**, Johnson City, TN; Ross H. Spears: \$241,595. To produce a one-hour documentary on *Let Us Now Praise Famous Men* (1941), a classic work of American documentary literature by James Agee and Walker Evans. **GN**

**Library of America**, NYC; Cheryl Hurley: \$90,000. To publish a comprehensive anthology of American poetry and verse to 1900. **GL**

**New York Public Library**, NYC; Donald H. Reiman: \$33,435. To prepare facsimile editions, with transcriptions and notes, of the holograph literary manuscripts of Shelley, Keats, and Byron in the Bodleian Library and other collections. **RE**

**Peninsula Library System**, Belmont, CA; Linda D. Crowe: \$150,691. To conduct a series of scholar-led reading and discussion programs in 30 libraries on the Vietnam war and its legacy. **GL**

**David H. Rosenthal**: \$37,695. To translate a 20th-century Catalan novel, *Uncertain Glory* by Joan Sales, an important source on the Spanish Civil War. **RL**

**U. of California**, Berkeley; Robert H. Hirst: \$160,000 OR; \$290,000 FM. To prepare four volumes in a comprehensive scholarly edition of Mark Twain's writings. **RE**

**U. of California**, Berkeley; Alan H. Nelson: \$75,000 OR; \$25,000 FM. To prepare an edition of the records of public entertainment, principally drama, in England to 1642. **RE**

**U. of California**, Davis; Samuel G. Armistead: \$100,000 OR; \$25,000 FM. To prepare an edition of Judeo-Spanish traditional ballads. **RE**

**U. of California**, Los Angeles; Vinton A. Dearing: \$40,000 OR; \$30,000 FM. To complete a critical edition of the works of John Dryden. **RE**

**U. of Chicago**, IL; Edward Wasiolek: \$38,136. To translate Tolstoy's manuscripts and corrected proofs for *Anna Karenina*. **RL**

**U. of Hawaii**, Honolulu; Carolyn L. Tipton: \$30,000. To translate Rafael Alberti's book of poems dedicated to painters and painting. **RL**

**U. of Illinois**, Urbana; Philip Kolb: \$70,000 OR; \$10,000 FM. To complete an edition of the correspondence of Marcel Proust. **RE**

**U. of South Carolina**, Columbia; G. Ross Roy: \$34,626 OR; \$2,000 FM. To conduct an international conference on medieval and Renaissance Scottish literature. **RX**

**Washington State U.**, Pullman; Nicolas K. Kiesling: \$45,000 OR; \$10,000 FM. To complete the Clarendon Press edition of Robert Burton's *The Anatomy of Melancholy*. **RE**

**Richard Zenith**: \$22,500 OR; \$2,000 FM. To translate *The Book of Disquietude* by Portuguese poet and writer Fernando Pessoa. **RL**

## Philosophy

**American Council of Learned Societies**, NYC; John Lachs: \$160,000 OR; \$20,000 FM. To prepare a multivolume edition of the correspondence of William James. **RE**

**American Society for Aesthetics**, Madison, WI; Donald W. Crawford: \$200,000. To support a summer faculty institute on aesthetic theory in historical contexts. **EH**

**Butte College**, Oroville, CA; John Osborne: \$35,500. To support vocational faculty in identifying texts and ideas for emphasis in both the humanities and occupational programs. **EH**

**Edeltraud H. Clear**: \$25,000. To prepare a critical edition and translate a Sanskrit philosophical text. **RL**

**Loma Linda U.**, CA; James W. Walters: \$131,290. To support a conference, lectures, community forums, media programs, and publications on ethics and health care for the aged. **GP**

**Southern Illinois U.**, Carbondale; Jo Ann Boydston: \$165,000 OR; \$55,000 FM. To prepare an edition of the letters of John Dewey. **RE**

**U. of New Mexico**, Albuquerque; John R. Busanich: \$30,000. To prepare a one-volume translation of the major works of Plotinus. **RL**

## Religion

**Joseph P. Amar**: \$50,000. To translate works by Ephrem, a major figure of the Church in the 4th century, including commentaries on the Old Testament, *The Sermon on Our Lord*, and the *Letter to Publius*. **RL**

**Arizona State U.**, Tempe; Richard C. Martin: \$40,000. To prepare a critical edition and translation of an 11th-century Islamic theological text. **RL**

**Princeton U.**, NJ; Stephen F. Teiser: \$30,000. To translate a 10th-century Chinese text dealing with the concept of purgatory. **RL**

**Swarthmore College**, PA; Donald K. Swearer: \$25,750. To translate four religious texts from northern Thailand on Buddha's significance in the philosophical and religious thought of Thailand, Burma, and Laos. **RL**

**WGBH Educational Foundation**, Boston, MA; Brigid Sullivan: \$20,000. To plan a series of half-hour television programs on the major religious traditions of the world. **GN**

**Francis E. Williams**: \$19,805. To translate volumes 2 and 3 of the *Panarion*, by the 4th-century monk Epiphanius of Salamis, which provide important information about early Christianity and ancient Greek philosophy. **RL**

## Social Science

**Jefferson Foundation**, Washington, DC; Randall D. Fortson: \$100,000. To support a public program on the Constitution and its amendments to commemorate the anniversary of the Bill of Rights. **GP**



# DEADLINES

Area code for all telephone numbers is 202.

