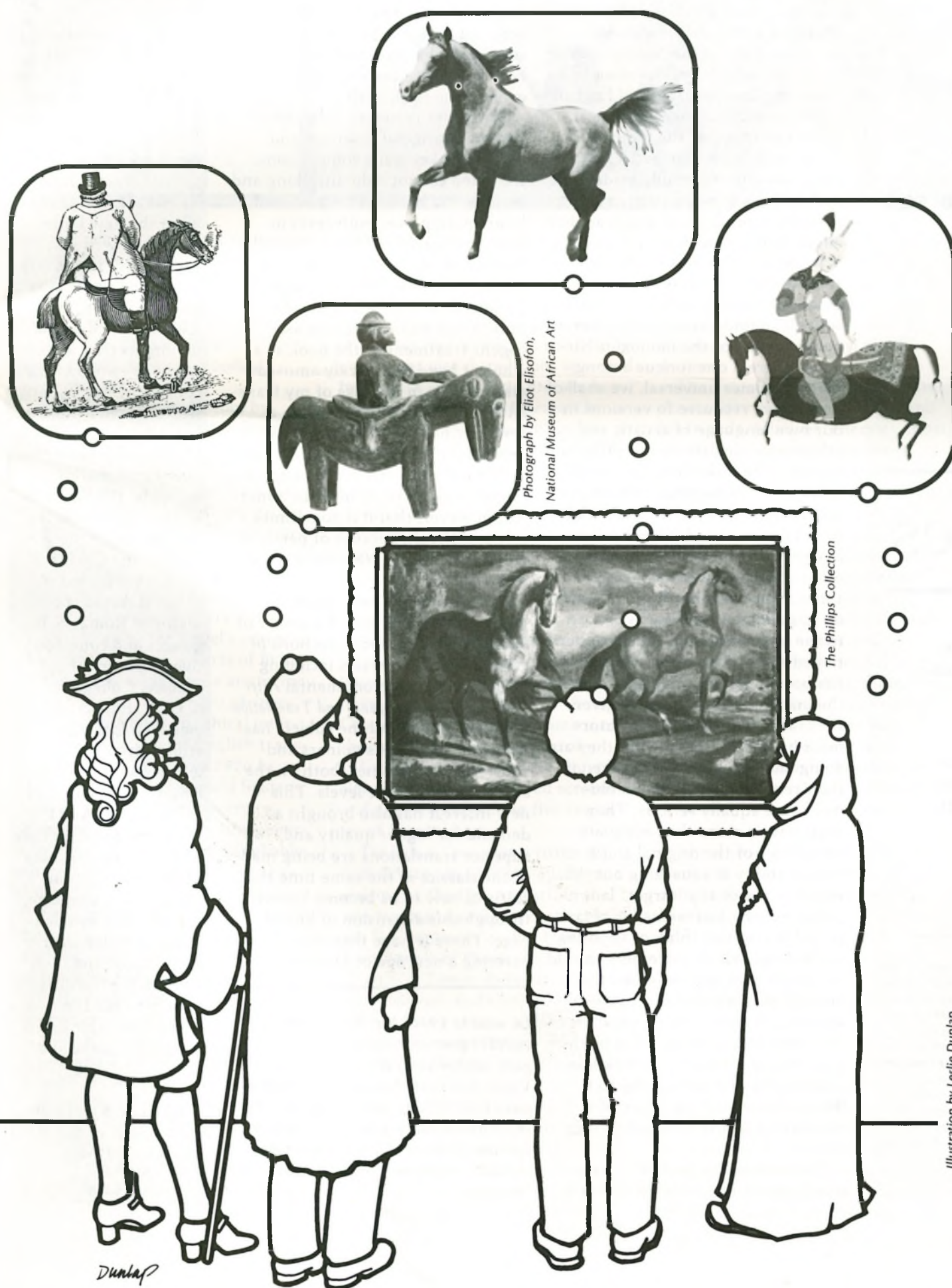


Humanities

Translation: The Recreative Art BY GREGORY RABASSA



The flux of matter from one form into another would seem to be the most widespread aspect of things in both the natural and the mechanical worlds. Each time this happens it is generally for a purpose, whether inscrutable (life into death) or obvious (oil into heat). Translation, too, is part of this aspect and its purpose, like that of the tongs on a stick in old-time grocery stores, is to lengthen our reach so that we may bring closer ideas and words that would otherwise be missed (in both senses of the word). Unlike the case of the grocery-grasper, however, it is a transformation of the object to be grasped rather than the enhancement of our means of grasping it. In this sense, then, we do not "carry across" (*translatum*) the actual object, the word, but an approximation of it. In mathematics, however, and in what used to be the "exact" sciences, we have come to rely less and less on *equals* and more and more on *approaches*. Translation, then, can only be termed an "inexact" science or art. Making matters even more inexact is the fact that translation is really nothing but the closest reading possible. Therefore, just as the reading of the same novel by two different people will always produce two different books, so will two translations, all the more obviously because they are written down for all to see and compare.

Translation is not so much a creative art as a recreative art. When it becomes the former it must be called, in the manner of Dryden and Robert Lowell, an imitation, which sometimes stands close to parody as the creative urge replaces faithful adherence to the text at hand. One reason why translation is never perfectly possible is that there are too many variants at work: two different individuals, two different languages, two different cultures, and often two different moments in time. Were all other variants miraculously and impossibly the same, the difference in language, which is the basic difficulty to overcome in

Illustration by Leslie Dunlap

In this issue...

- 1 Translation: The Recreative Art
by Gregory Rabassa
- 3 Telling the Tale of Genji
- 5 A Publisher Looks At Translations
by Pat Strachan
- 6 Language Study and "Global Civics"
by Richard Brod
- 7 Business Speaks a Foreign Language
- 9 Language is Elementary
- 10 Counting Heads
by Rose Hayden
- 11 Grant Application Deadlines
- 12 The Mystery of Language
by Arnold M. Zwicky
- 14 State of the States:
The Chairman's Awards for Excellence
- 16 Dustjackets: NEH Book List
- 19 Recent NEH Grant Awards
- 21 Petrarch and the Studia Humanitatis
- 22 Through Indian Eyes
- 24 Who Will Teach The Teachers?
- 26 Letters to the Editor
- 27 Editor's Notes
- 28 About the Authors

Humanities

A bimonthly review published by the
National Endowment for the Humanities

Chairman: William J. Bennett

Editor: Judith Chayes Neiman

Managing Editor: Linda Blanken

Editorial Board: Marion Blakey, James
Blessing, Steven Cahn, Harold Cannon,
Richard Ekman, Donald Gibson, Judith
Chayes Neiman, Armen Tashdinin.

Production Manager: Robert Stock

Librarian: Jeannette Coletti

Designed by Maria Josephy Schoolman

The opinions and conclusions expressed in *Humanities* are those of the authors and do not necessarily reflect Endowment policy. Material appearing in *Humanities* may be freely reproduced although the editor would appreciate notice and copies for the Endowment's reference. Use of funds for printing this publication has been approved by the Office of Management and Budget. Send address changes and requests for subscriptions to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. (USPS 521-090) Other communications should be addressed to Editor, *Humanities*, National Endowment for the Humanities, Mail Stop 204, Washington, D.C. 20506. Telephone 202/724-1840. ISSN 0018-7526.

translation, would always remain. What we read we also really speak to ourselves. This came to me clearly during the reading and subsequent translation of the Brazilian novel *Avalovara*, by Osman Lins, in which one character is never named but is represented by a kind of symbolic rune. I found that when I came to this symbol I would gag for want of some sound to go with it and finally I had to substitute a name in order to get past it (in this case of a symbol we do have a perfect translation because muteness is brought on whether one is reading the novel in Portuguese or in English). The most distinctive difference in languages might well be the aural aspect, to the degree that kindred tongues are often mutually intelligible to some degree in writing but never in the spoken form. A language will most often take advantage of its own peculiar sounds to obtain an effect that is likewise peculiar to it: Verlaine's long sobs of violins (*les sanglots longs des violons*) could only be approached in English with a possible change of musical instruments, as in "the mournful moan of long trombones." This is obviously and frightfully inadequate and it shows how translation can never be reproduction, much as that might be the ideal desideratum.

In spite of this barrier, however, translation is absolutely necessary. Until the polyglot millenium when we will all understand each other as before Babel, or the monoglot Nirvana wherein one tongue among many becomes universal, we shall of needs have recourse to versions in our own language of artistic and other communications in a different tongue. The task, then, (alongside a much more widespread teaching of other languages, for we Americans have been most indifferent, even antagonistic, toward the mastery of other tongues) is to encourage translation and make high demands on it, pushing it as close as we can to the impossible reproduction mentioned above. Too often translation has been dealt with haphazardly and the inadequate results have given the craft a bad name. Translators must be serious about what they are doing and this they will be often if their reception and their emoluments are equally serious. They must have a more than adequate knowledge of the original and a superb ability at squeezing out the very essence of the "target" language (what a loathsome bit of jargon; it makes one think of shooting and killing), which preferably should be their native tongue, given the breadth that is called for. Even so, we will still have varying versions of the same text, although that might even have a virtue if we think less pedantically and ponder the fact that we have a whole horde of Homers while the Greeks had only one.

Criticism in the field of translation differs from criticism of direct

artistic creation because the work in question is derivative. About the only question raised concerning the original work is whether or not it is worthy of being translated. This is a true compliment to the craft of translation in that it is a hint that it is a valuable art not to be wasted on undeserving works. Similar to Robert Benchley's woolen mittens (white and not white), critics of a translation first fall simplistically into two types: those who know the original language and those who do not. The latter often say nothing whatsoever about the translation and, indeed, sometimes go on to praise the author's lyricism or smoothness of language without noting that this is due in large part to the translator and that the book was not written in English. When the translation is mentioned it is praised for its ease of flow or condemned for its awkwardness. No consideration can be made, of course, of the accuracy. Such a review is therefore only partial, even of the book itself.

The other reviewer, who does know the original language and usually makes some comparisons, too often cannot help nitpicking and carping and has obviously wasted hours poring over both texts in search of warts and hairs. He will find some, of course, and he will magnify them to Brobdingnagian proportions, making the review unbalanced and inadequate as a cogent treatment of the book as a whole. I have been wryly amused many a time in the case of my translations of Julio Cortázar when a reviewer has found fault with an expression that had been suggested by the author himself, who knows English quite well. It must be admitted, however, that it is sometimes just as difficult, because of personal whims, to judge a translation as to make one.

Translation has been receiving more attention of late. A number of excellent studies and collections of essays have been made, including George Steiner's monumental *After Babel: Aspects of Language and Translation* (Oxford, 1975), and the subject has been the matter of seminars and courses at universities, both on the analytical and active levels. This new interest has also brought a demand for higher quality and superior translations are being made of the classics at the same time that cultures new to us become known through this expansion of knowledge. There is hope that we are entering a new age of Dryden.

Ed. note: In 1980, Mr. Rabassa received an NEH grant to translate from the Portuguese, selected works of Padre Antonio Vieira, a seventeenth-century Jesuit who was advisor to King John IV and who later served as a missionary in Brazil. Rabassa described Vieira as "the first modern man," and calls his *History of the Future* "prophetic."

Translator of Nobel Laureates

Gregory Rabassa, as almost everyone knows by now, is the translator of the 1982 Nobel Prize-winning novelist, Gabriel Garcia Marquez, as well as the major novels of what critics describe as the "boom in Latin American literature." Marquez is Rabassa's second Nobel laureate, as he is also the translator of the late Guatemalan author Miguel Angel Asturias, who won the coveted award in 1967.

Chilean poet Pablo Neruda hailed Marquez' novel *One Hundred Years of Solitude* as "perhaps the greatest revelation in the Spanish language since the *Don Quixote* of Cervantes." But Rabassa says that all of the new Latin American writers "went back to the original novel which was invented in Spain by Cervantes." Rabassa maintains that if you read Cervantes in the context of the 'boom,' he does many things we think are very innovative among the new Latin writers. "For example, the business of sticking the reader into the story the way Borges and Cortazar do, Cervantes did it."

Mr. Rabassa, a professor of Romance languages and comparative literature at Queens College /CUNY, has strong views on language study. "In my day, when you studied a language, by God you translated it. And I'm wondering whether we should bring that back a little. Not just for learning *that* language, but for your own language. It helps with the writing, and then you can see the difference between the two languages. I think you learn a language like athletics . . . you absorb it."

—based on a story by Jason Weiss in the *International Herald Tribune*.

Telling the Tale of Genji



Chapter 4 Evening Faces

One day, on his way to visit his former nurse who is seriously ill, Genji notices a row of pretty faces watching him from the neighboring house. A green vine with white flowers clings to the wall of the house. He is told that the flowers are known as "evening faces," or *yugao*. Genji asks an attendant to pluck one for him.

The man went inside the raised gate and broke off a flower. A pretty little girl in long, unlined yellow trousers of raw silk came out through a sliding door that seemed too good for the surroundings. Beckoning to the man, she handed him a heavily scented white fan. [p. 58]

...This leads to a brief but tragic affair, which ends with the demise of the woman, known as the "lady of the evening faces."

Few people have the time or energy to read *The Tale of Genji* even in translation. The unabridged one-volume Knopf paperback of the modern translation runs 1,090 pages, interspersed with seventeenth-century woodcut illustrations.

The first English version, by Arthur Waley, appeared in England in six volumes in the late twenties and early thirties, causing a stir among some English intellectuals, particularly the Bloomsbury group. English writers in the thirties marveled that the book was so "modern," that is, easily interpreted as a psychological novel. Recently, expert and novice readers seem drawn more to the novel's power to document the refined arts of living of the medieval Japanese aristocracy and its creation of a hero of spectacular romantic and ethical interest. The most recent English translation was published in 1976 by an American scholar, Edward Seidensticker of Columbia University, after ten years of work. It is generally considered much more reliable, comprehensive, and accurate than Waley's version.

For a long time even the Japanese have required translations, condensations, or modernizations of this megabook, not only because of its length but because of its antiquity and attendant language difficulties. But with the modern English translation and a new translation in Chinese, *The Tale of Genji* "is no longer the exclusive preserve of scholars and historians of the Heian period," according to Eugene Eoyang, chairman of the East Asian Languages and Cultures Department at Indiana University. For this reason Eoyang

and Sumie Jones, also of Indiana University, worked for three years to plan the conference held last August in Bloomington where scholars from Japan, Taiwan and the United States met to discuss the rich verbal and visual traditions spawned by this classic of world literature.

Funded by the NEH Research Conferences program with major support from the Japan Foundation and Indiana University, "Perspectives on *Genji monogatari*" was the eighth Conference on Oriental-Western Literary and Cultural Relations held in Indiana. The conferences are intended to stimulate the study of Asian literature in the United States.

Because *Genji* has been such a rich source for Japanese artists, an exhibition of works inspired by the novel complemented the conference. Organized by Yoshiaki Shimizu of the Freer Gallery, Washington, D.C., the exhibition at the University Art Museum featured screens and paintings spanning five centuries of Japanese art.

The Tale of Genji was written by Lady Murasaki Shikibu, a lady in waiting at the Heian court, in the late tenth and early eleventh centuries, five centuries earlier than such monuments of Western literature as *Lazarillo de Tormes*, Rabelais' *Gargantua and Pantagruel*, and Cervantes' *Don Quixote*. It is a sobering thought for Anglo-American readers that the English novel does not appear until the 1700s.

The novel tells the story of a fictional Hikaru Genji ("Shining Genji"), a prince made a commoner by his emperor father so that he could later become a more effective state counselor. From birth Genji

was blessed with extraordinary physical beauty and exceptional mental gifts—more than enough to cause trepidation among the population of Kyoto, who believed that someone so blessed must also be doomed.

The Seidensticker translation lists almost fifty characters—Genji and his friends, relatives, enemies, most of all the lovers and mistresses entangled in his many liaisons. Among Genji's male companions are Koremitsu, his servant and sidekick, a sort of Sancho Panza, and To-no-Chujo, a royal friend. Their presence is repeatedly obliterated by Genji's persistent attraction to women—by my last count at least fourteen major amours and two, perhaps three, wives—not that Genji thinks of counting them. Several of these women have wonderful formulaic names—the lady of the locust shell, the lady of the evening faces (the latter phrase referring to flowers), the safflower princess, the lady of the orange blossoms.

These women are not lucky. Aoi, Genji's first wife, whom Genji seldom visits over the years, eventually gives birth to a son. She dies soon after, probably from the spells cast on her by the Rokujo lady, another interest of Genji's. Genji's second wife, Murasaki, was a motherless child whom Genji kidnapped, adopted, and later married.

According to Helmut Morsbach of Glasgow University, in this novel aristocratic women who intend to marry well or find their offspring in high places must have "backing" or "supporters"—that is, powerful family members. It is not surprising that incest, adultery, and intermar-

riages were treated more casually or less narrowly than Westerners have come to expect. Such a social setting gave women ample chance to practice tolerance and suppress their well-founded jealousies.

Of the many motifs that unify this vast novel, established during Genji's youth and early manhood, the most repeated pattern involves the fences and hedges of courtly behavior and etiquette. This circumspection is certainly true of Genji's manner of forming liaisons, however strong the sensation one has of the hawk pouncing on the rabbit. My enduring impression of Genji is his peering through a fence or screen, waiting for a look at his latest woman—or Genji fulfilling a tryst after dark and leaving before sunrise in order to avoid exposure or talk. One obvious power of the novel is its urging the reader to take on the role of voyeur.

Another pattern is the characters' sense of the transient, floating (*ukiyo*) quality of all worldly things. Nothing lasts. Joy and sadness are expressed in the copious flowing of tears. A third pattern is epistolary: lovers make it a habit to send each other brief, poignant messages, often including short poems (*waka*). Many a correspondent bites her nails to find the right sentiment and create the right impression, all the while wondering how in the world the last love note should be construed. Correspondents often judge each other by the appearance as well as the sentiments of their notes. One missive is an elaborately folded note on hand-made paper with a half-open chrysanthemum attached to it. Inside, the comments are as much visual design as they

are message. Genji thinks of the note from one of his ladies:

Her letter was replete with statements of the deepest affection. The style and calligraphy, superior to those of anyone else he knew, showed unique breeding and cultivation. . . . The gradations of ink were marvelous.

(Seidensticker, p. 233)

Besides these frenzies of composition, *Genji* is full of linked stories, some of them deep enough to generate novels in themselves. If we must plunder, I would recommend Chapter 12 (The Exile at Suma), Chapter 17 (The Picture Contest), and the last ten Chapters (46-54), known as the Uji-jujo chapters.

These ten chapters were the focus of a slide-lecture delivered at the *Genji* conference by Julia Meech-Pekarik of The Metropolitan Museum of Art, who managed to integrate the verbal and visual traditions of the novel.

The Uji-jujo chapters recount the trials of Ukifune, who finds herself besieged by two suitors, a situation complicated by several generations of adultery if not incest. Seidensticker calls Chapter 51 "A Boat upon the Waters," a concise description of the topos and the iconographic tradition. After months of coping with this tortured triangle, Ukifune is seduced by one of the suitors in her remote retreat and is carried away in a boat to an even more secluded island during a snowfall. This is one of the saddest and most riveting stories in the whole cycle.

Julia Meech-Pekarik's task was to trace the career of *monogatari-e* (story-telling pictures) in relation to this one character. For the production of illustrated versions of *Genji* in the twelfth century and later, painters, calligraphers, and paper decorators, working as a team and sponsored by royal patrons, would be forced to edit the tale ruthlessly, focusing on moments of heightened emotion, when the narrative freezes into static scenes—hence the early appearance and popularity of Ukifune and her lover in the drifting boat. Later, *Genji* paintings were entrusted to a family of professionals, the Tosa. They eventually reduced the story to fifty-four high points of poem and picture, one episode per chapter. But as the years passed and the text became increasingly remote, numerous confusions and errors arose. By the early seventeenth century, calligraphers and illustrators were at cross-purposes, sometimes causing the mismatching of illustrated scenes with poetic captions. Artists of later centuries developed the comic and satiric potential of alluding to this powerful iconographic tradition. A specialist in woodblock prints like Hiroshige could depict a drunken Edo merchant dragging his woman of the evening to a ramshackle boat for some tipsy destination.

The other scholarly papers pre-

sented at the conference were as various as they were informative. The scholars were pleased to welcome the woman responsible for the first and very recent complete Chinese translation of *Genji*, Lin Wen-yueh of The National Taiwan University. She spoke of the challenges of translating for the benefit of both lay and scholarly readers. She mentioned her difficulties in translating special titles, honorifics, names of flowers and decorative techniques, sometimes happily resorting to the original Chinese congee symbol. She has also attempted to identify all the classical Chinese sources and allusions in the text—an arduous, ground breaking task. Her account of what it is like to translate a medieval Japanese classic into modern Chinese was so moving that one student in the audience rose to her feet to praise this scholar's Chinese translation.

Shoichi Saeki of the University of Tokyo gave a deeply ruminative talk on the influences of Shintoism and Buddhism in the novel. Of this value conflict in the hero Genji, Shoichi said:

His sensuality seems to be deeply rooted in the ancient forms of fertility cult in pre-Buddhist Japan. The Buddhist impact worked as a spiritual and cultural catalyst and turned the ancient pieties into a new type of hedonism, subtly imbued with the Buddhist sense of sin and unworldly values. The Shining Prince should be redefined as "culture hero."

These two papers by Oriental scholars on the background of the novel in ancient Japanese and classical Chinese cultures were most useful. They provided a corrective to the

notion that *Genji* was a solitary act of the imagination.

For all the great moments and major voices at the meeting, the star was Edward Seidensticker. One evening he gave a ninety-minute talk to an audience of roughly 150 people. Earlier an introducer mentioned that *Seidensticker* in German means "sewer of silk thread," an apt surname for this acclaimed translator. Though Seidensticker had a prepared text, he usually spoke extempore—"as you can tell—who would write down what I'm saying!" His talk was constantly delightful and informative, delivering some grim perceptions of literature and translation, and managing to charm and appall with its honesty and wit.

"Translation is more like a net than a sieve," Seidensticker said. "A lot falls through it."

Seidensticker explained that *Genji* has attained the level of folklore in Japan. "It is not thought of as literature as we understand it," he said. "Few Japanese have read all of *Genji*; many have read only short excerpts in high school."

Genji's arcaneness has been due partially to the difficulty of translating the medieval Japanese, Seidensticker acknowledged. "The original medieval text of *Genji* is so difficult that I wonder whether courtiers and ladies of Murasaki's time read it; they probably decoded it instead," he quipped.

"Less than a century passed after the appearance of *Genji* before the aristocracy found great difficulty in making any sense out of it—hence the many translations, abridgments and guides since then."

Seidensticker commented also on the Arthur Waley translation of

Genji:

He took great liberties with the text, expanding some chapters, deleting at least one. A student of mine had a theory that Waley read *Genji* at breakfast. Waley spilled marmalade over one section, and that's why Waley's version is missing a chapter.

But I have great respect for Waley's version.

Much of the audience was taken aback and refreshed by this witty iconoclasm. I also felt that Seidensticker had earned the right to make these brash remarks, like the student of Virgil or Milton who can dismiss the footnotes and commentaries as unnecessary only because he or she has pored over them.

From my vantage point, the conference was a successful intellectual exchange and certainly testimony to the years of physical and intellectual effort on the part of Eugene Eoyang and Sumie Jones. The last word belongs to *The Tale of Genji*—Genji pondering his love affairs, real or imagined:

He went on thinking about whatever woman he encountered. A perverse concomitant was that the woman he went on thinking about went on thinking about him.

(Seidensticker, p. 217)

I warmly recommend a reading or re-reading of *Genji* if you have three months' free time.

—David Wise

Mr. Wise is a member of the Endowment staff.