Deadline

For projects  
beginning

## Division of Education Programs—James C. Herbert, Director 786-0373

Higher Education in the Humanities—Lyn Maxwell White 786-0380	October 1, 1990	April 1, 1991
Institutes for College and University Faculty—Barbara A. Ashbrook 786-0380	October 1, 1990	April 1, 1991
Core Curriculum Projects—Frank Frankfort 786-0380	October 1, 1990	April 1, 1991
Two-Year Colleges—Judith Jeffrey Howard 786-0380	October 1, 1990	April 1, 1991
Elementary and Secondary Education in the Humanities—F. Bruce Robinson 786-0377	December 15, 1990	July 1991
Special Opportunity in Foreign Language Education—F. Bruce Robinson 786-0377	September 14, 1990	December 1990

## Division of Fellowships and Seminars—Guinevere L. Griest, Director 786-0458

Fellowships for University Teachers—Maben D. Herring 786-0466	June 1, 1991	January 1, 1992
Fellowships for College Teachers and Independent Scholars—Karen Fuglie 786-0466	June 1, 1991	January 1, 1992
Fellowships on the Foundations of American Society—Maben D. Herring 786-0466	June 1, 1991	January 1, 1992
Summer Stipends—Joseph B. Neville 786-0466	October 1, 1990	May 1, 1991
Travel to Collections—Kathleen Mitchell 786-0463	July 15, 1990	December 1, 1990
Faculty Graduate Study Program for Historically Black Colleges and Universities— Maben D. Herring 786-0466	March 15, 1991	September 1, 1992
Younger Scholars—Leon Bramson 786-0463	November 1, 1990	June 1, 1991
Summer Seminars for College Teachers—Stephen Ross 786-0463		
Participants	March 1, 1991	Summer 1991
Directors	March 1, 1991	Summer 1992
Summer Seminars for School Teachers—Michael Hall 786-0463		
Participants	March 1, 1991	Summer 1991
Directors	April 1, 1991	Summer 1992

## Office of Challenge Grants—Harold Cannon, Director 786-0361

May 1, 1991      December 1, 1990

## Office of Preservation—George F. Farr, Jr., Director 786-0570

National Heritage Preservation Program	November 1, 1990	July 1991
Preservation—George F. Farr, Jr. 786-0570	December 1, 1990	July 1991
U.S. Newspaper Program—Jeffrey Field 786-0570	December 1, 1990	July 1991



# DEADLINES

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Deadline

For projects  
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## Division of General Programs—Donald Gibson, Director 786-0267

Humanities Projects in Media—James Dougherty 786-0278	September 14, 1990	April 1, 1991
Humanities Projects in Museums and Historical Organizations—Marsha Semmel 786-0284	December 7, 1990	July 1, 1991
Public Humanities Projects—Wilsonia Cherry 786-0271	September 14, 1990	April 1, 1991
Humanities Projects in Libraries—Thomas Phelps 786-0271		
Planning	August 3, 1990	January 1, 1991
Implementation	September 21, 1990	April 1, 1991

## Division of Research Programs—Richard Ekman, Director 786-0200

### Texts—Margot Backas 786-0207

Editions—Douglas Arnold 786-0207	June 1, 1991	April 1, 1992
Translations—Martha Chomiak 786-0207	June 1, 1991	April 1, 1992
Publication Subvention—Gordon McKinney 786-0207	April 1, 1991	October 1, 1991

### Reference Materials—Jane Rosenberg 786-0358

Tools—Helen Agüera 786-0358	September 1, 1990	July 1, 1991
Access—Jane Rosenberg 786-0358	September 1, 1990	July 1, 1991

### Interpretive Research—Irving Buchen 786-0210

Projects—David Wise 786-0210	October 15, 1990	July 1, 1991
Humanities, Science, and Technology—Daniel Jones 786-0210	October 15, 1990	July 1, 1991

### Conferences—Christine Kalke 786-0204

Centers for Advanced Study—David Coder 786-0204	December 1, 1990	July 1, 1991
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International Research—David Coder 786-0204	March 15, 1991	January 1, 1992
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## Division of State Programs—Marjorie A. Berlincourt, Director 786-0254

Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.

To receive guidelines for any NEH program, contact the Office of Publications and Public Affairs at 202/786-0438. Guidelines are available at least two months in advance of application deadlines.

Telecommunications device for the deaf: 202/786-0282.

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