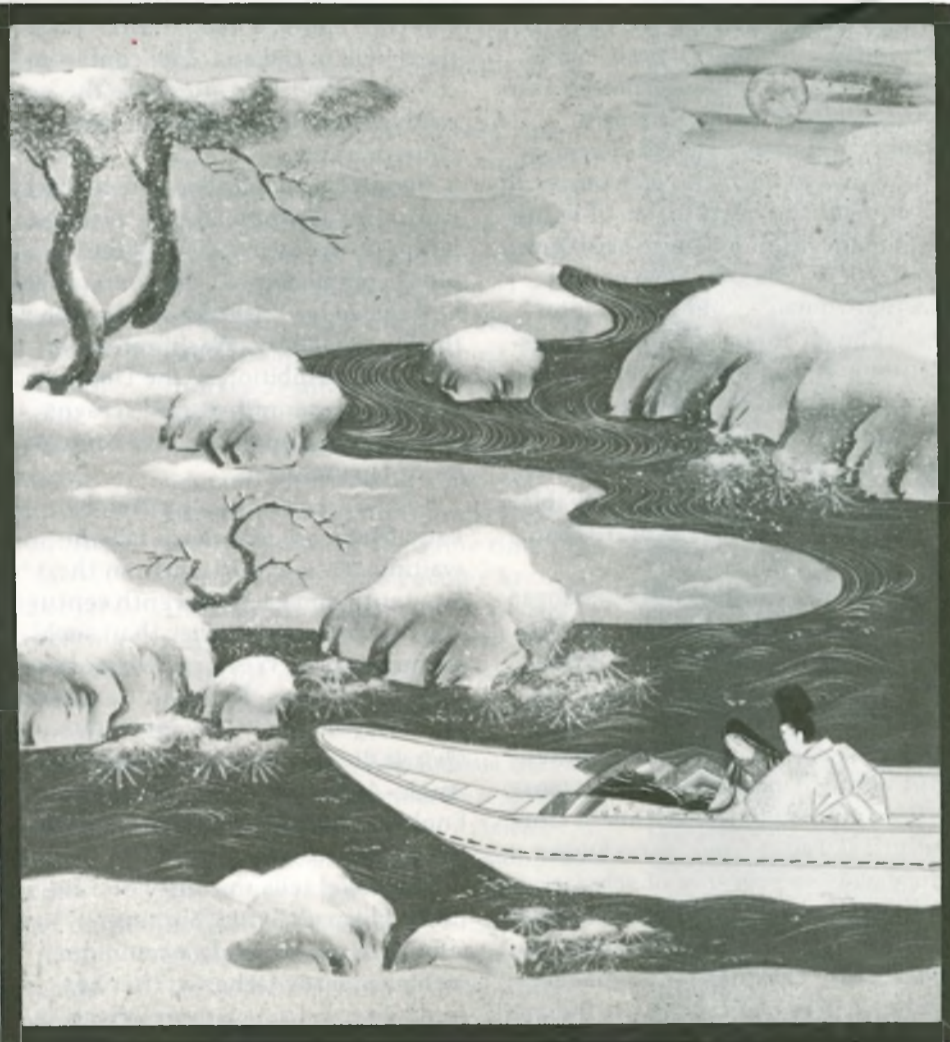
"The World of *Genji*: Perspectives on *Genji Monogatari*"/Eugene Eoyang/Indiana U., Bloomington/\$1,936 OR; \$8,000 FM/1982-83/RD/"The Role of the Literary Masterpiece: 'The Tale of *Genji*' in Japanese Culture"/\$54,000/1982/GM

Chapter 51 A Boat upon the Waters

In the Second Month, through snow-covered mountains. Niou makes his way to Uji. He comes upon the startled Ukifune, who has been soundly sleeping.

Without a word, he took Ukifune up in his arms and carried her off. Jiju (her maid) followed after and Ukon was left to watch the house. Soon they were aboard one of the boats that had seemed so fragile out on the river. As they rowed into the stream, she clung to Niou, frightened as an exile to some hopelessly distant shore. He was delighted. The moon in the early-morning sky shone cloudless upon the waters. They were at the islet of the Oranges said the boatman, pulling up at a large rock over which evergreens trailed long branches. (p. 991)

The lovers stay in a house on the island for two days.



A PUBLISHER LOOKS AT TRANSLATIONS

BY PAT STRACHAN

A river races its own course
searching for its spring.
A tree beaten by the ax
inquires about the bird's nest;
while standing erect, a crow's voice into the night.
A wound in the body of spring.
A nuisance for autumn's steps.
The leaves that fall.
The distant call.
The word searching for its meaning.

النهرُ يُسابقُ مَجْرَاهُ وَيَبْحَثُ عَنْ مَنبَعِهِ .
الشجرةُ تحتُ ضَرْبَاتِ الْفَأْسِ
تَسْأَلُ عَنْ أَعْشَاشِ الْعَصَافِيرِ .

by Salim Nakad from *Nimrod* (Arabic Literature: Then and Now); translated by Mirene G. Hossein

More than 1,200 translations of foreign literature were published in this country in 1981. The proportion of translations may seem less than remarkable when we consider that over 40,000 adult trade titles reach American bookstores annually. But a recent upsurge in foreign literature—especially Latin American and Eastern European—will no doubt cause that fraction to increase in the future.

As it happens, translations account for one-quarter to one-third of Farrar, Straus and Giroux's annual lists. Among the more well-known writers we have published during the last two years—and some for decades before—are Roland Barthes, Joseph Brodsky, Elias Canetti, Carlos Fuentes, Peter Handke, Knut Hamsun, Czeslaw Milosz, Pablo Neruda, Isaac Singer, Alexander Solzhenitsyn, Mario Vargas Llosa, Christa Wolf, and Marguerite Yourcenar. How were these, and as yet lesser-known writers—recently published, or contracted for future lists—chosen from among the multitude? How was each matched with a suitable translator?

One example is our decision to publish Czeslaw Milosz's 1955 novel, *The Issa Valley*. The process originated, as it often does, with the advice of a respected writer. In this case, Joseph Brodsky recommended that we read Milosz's poetry, since an early volume was available in English. Our reaction was overwhelmingly positive, as it need be to merit consideration of poetry in translation, but we learned that the Ecco Press had just contracted Milosz's new collection. Finding that there was a gap in the English-language publication of Professor Milosz's prose work, we offered to publish the first of his two novels, then available only in Polish, French and German language editions. Why

did we decide to publish this lyrical novel set long ago in a corner of Lithuania? Because it was the work of a great poet, and because the subject was something new to American readers. Two years after the contract was signed, Milosz won the Nobel Prize for Literature.

Professor Milosz suggested as translator Louis Iribarne, who teaches Polish and Russian Literature at the University of Toronto and had previously translated Stanislaw Lem, Witold Gombrowicz, and Stanislaw Witkiewicz. The samples Iribarne had prepared for *World Literature Today* in 1978 were magnificent, and he was able to work with Milosz on particularly obscure words and passages.

Whenever possible and advisable, the author's suggestion for a translator is taken. Experienced translators, whose previous work we know, are solicited in the absence of a recommendation from the author, and, of course, the nature of the work is taken into consideration—a poet is the ideal translator for poetry; a musicologist, who meets all other qualifications, for the translation of the biography of a composer. In the event that a translator whose work is familiar to us is not available, sample translations of several pages of the text are required of candidates without previous books to their credit. This trial-and-error procedure is time-consuming and, undoubtedly, frustrating for those who aren't commissioned to collaborate on a volume, but it's the only way we can attempt to assess a new translator's work. Scholars are called upon to determine the accuracy of the sample translations, but the grace and clarity of the English rendition is equally important.

While informal contact with writers and academic advisers is the source of many of our foreign

acquisitions, often the initial interest in work written in another language is spurred by the international community of publishers that meets every year at the Frankfurt Book Fair. Roger W. Straus, president of Farrar, Straus and Giroux, deems this event "a must for garnering information, not only for immediate use, but for the long haul." Writers who have not yet established a reputation in this country, who may not even have published a book in their native land, are often first considered on the basis of conversations at Frankfurt. And the financial burden of publishing translations is sometimes offset by arrangements for co-publication that are started there.

It is fair to say that the market for translations is generally more limited than that for other publications, but the exceptions are many. Most serious readers have an understandable penchant for traveling beyond their own living rooms, for learning something of the human condition from another vantage point. Publishers are readers too, and the publication of translations is less a sign of financial temerity than a natural outcome of their own literary inclinations. Their desire to represent a broad range of literary endeavor and the availability of gifted collaborators willing to render the work of their colleagues keep the art of translation in business. Grants from agencies of the German and Swedish governments, and organizations such as the PEN American Center, the NEH Translations program* and Columbia's Translation Center, publisher of the biennial journal *Translation*, extend the inroads to world literature in English by providing financial assistance and invaluable forums for writers and translators.

We are American publishers, and so our main responsibility is to wri-

ters of English, but, as Bernard Malamud said on his election to the presidency of PEN in 1979, "We encourage the arts of translation. Literature has never been, nor can be, only a national endeavor."

**Ed. note: Translations supported by the Endowment make accessible materials important to scholars in all fields of the humanities. Since its inception, the program has received applications for translations into English from 103 languages and made awards for translations from 66 languages. A total of 259 grants have been made to prepare scholarly editions of translated materials, drawn from a broad range of cultures and academic disciplines. Some recent examples are:*

The Letters of Gustave Flaubert, 1857-1880, selected, edited and translated by Francis Steegmuller. *Harvard University Press*, 1982.

Martin Heidegger: The Basic Problems of Phenomenology, translated, with introduction and lexicon by Albert Hofstadter, *Indiana University Press*, 1982.

The Dialogic Imagination: Four Essays by M. M. Bakhtin, edited and translated by Michael Holquist. *University of Texas Press*, 1981.

The Journey to the West, The Hsi-yu chi, Vols. I, II & III, translated and edited by Anthony Yu. *Chicago University Press*, 1977-1980.

Introduction to Islamic Theology & Law, by Ignaz Goldhizer, translated by Andras and Ruth Hamori; introduction and additional notes by Bernard Lewis. *Princeton University Press*, 1981.

Kierkegaard: The Corsair Affair: Kierkegaard's Writings XIII, edited and translated by Howard and Edna Houg. *Princeton University Press*, 1982.

The Laws of the Muromachi Bakafu (1336-1573), edited and translated, with introduction, by Kenneth Grossberg. *Monumenta Nipponica*, Tokyo 1981.



Language Study and "Global Civics"

BY RICHARD BROD

Photograph by J. Brough Schamp

Since the 1979 presidential commission's call for increased funding for languages and international studies in the interest of national security, mounting evidence of curricular creativity and restoration of language requirements at places like Stanford, Chapel Hill, Yale, and Berkeley have nurtured hopes for renewed interest and support.

Despite these positive signs, however, there is still no reason for language professionals to anticipate a restoration of enrollments and programs to the levels of the 1960s. Not only is the American educational system as a whole more diffuse and varied than it was twenty years ago, but the language teaching enterprise in particular continues to suffer from fragmentation and confusion of expectations. No greater challenge faces the language field today than that of defining feasible and desirable outcomes of study.

As the language-teaching profession moves toward consensus on educational objectives, much work still needs to be done in precisely defining skills and stages of achievement. In the case of the language skills (listening, speaking, reading, writing) considerable progress has been made in developing a common metric for measuring their attainment. The ultimate goal will be the professional certification not of the number of hours (days, weeks, semesters) of study, but rather of what the individual can do

with a language. In developing the capacity to certify functional competence in a language, rather than merely time spent in a classroom, the teaching profession will have come a long way toward reestablishing its credibility and its proper mission in education.

Certification and proper organization of training in language skills are precisely what the teaching profession needs to fulfill its role in serving the national interest—that is, in meeting public and private needs for personnel with communicative skills. Clearer definitions of stages of achievement will help make language study more efficient and ultimately more rewarding to those learners who choose to invest time and effort in it. Carefully defined programs with successful track records may eventually attract new sources of support to stimulate growth and expansion.

Beyond the call for language skills in the national interest, however, is the need to recognize a second function of language in general education as part of the humanities. While the two functions can and do overlap, they require very different kinds of commitment on the part of learners and very different kinds of educational programs. Public debate on this subject has not always helped to clarify the issues. Even the President's Commission on Foreign Language and International Studies of 1978-79 failed to make a clear distinction between the two func-

tions of language study. Its basic theme was the national interest, yet one of its key proposals was the restoration of institutional language requirements, a time-honored instrument of general education policy. To compound the error, the Commission treated foreign languages and international studies as separate entities and devoted little space to the links between them at the undergraduate and precollegiate levels.

Other groups, however, including

the American Council on Education (1975), The Council on Learning (1980), and the Association of American Colleges (1981), have issued reports and statements that have more successfully defined the central role of languages and international studies in general education. Gradually, both the teaching profession and the public have come to recognize that language instruction covers more than merely grammar and vocabulary, and that its essence is the study of culture.

U.N. Secretary-General Perez de Cuellar speaking with former President of the USSR, the late Leonid Brezhnev, through interpreter Viktor Sukhodrev.



UN PHOTO 151095/TASS

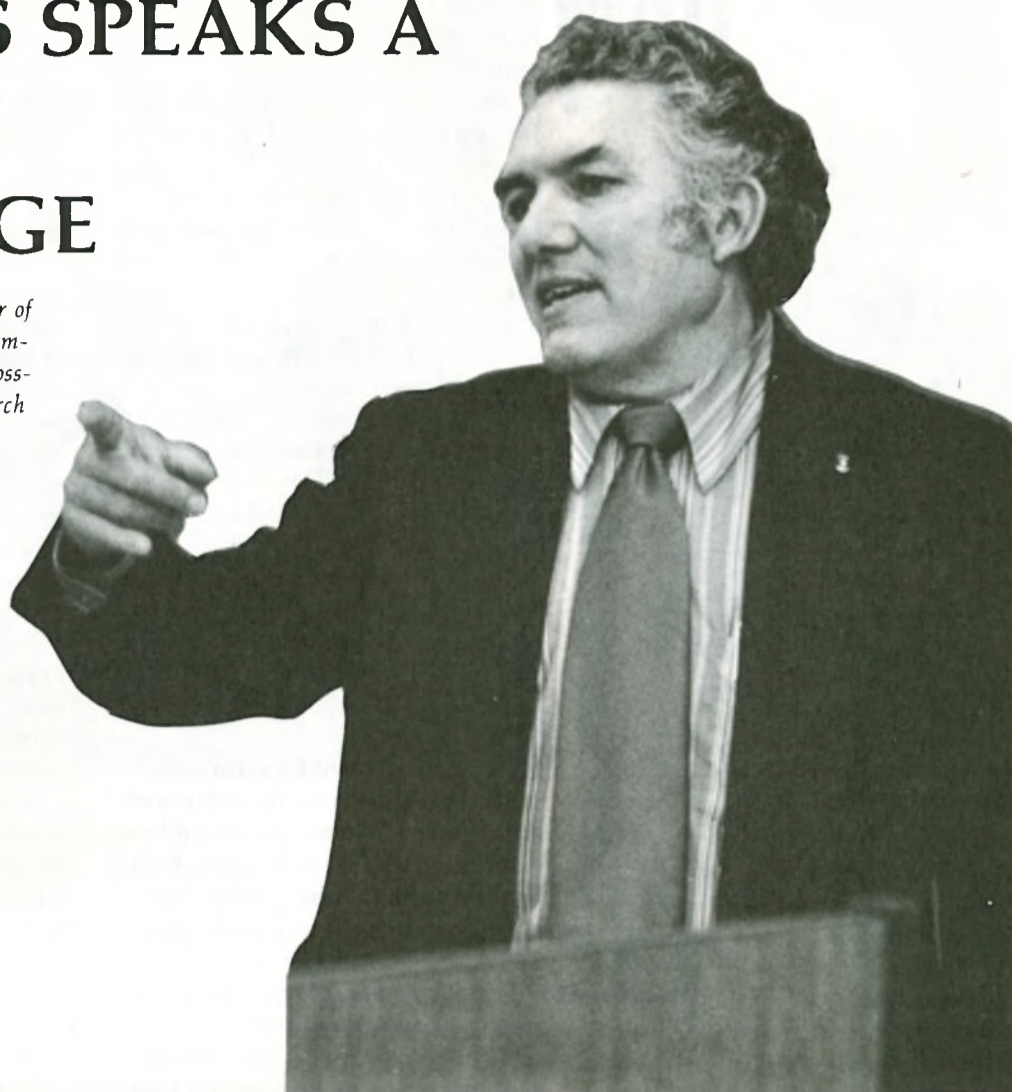
Allowing for differences of emphasis, most professionals would probably be willing to agree on four principal objectives for a general-education language course: first, the attainment of a measurable *capacity to use* a specific second language; second, an *awareness of language*, in its universals and its particulars; third, some *knowledge* of facts and generalizations about the cultures of the nations where the particular language is spoken; and finally, an *awareness of culture* as a universal phenomenon, including the idea of cultural parity, the concept that forms the basis for the study of racial, ethnic, and linguistic diversity in American society as well as in global society. Defined by these four aspects, language study can legitimately be regarded as both a core discipline of the humanities and at the same time the keystone of what might be called "global civics," the education necessary for responsible citizenship in an interdependent, interactive world.

If an era of prosperity for language education should return, the nation's colleges and universities will have an opportunity to become the natural focal points for serious professional language training as well as for strong programs in general education. Postsecondary institutions should also see the advantage of supporting and encouraging high schools in their efforts to help students acquire an appreciation of the languages and cultures of the world as well as form the basis for internationally oriented careers. In general high schools, curricula in global education can be linked with existing language programs. At the same time, special international magnet schools can be developed—like those already existing in several cities—to offer enhanced programs for both general and specialized international education.

Accepting the premise that our national need for specialized language skills is critical, and recognizing that the nation is unlikely to indulge in conscription of students to meet it, we may begin to regard the international high school as the ideal place to identify students with the aptitude, background, motivation, and general capacity to pursue advanced studies. Our culture has long placed a premium on the early encouragement and reward of youthful achievement in science, sports, and the arts. Nothing would help the cause of language instruction more than to give comparable recognition to achievers in the study of languages. Colleges and universities might consider setting aside scholarship funds for such students, based on their attainment of defined goals. To give language study the appeal, prestige, and recognition now accorded, for example, to competitive sports, would be a worthy mission for any university or college and an appropriate sign of commitment to the nation's service.

BUSINESS SPEAKS A FOREIGN LANGUAGE

Eduardo A. Peniche, assistant professor of foreign language, Central Virginia Community College, directs the school's Cross-Cultural and Foreign Language Research Center.



C. Howard Austin, a manager with the Griffin Pipe Products Co. of Lynchburg, Virginia, flew to Connecticut seeking to strike a business deal between his company's foundry and representatives of the Egyptian government.

En route to the meeting, Austin diligently studied a briefing book on Egyptian history and culture prepared by a local community college. He became so well versed in his subject that he astonished his Egyptian trading partners. One of the visitors was so impressed that he asked to take the briefing book home as a souvenir after closing the deal.

Austin is one of more than 450 southeastern Virginia residents and businessmen who have profited—in more ways than one—from an innovative educational program conducted by Central Virginia Community College. The school's Cross-Cultural and Foreign Language Resource Center, begun in 1979 with a pilot grant from NEH, is helping the region's industrialists and merchants to sell products abroad by teaching them the core elements of language and culture in countries eyed as possible markets.

By preparing businesspeople to deal with counterparts in foreign lands, the program's initial success appears to support a recent presidential commission, which recommended that U.S. businessmen become better acquainted with foreign cultures. And while helping to dispel the notion of the "Ugly Amer-

ican" abroad, the program also is becoming a vital element in the Lynchburg community.

"We have a can-do attitude" about teaching foreign cultures to businessmen, says Eduardo Peniche, director of the language center. "The business community now refers to us as 'our' cultural resource center. I think that's a good sign."

The idea for the program dates back to 1974, as a severe recession gripped the industrial Lynchburg area and its 200,000 residents. Sited at the headwaters of the James River and the foot of the Blue Ridge Mountains, the region cradles a motley array of ancient foundries and forges interspersed with modern factories. But the businesses all had one thing in common as the recession spread. "Their markets were drying up," recalls Peniche, who was asked by several area companies to explore ways to boost exports by increasing businessmen's proficiency in foreign languages.

A native of Yucatan, Mexico, who later served as a linguist in the U.S. Army, Peniche began evening instructions in Spanish for about three dozen employees of the General Electric Company, which was planning to enter the Latin American market.

But Peniche and G.E. both quickly realized that language instruction might prove fruitless unless the business pupils also understood something about foreign culture.

"It's very sad when an American

businessman arrives, for example, in Caracas, Venezuela, and thinks that Colombia is a city in Venezuela," Peniche says, noting that many successful Japanese and German businessmen have been quick to learn American customs as well as the English language.

After further discussions, the community college proposed creating a cultural center for area businessmen and residents. Edward Dudley, head of the modern language department at State University of New York at Buffalo who evaluated the project as an NEH consultant, hailed the plan as a "way of bringing the humanities to the business and professional people of Lynchburg." Practical-minded business executives also see the program as a way to bring in increased revenues from foreign sales.

With the program now in its second full year of operation, "we are becoming an important part of the community," says Peniche. "This has gone beyond anything we expected."

In addition to offering traditional two-year language programs in Spanish and German, the center also features special introductory courses in Spanish, French, German, Chinese and Japanese, with similar courses planned in Arabic and Portuguese.

These courses, explains Peniche, are taught through the "self-paced, self-instructional method," without classroom teachers. Students in

好 啊

these courses learn through the use of self-instructional tapes, film strips and videocassettes emphasizing contemporary idioms and practical language use. Individual tutors, some of them private volunteers from the region, provide back-up support.

The center also offers individualized instruction as well as mini-courses, workshops and cable television programs to aid would-be Marco Polos. "We're not only open to businessmen, but to John Doe on the street," says Peniche, who notes the center's services also have been used by area residents planning to tour a foreign country.

Part of the program's success stems from the cooperation of three area four-year colleges—Randolph-Macon, Sweet Briar and Lynchburg College—which all provide instructors and advice. "No one is competing against anyone else," notes Peniche, who adds that this informal consortium enables the cultural center to expand the range of available programs.

As a vital part of its effort, the center has drawn on the talents of area studies instructors to produce "cultural packets" or briefing books like that used by the Griffin Pipe officials in negotiating with the Egyptians.

Forty-two packets on countries ranging from Ecuador to Indonesia have been written by Lynchburg-area experts. The briefing packets provide information about the history of the country, its legal and political institutions, its culture and educational system, attitudes toward family life, and general background matters such as customs, food, music, dance and dress.

The assembled information enables business students "to demonstrate an interest in the people they're dealing with," says Peniche.

When General Electric formed a joint venture in Denmark, it sent

thirty employees to the center to learn something of Danish language and culture. The same company used the center again by assigning twenty technicians destined for Mexico to learn the basics of that nation's history. Meredith-Burda, a German-American company in Lynchburg, enrolled a dozen American employees in German courses at the center.

"Now they won't come on like senior partners," observes Peniche. "They won't act like arrogant Americans who are interested only in making money."

But the center also is trying to make the Lynchburg area appear more hospitable to foreign guests. It has prepared a sixty-minute slide show in several languages describing the schools, businesses, history and culture of the region. Last June, visitors from the People's Republic of China were greeted with the slide show in their native language—a gesture that prompted the startled head of the Chinese delegation to offer thanks for such "special treatment."

In some cases, the center also has acted as an informal business referral agency. In one instance, some Japanese merchants were interested in buying Virginia lumber. But the Japanese couldn't speak English, and the loggers couldn't speak Japanese. The center solved the dilemma by finding a translator.

In addition to its efforts on behalf of area commerce, the center is working to meet several other key goals. At a time when many community colleges have been forced to abandon foreign language study because of declining enrollments, Central Virginia has been able to maintain all of their language offerings. And their students who are interested in foreign cultures have a good start toward pursuing more intensive study at a four-year college.

The real thrust of the Center, however, is to involve the Lynchburg community in foreign language study. The center permits students at eleven area high schools to use the language laboratories and other facilities, and to take part in various workshops. The center also is helping foreign students in the area by teaching English as a second language. This has become a crucial help to area churches contending with refugees from Southeast Asia, says Peniche, himself a Vietnamese linguist.

In the process, the center "has become a focal point of resources for the business community, high schools and the public at large," Peniche says, noting that many in the community have donated their time and skills to further the program's goals.

He points out, for example, that a local woman who speaks Japanese gladly volunteered to serve as a tutor for those seeking to study that language. "Everything draws support from the local community," Peniche says. "This has become a community project, with volunteers who like to associate themselves with a winner."

In an era in which the United States and other governments have begun promoting more protectionist trade policies, private programs like the one operated by the center could become increasingly important to stimulate world trade.

Governor Charles Robb recently tapped the program director to serve on a special task force to advise on international trade matters.

—Frank O'Donnell

Mr. O'Donnell is a Washington journalist and a frequent contributor to Humanities.

"Cross Cultural and Foreign Language Program"/Eduardo Peniche/Central Virginia Community College, Lynchburg/\$35,743/1979-80/EP

World Bank Photograph by James H. Pickrell

在 這 座

עולם אשר מלך. בפרם כל-יציר נברא : לעת

στρατεύουσιν ἐπ' αὐτούς. Ἀγησιλαος

Lundi nous avons fait un grand tour de

АБВГДЕЖЗИЙКЛ?

Drum ift hier, was fie getrie



Language is Elementary

The polyglot heritage of this country's most ethnically diverse city, New York, is reflected in the language offerings of that city's public schools. Students in neighborhoods as disparate as Crown Heights and Spanish Harlem may study as many foreign languages as they can fit into their class schedules from among the ten different languages offered in the New York public school system.

Yet the school district within the greater New York metropolitan area which provides the most wide-ranging exposure to foreign languages for all of its students is located not within the five boroughs but twenty miles up the Hudson River. There, in the suburban community of Blauvelt, New York, 400 fifth and sixth graders from the South Orangetown Middle School "explore" as many as twenty different languages and cultures over the course of two years ranging from the more traditional Spanish and French to Japanese, Hindi, and Swahili.

As they study the languages, the students receive instruction in the cultures of the countries in which the languages are spoken. This "global education" approach is coordinated with the social studies curriculum so that the history and geography of the countries under study are treated concurrently.

"The idea for the program came from a group of five foreign language teachers with the strong encouragement of the middle school principal," said Thomas Birney, chairman of the Foreign Language Department.

With the exception of a course for academically gifted eighth graders,

foreign language instruction at South Orangetown had been eliminated in the curricular shifts of the mid-1970s. Student interest in foreign languages had withered. According to a 1978 survey by the American Council on the Teaching of Foreign Languages, fewer than 18 percent of American seventh and eighth graders were receiving any instruction in languages other than English. Estimates of foreign language enrollments in grades one through six fell as appallingly low as 1 percent of all non-bilingual education students. This decline came despite the consensus of developmental psychologists and educators that the preadolescent years are the time in which language acquisition is the easiest.

The initiative of the teachers and Lawrence Glickman, the principal who came to South Orangetown in 1977, altered the situation in Blauvelt.

The fifth graders there are introduced to language study through a six-week survey of language properties, such as alphabets and dialects; of language families and of the relationship between languages and culture. They study the concept of ethnic heritage and even touch on nonverbal communication.

The students then begin to study a specific language; the first, Chinese. There is no attempt to make the students conversant in the language. They learn no grammar and study a very limited vocabulary.

But, says Birney, "They learn how to learn a foreign language. And they learn the cultures of the people whose language they study."

A wide range of learning activities, including art projects, games,

worksheets, and drills, keep the ten-year-olds interested. By the end of their fifth-grade year, students can count, exchange pleasantries, give simple directions, sing songs, and order a meal in Chinese, Japanese, Korean, Vietnamese, Indonesian, Hindustani, Swahili, Arabic, and Hebrew. In addition, they know something of all the cultures transmitted through these languages.

"Traditional language classes have suffered from inattention not only to the study of culture but also to the interconnections between various languages and cultures," said Andrew Smith of Global Perspectives in Education, which developed some of the curricular materials used in the program. "By exposing children to the art, music, history, and customs of many other countries as the South Orangetown program does, the students have a better chance to understand the interdependence between the world's cultures and thus avoid ethnocentric perspectives."

"I think that our kids would not be prepared for the world that they are going to find if they weren't given a sense of the social implications of the increasing economic interdependence of nations," said Glickman. "This program allows students from the diverse immigrant populations within our community to understand and take pride in their cultural heritage and to say, 'Hey, I'm an American, too.'"

The sixth-grade students study more traditional languages for longer periods of time to prepare them for the seventh year, when they will be required to choose one of the four languages for in-depth study—French, German, Spanish,

The earlier children are exposed to foreign languages and cultures, the more likely they are to pursue language study in their later years, it is thought. Children in suburban New York and their counterparts in Holetta Village, Ethiopia, study languages other than their own.



World Bank Photograph by Kay Muldoon

and Italian. The vocabulary and simple expressions they learn in grade six will be expanded in junior high when they begin to learn grammar and syntax and start toward the goal of speaking, reading, and writing a foreign language.

The program has reaped the benefits of participation by faculty members in the art, music, English, and social studies departments, as well as the school's guidance counselor. In addition approximately seven community members each year have volunteered their services as resource people for presentations on the languages and cultures of the countries from which they came. Mary Watts, a teacher from England, lectured and answered questions on the differences between British and American language, music, and educational systems. Although she was "not sure how much about each culture the children can learn" in sections rarely longer than four weeks, but that the experience had an "awakening effect" on the students.

Expectations by some parents that their children should attain fluency in a language after a few weeks' exposure had to be corrected, though the students do learn basic pronunciation and a number of commonplace expressions.

But most parents are, like PTA President Marcia Wong "amazed at how much the children do retain."

—John Hale

Mr. Hale is a member of the Endowment staff.

"Foreign Language Explore/Global Education Program"/Thomas J. Birney/South Orangetown Central School District, Blauvelt, NY/\$10,000/1981-82/Elementary and Secondary Education

COUNTING HEADS:

MEASURING THE LANGUAGE GAP AND OTHER NATIONAL NEEDS

Developments in Central America are crucial to our own security and well-being. Yet there are presently only two U.S. specialists on Nicaragua, and none for El Salvador.

Just two Americans can be considered fully knowledgeable about the economies of Portugal and Spain, and only one is expert on Greece.

These findings from a 1981 national task force report are far from the "good old days" back in the late 1950s and early 1960s for this country's foreign area and language specialists who can remember them. Alarmed by the Soviet success in space, President Eisenhower had requested funds from Congress to be used for education and research so that we could catch up with the Russians' apparent superiority in technology. And Congress responded by passing the National Defense Education Act which included over \$60 million for foreign language training and provided a major stimulus to foreign area studies and research—roughly \$150 million in today's dollars. Our academic institutions were flooded with money earmarked to help overcome the so-called brain lag.

But by the late 1960s all that had changed. Between 1969 and 1978, federal expenditures for university-based foreign affairs research declined from \$20.3 million annually to \$8.5 million. As a result of these and similar cutbacks, the nation's network of area centers, programs on international affairs, schools for advanced studies, libraries, overseas research facilities, and senior research exchange programs had

seriously eroded, and our national ability to understand and communicate with the world around us began to diminish.

But how big have we allowed this knowledge gap to become, and what do we need to know about the rest of the world in order to protect and advance our national interests in the international community? To answer these questions, the Task Force on National Manpower Targets for Advanced Research on Foreign Areas was formed in 1981. The Task Force defined experts as those capable of producing and utilizing, disseminating and publishing sophisticated knowledge about countries and regions of the world other than our own.

Sponsored by the National Council on Foreign Language and International Studies and funded by the National Endowment for the Humanities, the Task Force was made up of some eighty experts drawn from the academic community, government, business, and the foundations, and was chaired by Allen H. Kassof, Executive Director of the International Research Exchange Board (IREX). Together, the panels surveyed ten areas of the world—Africa, South Asia, the Middle East, Latin America, North-east Asia, Southeast Asia, Oceania, the Soviet Union and Eastern Europe, Western Europe, and the English-speaking nations of Canada, Australia, and New Zealand. The panels compiled an inventory of the available pool of country and language specialists for each of the areas, and matched that against

what they perceived as the national need. What they found was an alarming shortage of qualified people. One example:

Sub-Saharan Africa is, in the words of the African panel, a continent of "sovereign fragmentation," with over fifty states, hundreds of native languages, and borders that take little account of tribal affinities. Under its soil lie vast repositories of valuable minerals critical to world economic prospects. Despite its wealth, it is home to some of the poorest countries in the world, plagued by immense refugee problems, and wracked by other forms of social stress and political instability. Its present fragility, together with the unresolved problems of South Africa, Namibia, and the former Portuguese colonies of Angola and Mozambique, all guarantee future crises which will engage legitimate U.S. security interests. Beyond that, the strong support of many African states for the New International Economic Order and demands for massive allocations or resources from the developed world not only affect U.S. interests, but those of its West European allies as well.

The panel identified a cadre of little more than 500 experts who are capable of responding to this maze of diverse problems. There are only forty-three knowledgeable persons about the Horn of Africa, a region of extraordinary complexity and great political sensitivity. For the huge area of southern Africa, the comparable number is eighty-nine.

Having identified the shortage as

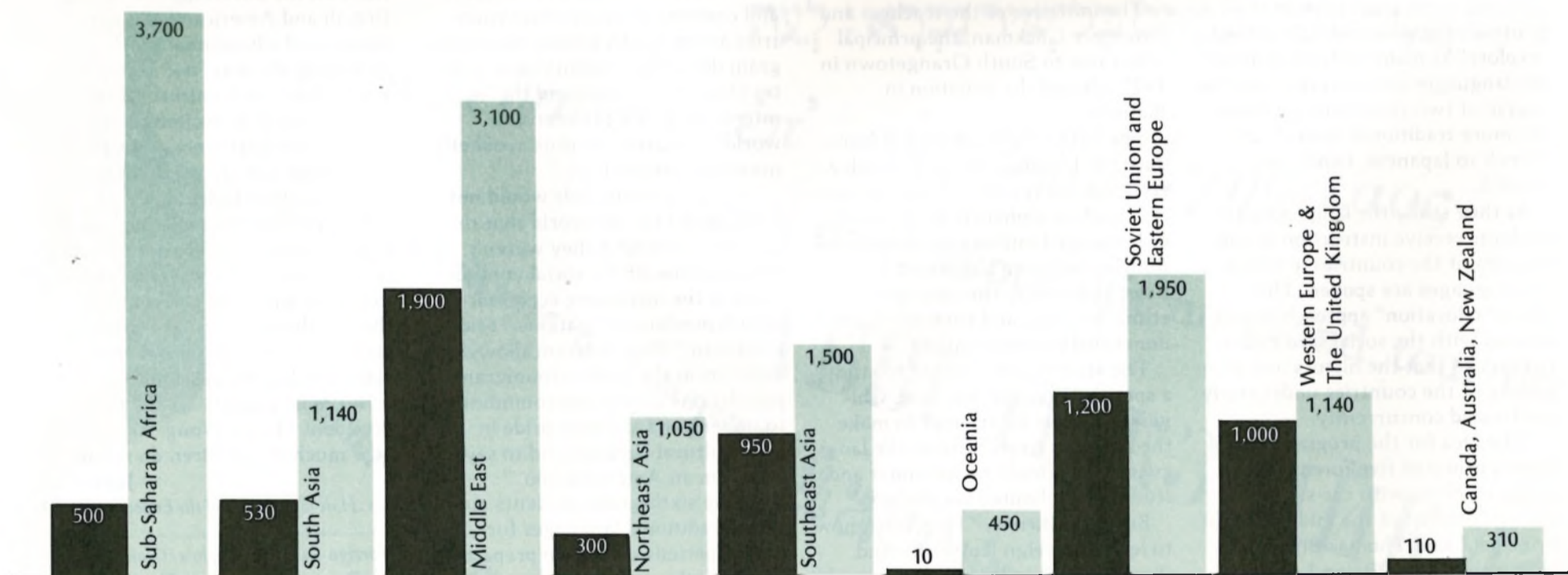
it presently exists, the ten panels of the Task Force next attempted to estimate the additional trained manpower required to fill the needs. In so doing, they did not base their estimates on current or even future employment needs. That is to say, they did not count the number of job openings in government, business, and the universities where foreign area skills are critical. Instead, they concentrated on what they believed was the need for advanced foreign area expertise if the United States is to survive successfully in an increasingly harsh and unpredictable world environment. Worldwide, they found that U.S. complacency in meeting this critical shortage has resulted in the disturbing shortfall of more than 10,000 experts.

Soon to be published by the National Council on Foreign Language and International Studies, a summary of the full Task Force report will be widely distributed in the hope that it will provoke the public, the Executive and Congressional branches, and the academic world to take whatever action is needed to provide the United States with what we must have if we are to avoid political miscalculations, isolation, and economic decline. The full report may be obtained from the National Council on Foreign Language and International Studies, 605 Third Avenue, 17th Floor, New York, N.Y., 10158.

—Rose Hayden

Ms. Hayden is the executive director of the National Council on Foreign Language and International Studies.

Comparing the Supply and the Need for Foreign Area Experts



This chart was based on data supplied by the Task Force on National Manpower Targets for Advanced Research on Foreign Areas. A foreign area expert is defined as one who knows the language, culture, politics and economics of a given region. The Latin American study is still in progress.

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

Deadline in boldface

For projects
beginning after

DIVISION OF EDUCATION PROGRAMS—Richard Ekman, Director 724-0351

Central Disciplines in Undergraduate Education
Improving Introductory Courses—Lyn Maxwell White 724-0393
Promoting Excellence in a Field—John Walters 724-0393
Fostering Coherence Throughout an Institution—Blanche Premo 724-0311

April 1, 1983
April 1, 1983
April 1, 1983

October 1983
October 1983
October 1983

Humanities Instruction in Elementary and Secondary Schools
Collaborative Projects—Francis Roberts 724-0373
Institutes for Teachers—Crale Hopkins 724-0373

January 6, 1983
January 6, 1983

July 1983
July 1983

Exemplary Projects in Undergraduate and Graduate Education
Feasibility Grants—Janice Litwin 724-1978
Major Projects—Cynthia Wolloch 724-0311

April 1, 1983
January 6, 1983

October 1983
July 1983

Humanities Programs for Nontraditional Learners—Gene Moss 724-0393

October 1, 1983

April 1984

Teaching Materials from Recent Research—Cynthia Wolloch 724-0311

June 1, 1983

January 1984

Applicants who have followed the previous guidelines in writing or planning proposals should call a member of the Division staff to determine which of the above categories is best suited to the proposed project.

DIVISION OF GENERAL PROGRAMS—Steven Cahn, Director 724-0231

Humanities Projects in:

Media—George Farr 724-0231
Children's Media (and previously funded projects that must reach their next phases by April 7)
Regular Media Projects

March 7, 1983

October 1, 1983

July 25, 1983

April 1, 1984

April 25, 1983

January 1, 1984

Museums and Historical Organizations—Cheryl McClenney 724-0327

Special Projects—Leon Bramson 724-0261
Program Development
YOUTH PROGRAMS—Carolynn Reid-Wallace 724-0396
Youth Grants
Youth Projects
Humanities Projects in Libraries—Thomas Phelps 724-0760

March 14, 1983

October 1, 1983

May 2, 1983
January 15, 1983
December 16, 1982

January 1, 1984
July 1, 1983
July 1, 1983

DIVISION OF STATE PROGRAMS—Donald Gibson, Director 724-0286

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

DIVISION OF FELLOWSHIPS AND SEMINARS—James Blessing, Director 724-0238

FELLOWSHIP PROGRAMS—Maben Herring 724-0333

Fellowships for Independent Study and Research—David Coder 724-0333

June 1, 1983

January 1, 1984

Fellowships for College Teachers—Karen Fuglie 724-0333

June 1, 1983

January 1, 1984

Summer Stipends for 1984—Joseph Neville 724-0376

October 1, 1983

Summer 1984

Fellowships for Journalists—Julian F. MacDonald 724-0376

March 1, 1983

Fall 1983

SEMINAR PROGRAMS

Summer Seminars for College Teachers—Dorothy Wartenburg 724-0376
Participants: 1983 Seminars
Directors: 1984 Seminars

April 1, 1983
February 1, 1983

Summer 1983
Summer 1984

Summer Seminars for Secondary School Teachers—Ronald Herzman 724-0376
Participants: 1983 Seminars
Directors: 1984 Seminars

February 1, 1983
April 1, 1983

Summer 1983
Summer 1984

Centers for Advanced Study—Julian F. MacDonald 724-0376

February 1, 1983

Fall 1984

DIVISION OF RESEARCH PROGRAMS—Harold Cannon, Director 724-0226

Intercultural Research—Harold Cannon 724-0226

February 15, 1983

July 1, 1983

General Research Program—John Williams 724-0276
Basic Research
State, Local and Regional Studies
Archaeological Projects—Katherine Abramovitz 724-0276
Research Conferences—David Wise 724-0276

February 1, 1983
February 1, 1983
February 1, 1983
February 1, 1983

January 1, 1984
January 1, 1984
January 1, 1984
January 1, 1984

Research Materials Programs—Marjorie Berlincourt 724-0226
Research Tools and Reference Works—Peter Patrikis 724-1672
Editions—Helen Aguera 724-1672
Publications—Margot Backas 724-1672
Translations—Susan Mango 724-1672

October 1, 1983
October 1, 1983
May 1, 1983
July 1, 1983

July 1, 1984
July 1, 1984
October 1, 1983
April 1, 1984

Research Resources—Jeff Field 724-0341

June 1, 1983

April 1, 1984

Science, Technology and Human Values—Eric Juengst 724-0276
General Projects
Interdisciplinary Incentive Awards
Sustained Development Awards

May 1, 1983
February 1, 1983
February 1, 1983

OFFICE OF PLANNING AND POLICY ASSESSMENT—Armen Tashdian, Director 724-0344

Planning and Assessment Studies—Stanley Turesky 724-0369

February 1, 1983

October 1, 1983

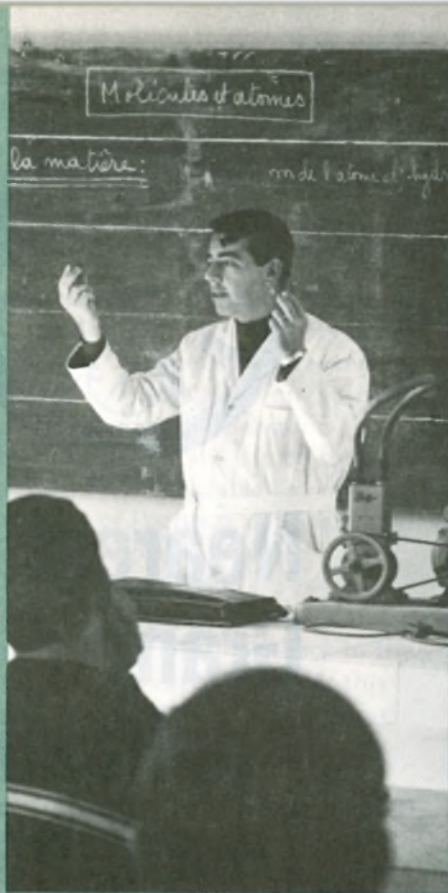
OFFICE OF CHALLENGE GRANTS—Thomas Kingston 724-0267

(tentative)
June 1, 1983



Nearest Grant Application Deadlines





World Bank Photos by Kay Muldoon and Kay Chernush

The Mystery of Language

BY ARNOLD ZWICKY

Because language accompanies, regulates, or even constitutes so much of human activity, it is astonishingly hard for people to become aware of any but the most obvious features of their language. The peculiar task of linguistics is to make explicit the sorts of abilities that enable everyone to use language in such diverse ways as chatting, giving directions and instructions, taunting and cursing, recounting the stories of our lives, imagining worlds, arguing for a course of action, telling jokes, singing songs and getting married.

These abilities have a psychological side: as children, we all once had to discover a language for ourselves. Now each of us taps a huge store of tacit knowledge about that language. There is also a social side to these abilities. What we used in discovering a language was the speech of those around us—our families and playmates. Our linguistic originality is always curtailed by our need to understand and be understood by others. And we project a social identity through language just as we gauge the social identities of others. This also is true of other human sign systems—gestures, facial expression, pictures, dress—but language stands out because it is so intricately organized.

The history of linguistics is a history of growing appreciation of this intricacy. The Western tradition of language analysis owes a debt to the Greek and Latin grammarians who provided us with a vocabulary for talking about word and sentence structure. What an achievement lies behind the conceptual apparatus of the ancient grammarians, embedded

in terminology like *noun*, *first person*, *clause*, *subject*, even *word*! These concepts have two faces, one semantic and one grammatical.

It is not entirely wrong headed, for example, to say that the subject of a sentence refers to the doer of the action; the subjects of a great many sentences do so refer, and such reference is often managed via a subject. But some subjects, as in *I enjoy penguins*, can't be said to refer to these doers, and these doers aren't always referred to by subjects. In *We were entertained by jugglers*, *we* is the subject, but *jugglers* refers to the doers. So we say that the subject of an English sentence is the part that determines the verb form, among other things, and this is a *grammatical* definition.

It is also a language-particular definition. Not every language has verbs that agree with subjects. But the notion of *subject* can be extended to them or to English on semantic grounds. The subject *typically* refers to the doer of the action, to 'what the sentence is about.' The grammatical properties of these phrases can then differ dramatically from language to language.

Anthropological linguists, describing languages around the globe, describe the variety of word and sentence structure they encounter. One might conclude that there is no end to variety, but consider the possibility that there are principles, *linguistic universals*, outlining the shape that the grammar of any language can take. These grammatical properties are important in many ways in every language. In English, for example, the subject is also the part

of the sentence that splits the verb construction in questions like *Have the flightless birds from Patagonia been bothering you?* To be very precise in describing how sentences are put together one needs the traditional conceptual apparatus and much more, as in such recent grammatical theories as generative grammar. The order of words in a sentence, for instance, can be very free in some languages but not everything is possible: words from different clauses in a sentence—like the parenthetical construction in the English sentence (*Before Rene was born*) *no one (who lived in France) would have supposed (that Descartes could be put before the horse)*—can't be mixed together.

Some linguists have collected facts about many languages, using them to propose typologies or lists of possible language types and universal principles. Others have analyzed a few languages in detail and with great precision, relying on puzzles in these languages to suggest linguistic universals. Both approaches, especially the second, rely on formal methods of description adapted from those of symbolic logic and discrete mathematics, so returning the favor to those philosophers and mathematicians who first wrote about the symbolic systems they called "*formal languages*."

Research with a universalist bent raises knotty questions about where linguistic universals come from. If it is true, as many have suggested, that English questions like *Who did you see Margaret and ?* sound so awful because they violate a structural constraint on all languages, then how did each of us come to behave

in accordance with this constraint? Granted that we never heard such things as children. But then many of us who never heard things like *No Mommy go out* or *They goed* invented them on our own. Yet there are many other imaginable things we never tried. Perhaps we try certain things and not others because we are genetically predisposed to entertain certain grammatical hypotheses and not others. Noam Chomsky has proposed just this on the basis of what he sees as the very narrow range of actual languages in comparison with the logical possibilities. And people who study what happens when different languages are in contact with one another have advanced a similar idea on the basis of unexpected parallels in the structure of Creole languages which have arisen independently around the globe.

But all is not grammar. Meaning and sound are the twin pillars of linguistics, with a long history of technical development.

How are the meanings of phrases and sentences constructed out of the meanings of their parts? (Clearly, we haven't just memorized all the sentences we can use or understand.) How are the sounds of a language distributed throughout its words and phrases?

Research on meaning has divided the question into two enterprises: *word meaning*, how words like *chair*, *enjoy*, and *happy* are related to the things, events, or states to which they refer, and *compositional semantics*, how meanings of smaller units combine into meanings of larger ones. Word semantics is largely the

province of psycholinguists, concerned with such questions as the relationship between cognitive categories and the words a language has for referring to these concepts, for instance, color categories and color words. It turns out that even speakers of languages with a single word for blue and green still tend to group these colors separately. But having two separate words for pink and red seems to be an absolute requirement for grouping *these* colors separately.

For compositional semantics, the problem has been to analyze a series of difficult cases for the assumption that the meanings of larger constructions are, in general, regularly composed from the meanings of their parts. The easy cases include adjective-noun combinations like *green chair*, where the meaning of the whole is a simple amalgam of the meaning of the adjective and the meaning of the noun. The tough cases include ambiguities like that in *I didn't see a unicorn* (*I saw no unicorn* or *There's a unicorn I didn't see.*) This

enterprise has involved logicians and philosophers as well as linguists; it needs great formal precision in specifying what is to count as a compositional principle.

Phonology represents one of the great triumphs of linguistics in this century. Early on it was appreciated that each language uses a small number of *sound categories* or phonemes which are analogous to the cognitive categories like *subject* that play such an important role in syntax and morphology. Evidence is easily assembled that the perception of, memory for, and production of speech all operate in terms of phonemes (categories specific to a given language) rather than in terms of raw physical sounds. The American English "t" sound in *tipsy*, *stippled*, *button*, and *batter* is in fact four clearly different physical sounds. These are transparently distinct to speakers of many languages other than this one, but count as the same sound for American speakers. Even more striking, which of the four sounds occurs where is governed by general

and regular principles peculiar to American English.

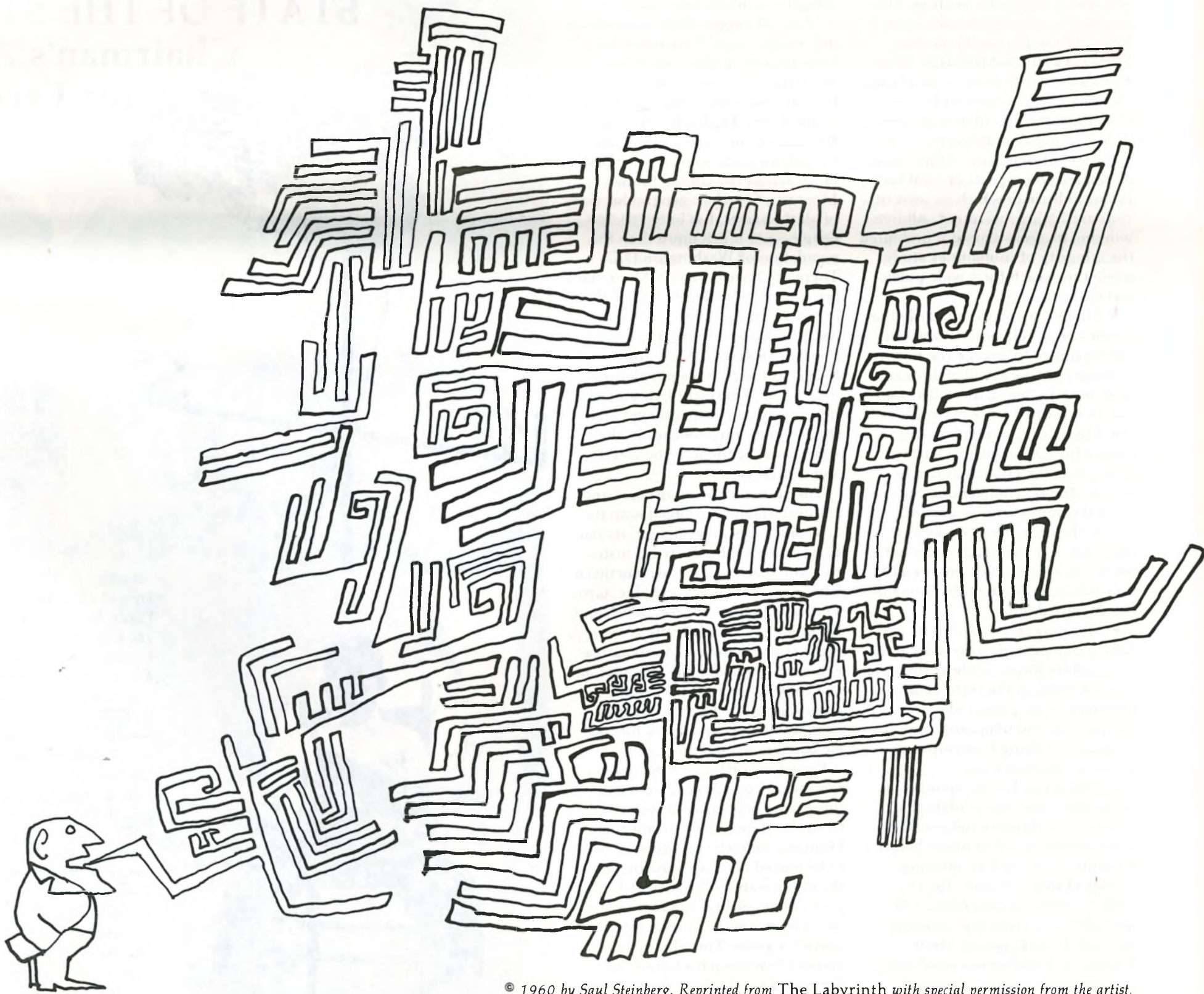
And still more. Without conscious thought we manage to select alternative linguistic forms—different constructions such as *This is Arnold Zwicky* instead of *I am Arnold Zwicky*, different pronunciations like *walkin'* instead of *walking*, different words like *policeman* instead of *cop*, even different languages, now Spanish, now English—all depending on the social situation we are in, how we see our role in it, and what we are trying to do.

And we construct whole discourses using the choices between alternative words or grammatical constructions to tie our thoughts together and to bring certain materials into prominence. We know how to construct discourses of many sorts with different functions and different linguistic forms: narratives, conversation, limericks, sonnets, recipes, newspaper headlines.

Though studies of such phenomena have traditionally been the

domain of stylistics, sociology, anthropology, rhetoric and poetics, they have been illuminated by ideas from linguistics while attracting linguists from their classical quintivium. Especially impressive has been the demonstration by sociolinguists of complex but systematic correlations between social variables (like formality of situation, sex, class, and age) with linguistic variables. "Complex but systematic" might in fact be the catch phrase for all there is to be said about language.

Why should anyone care about any of this? Students from a wide range of arts and science fields come to linguistics books and courses having seen that language plays a central role in almost every part of human life. Students from education, speech therapy, journalism often come to linguistics courses hoping for schemes directly applicable to their practical tasks. Not surprisingly, they usually come to a set of new and more penetrating conclusions about a subject they used to take very much for granted.



© 1960 by Saul Steinberg. Reprinted from *The Labyrinth* with special permission from the artist.

What do Mississippi, Maine, Montana, Oklahoma and Illinois have in common? Their state humanities committees will receive up to \$75,000 as winners of the Chairman's awards for excellence in recognition of "superior past work" and "the exemplary nature" of the projects they proposed in the competition. All fifty-two councils (the fifty states, Puerto Rico and the District of Columbia) were eligible to compete for the awards, and forty-eight submitted proposals.

The idea behind the Chairman's awards was to identify areas of excellence in state programs and encourage their development and expansion. The winning projects are exemplary in that each relies, albeit in a different fashion, on the tools and disciplines that are at the heart of humanities study to carry out the mandate of state committees: to bring humanities programs to the general adult population.

Each prize-winning committee also sought to respond positively to that state's unique characteristics and special problems, such as Mississippi's relatively low educational level and low per capita income, Montana's cultural isolation, Oklahoma's past difficulties in involving libraries and museums in humanities programming, Illinois' frustration with public indifference to humanities subjects, and Maine's lack of research on aspects of local history and culture in which its own citizens are highly interested. All five winning projects maintain undiluted the integrity of humanities study while they reach for a wide public audience.

- Maine's project is a vehicle that focuses on scholarship to open up opportunities to engage the public, communities, local cultural organizations and schools, as well as families, in scholarly work in progress.

- Mississippi, in building upon a successful scholar-in-residence program, uses the public's desire to explore the rich indigenous culture of local communities to demonstrate, through the example and guidance of a visiting practitioner, what humanities study entails and how scholarly work in the humanities is carried out.

- Montana responded to its citizens' passionate interest in local history and tradition, while at the same time countering the state's cultural remoteness, by using radio—an inexpensive and ubiquitous medium—to bring humanities programs to the entire state.

- Oklahoma, having sponsored successful traveling exhibits that involved institutions and a host of communities that had never before participated, as well as enlisting "scores of new scholars" for the state committee's programs, will sponsor five interpretive exhibits through its own Special Merit Awards. In Oklahoma a tried-and-true formula attracted new and

highly supportive audiences and turned out to be an outstanding way to contribute to the cultural life of the state.

- Illinois, via a "format that allows humanities scholars to do what they usually do best—that is, to write," will spend the award money to support the production of three unusual newspaper supplements, each tied to a major public event or historic occasion: the five-hundredth anniversary of Martin Luther's birth; the year of George Orwell's novel, *1984*; and the telecast of a mini-series of Herman Wouk's novel, *The Winds of War*.

The awards mark the coming of age of the state committees, which are now established institutions increasingly able to refine the quality of their humanities programming, exercise their role of intellectual leadership in the states, and attract greater public and scholarly attention to their work. Each of the five winning states has been honored for finding and strengthening a link between scholarship and the public that also preserves the integrity of humanities study.

"A lot of people think Montana is in Canada," says Margaret Kingsland, Executive Director of the Montana Committee for the Humanities, who is herself a transplanted New Englander. In fact, Montana's northern border with Canada extends one-fifth of the distance across the United States. Montana, fourth in geographic size of all the states, has only 783,700 people—not much more than the population of Washington D.C. There are fewer than six Montanans per square mile. Nearly half of them live in six cities; Billings, the largest, has 100,000 and Butte, the smallest, fewer than 40,000. Only fourteen Montana towns have populations over 5,000. There are two universities, seven four-year colleges and three community colleges in the state, most of them in the western and central areas.

The state's very remoteness and cultural isolation, coupled with its awesome physical grandeur, its natural resources, heroic tribal histories (the Blackfeet, Crow, Northern Cheyenne, Sioux, Assiniboine, Gros Ventre, Chippewa, Cree, Salish and Kootenai are the federally recognized tribes living on Montana reservations), "engage the imagination and commitment of its citizens," according to the Committee. But geography and climate are formidable barriers to communication.

Kingsland underlines Montana's remoteness by pointing out that there is no express mail service from the state, which meant the Montana competition proposal had to be mailed off a week before all the other states. The answer to the problem of cultural isolation, which "we'd been wrestling with for ten years," is radio. The Chairman's award ("It was such a longshot," Kingsland says) allows the Commit-

tee to underwrite a more sustained effort—"the big radio project we'd been hoping to do."

No one television signal covers the whole state, nor is there any state public television network. "Radio is really it," Kingsland notes. There are eighty-six commercial radio stations, and since the announcement of the award, calls have been coming in from the commercial outlets asking to carry the new series.

The prize money will support "Reflections in Montana," a series of twelve half-hour humanities programs to be aired every month over the course of a year along with a weekly series of three-and-one-half-minute supplements. Programs will deal with such themes as Montana

Folklore, Montana Tribes and Cultures, Montanans at Work (in conjunction with the Montana Historical Society) and Constitutional Issues in Montana. Also planned are programs on Montana fiction writers, Montana historians, Montana artists and poets, the state's relations with Canada, and the lure of the wilderness.

In contrast to other states, where the academic stars may be busily involved in other things, Montana's best scholars have always been committed to participating in the Committee's radio programming. Reliable contributions by the state's most serious and eminent scholars, says Kingsland, have helped insure the integrity of the humanities content of the Committee's activities.

STATE OF THE STATE Chairman's Awards for Excellence



(Clockwise from bottom left) From an Oklahoma exhibit, "Yesterday's Child," photographs accompanied by the text of oral interviews; Maine weathercock, 1788, attributed to John Seymour; the FDR Centennial was one of four Illinois newspaper supplements, distributed to coincide with widely publicized events; an exhibit of historic photographs traveled widely throughout Montana; two young Comanche girls are depicted in a catalogue of the Fort Sill Indian School Experience; Roman portraits from the Getty Museum were exhibited at the Philbrook Art Center in Tulsa.

Their fierce pride of place often leads Montanans to mistake, as do many Americans, nostalgia for authentic local history. "We have been combatting this very self-consciously for years," Kingsland says of the temptation to confuse doing sound history with a yearning for a nonexistent past which leads to antiquarianism and "dressing up in ruffled skirts."

The three newspaper tabloid supplements that Illinois produces, promotes and distributes, with what Executive Director Robert Klaus calls the "money from heaven," will reach an expected audience of up to eight million people in the state alone and a prospective readership of thirty million nationwide. Illinois very consciously sought to go back

to basics, Klaus reports, after some "disastrous" experience with films and a disenchantment with the "gossamer legacy of projects that often took only the form of talk—panel discussions and conferences."

The Committee, which wanted to sponsor public humanities projects that "neither trivialize the humanities nor patronize the general public," has increasingly turned to print in the conviction that "the print media most accurately reflect the nature of the humanities as an intellectual process, expressed in reasoned discourse." Through writing, humanities study is best shown "as a way of seeing that depends upon texts and upon time for study, reflection, analysis."

The Illinois Council is building on

its experience of producing four highly successful humanities newspaper supplements. Two, *Shogun* and *Masada*, coincided with broadcasts of the television mini-series; another commemorated Franklin Delano Roosevelt's centennial; and *Vikings in the West* appeared in conjunction with the only American showing (at the Field Museum in Chicago) of this major archaeological and anthropological exhibit on Viking exploration and culture. A Council-sponsored project, an "Audiobill" capitalizing on the publicity generated for National Radio Theatre's broadcast of *The Odyssey*, was bound into Chicago magazine, which has a circulation of a quarter of a million.

In its forthcoming newspaper supplements the Illinois Council will seize upon three other important ready-made occasions: the broadcast in February 1983 of a sixteen-hour mini-series based on Herman Wouk's novel about World War II, *The Winds of War*; Martin Luther's Quincentennial, which will be the impetus to activities planned by various church organizations; and the Orwell retrospective expected with the approach of the year 1984.

Each supplement will take advantage of a rare moment when the attention of a large audience is already engaged with a topic highly suitable to analysis and interpretation by humanities scholars. The supplement on Orwell's dystopian novel, for example, will focus on themes raised by the book—the corruption of language, the impact of science and technology on our moral and intellectual life and the decay of civil liberties, as well as larger questions of the relationship of the individual to the state.

Prominent scholars from Illinois, the Midwest and the rest of the country contributing to the supplements include Martin Marty, who will serve as senior adviser and also write an article for the Luther supplement examining religion in American life; Gordon Craig, President of the American Historical Association, who will contribute an essay on nationalism for the supplement on the origins and legacy of World War II; Arthur Mann, who will be the senior adviser for the *Winds of War* supplement; and Wayne Booth, author of *The Rhetoric of Fiction*, who will write on the corruption of language and politics for the 1984 supplement.

Scholars like the idea of publishing in a popular medium, Klaus notes, and welcome the opportunity to address large groups of people they do not ordinarily have a chance to reach. Meanwhile, an audience of millions will be accessible through the humanities' traditional vehicle of the written word.

In 1783, when the thirteen colonies established their independence from England, Maine was a frontier territory of Massachusetts, long ravaged by the French and Indian wars. Independence from Massa-

chusetts and statehood did not come until 1820. The period from 1783 to 1820 marked Maine's economic and political maturation: population increased more than four-fold; the number of incorporated towns more than doubled; and trade and agriculture expanded.

While a great deal of research has been done on Maine's political struggle for statehood, in terms of social and cultural life the period is Maine's forgotten history. The aim of the Maine Council's award-winning project, "Maine at Statehood: The Forgotten Years, 1783-1820," is to engage the public in the process of scholarship. Drawing on work in progress, and in some cases initiating research, paying particular attention to life in the rural towns, life on the frontier including the history of the Indians, the French Acadians in the St. John's Valley and the Maine woodsmen, the project will thoroughly explore the diversity of Maine life in that period.

The fifteen-month project is designed to emphasize the central role of scholarship in a public humanities program. The Council is committed to help public audiences understand scholarly work in progress, increase their knowledge of the period 1783-1820, and share fully in "the challenges, questions and limitations which confront scholars of the period as they attempt to reconstruct the past." Karen Bowden, the Council's Executive Director, believes that "it's important to let the limitations of subjects themselves teach people."

The project is based on such successful recent Council programs as a seminar for Maine legislators on the Federal period and a project on the Shakers that demonstrated how a public humanities program could forge links between schools and communities as well as involve parents along with their children.

The Council has retained its traditional emphasis on the public policy questions. Land use, outside ownership and outside economic control are issues critically important in Maine today, although their deep historic roots have never been adequately studied. Bowden says these public policy issues "rise naturally from the scholarship" and that the scholars are more comfortable "doing their thing"—seeing how issues resolve themselves—rather than trying to force their own ideas into a preconceived mold.

In 1796 a French visitor to Maine wrote that "the condition of human life in that place is exceedingly wretched . . . This country is still in its infancy, and in a languid and cheerless infancy." Nearly two hundred years later, with the effort of citizens and scholars, attention will be focused on the period when Maine social, economic and cultural life was transformed.

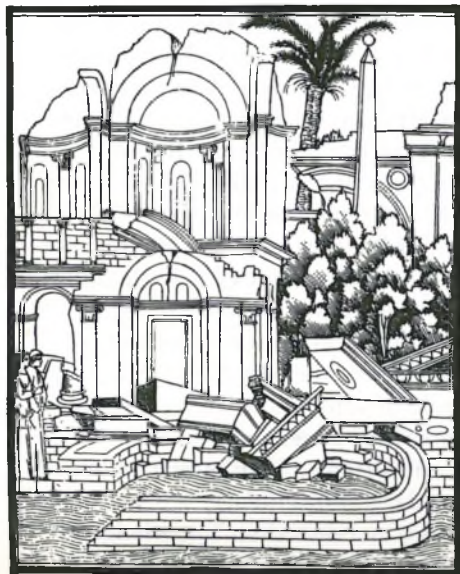
—Barbara Delman Wolfson

Ms. Wolfson is a frequent contributor to Humanities.



DUSTJACKETS: NEH BOOK LIST

Ed. note: NEH support to scholars often bears tangible fruit in the form of a book, or in some cases, several books. Although most of the books listed below were published in 1982, they are only the end-products of many years of research. Herewith, the NEH list of books for 1982.



ARCHAEOLOGY AND ANTHROPOLOGY

- Buttery, T. V. et al.** *Greek, Roman and Islamic Coins from Sardis*. Archaeological Exploration of Sardis, 7. Cambridge: Harvard University Press, 1982.
- Farrell, James J.** *Inventing the American Way of Death, 1830-1920*. Edited by Allen F. Davis. American Civilization Series. Philadelphia: Temple University Press, 1980.
- Hand, Wayland D.** *Magical Medicine: The Folkloric Component of Folk Medicine in the Folk Belief, Custom, and Ritual of Non-primitive People*. Berkeley: University of California Press, 1981.
- Saba, Yona, ed.** *The Folk Literature of the Kurdistan Jews: An Anthropology*. New Haven: Yale University Press, 1982.
- Shore, Bradd.** *Sala'ilua, A Samoan Mystery*. New York: Columbia University Press, 1982.
- The Southeastern Dead Sea Plain Expedition: An Interim Report of the 1977 Season*. Annual of the American School of Oriental Research, vol. 46. Cambridge, Mass.: American School of Oriental Research, 1981.
- Trautmann, Thomas R.** *Dravidian Kinship*. Cambridge Studies in Social Anthropology. New York: Cambridge University Press, 1981.
- Young, Rodney.** *The Gordian Excavations Final Reports*. Vol. 1: Three Great Tumuli. Universe Museums Monographs, no. 43. Philadelphia: University Museum of the University of Pennsylvania, 1982.



ARTS—HISTORY AND CRITICISM

- Bartsch, Adam von.** *The Illustrated Bartsch*. Edited by Walter L. Strauss. New York: Abaris Books, 1978-Vol. 41, Italian Masters of the 17th century, 1981.
- Hume, Robert D. and Milhous, Judith, eds.** *Vice Chamberlain Coke's Theatrical Papers, 1706-1715: Edited From the Manuscripts in the Harvard Theatre Collection and Elsewhere*. Carbondale: Southern Illinois University Press, 1981.
- Jeanneret-Gris, Charles Eduard, ed.** *Le Corbusier Sketchbooks*. New York: Architectural History Foundation; Cambridge, Mass: MIT Press, 1981.
- Jorgens, Elise Bickford.** *The Well-Tun'd Word: Musical Interpretations of English Poetry 1597-1651*. Minneapolis: University of Minnesota Press, 1982.
- Kirnerberger, Johann Philipp.** *The Art of Strict Musical Composition*. Yale Musical Theory Translations Series, no. 4. New Haven: Yale University Press, 1982.
- Latrobe, Benjamin Henry.** *The Journals of Benjamin Henry Latrobe 1799-1820: From Philadelphia to New Orleans*. Series 1, vol. 3: 1799-1820. New Haven: Yale University Press, 1981.
- Mark, Robert.** *Experiments in Gothic Structure*. Cambridge: MIT Press, 1982.
- Morrill, Penny C.** *Who Built Alexandria? Architects in Alexandria, 1750-1900*. Alexandria, VA: Carlyle House Historic Park, Northern Virginia Regional Park Authority, 1979.
- Patrick, James.** *Architecture in Tennessee, 1768-1897*. Knoxville: University of Tennessee Press, 1981.
- Peterson, Suzanne H.** *Voce Nuevas del Romancero: Castellano-Leones*. Archivo Internacional Electronico del Romancero, vols. 1 and 2. Madrid: Editorial Gredos.
- Root, Margaret Cool.** *The King and Kingship in Achaemenid Art: Essays on the Creation of Empire*. Textes et Memoires, vol. 9. Leiden: E. J. Brill, 1979.
- Titon, Jeff T.** *Downhome Blues Lyrics: An Anthology from the Post-World War II Era*. Boston: Twayne Publishers, 1981.



HISTORY—NON-U.S.

- Birnbaum, Henrik.** *Lord Novgorod the Great: Essays in the History and Culture of a Medieval City-State*. UCLA Slavic Studies, pt. 1. Columbus, Ohio: Slavica Publishers, 1981.
- Brown, Jonathan and Elliott, John H.** *A Palace for a King: The Buen Retiro and the Court of Philip IV*. New Haven: Yale University Press, 1980.
- Christoff, Peter K. K. S. Aksakov.** *A Study in Ideas. An Introduction to Nineteenth-Century Russian Slavophilism*, vol. 3. Princeton: Princeton University Press, 1982.
- Cooper, James F.** *Gleanings in Europe: England*. The Writings of James Fenimore Cooper Series. Albany: State University of New York Press, 1981.
- Dreyer, Edward L.** *Early Ming China: A Political History, 1355-1435*. Stanford: Stanford University Press, 1982.
- Gruzenberg, Oskar Osipovich (1866-1940).** *Yesterday: Memoirs of a Russian-Jewish Lawyer*. Edited by Don C. Rawson. Berkeley: University of California Press, 1981.
- Kelley, Donald Reed.** *The Beginning of Ideology: Consciousness and Society in the French Reformation*. London and New York: Cambridge University Press, 1981.
- Kennedy, Michael L.** *The Jacobin Clubs in the French Revolution: The First Years*. Princeton: Princeton University Press, 1982.
- Marder, Arthur J.** *Old Friends, New Enemies: The Royal Navy and The Imperial Japanese Navy*. Oxford: Clarendon Press, 1981.
- Michel, Louise.** *The Red Virgin: Memoirs of Louise Michel*. Edited and translated by Bullitt Lowry and Elizabeth Ellington Gunter. University: University of Alabama Press, 1981.
- Rawlings, Hunter R.** *The Structure of the Thucydides' History*. Princeton, N.J.: Princeton University Press, 1981.
- Rieber, Alfred J.** *Merchants and Entrepreneurs in Imperial Russia*. Chapel Hill: University of North Carolina Press, 1982.
- Simoneau, Karin and Wilbert, Johannes, eds.** *Folk Literature of the Mataco Indians*. Los Angeles: Latin American Center Publications, 1982.
- Wang, Zhongshu.** *Han Civilization*. Early Chinese Civilization Series, vol. 2. New Haven: Yale University Press, 1982.



HISTORY—U.S.

- Adams, John Quincy.** *Diary of John Quincy Adams*. The Adams Papers, Series I, vol. 1. Cambridge: The Belknap Press of Harvard University Press, 1981.
- Ammerman, David L. and Tate, Thad W., eds.** *The Chesapeake in the Seventeenth Century: Essays on Anglo-American Society and Politics*. Published for the Institute of Early American History and Culture. Chapel Hill: University of North Carolina Press, 1979.
- Blassingame, John W., and Henderson, Mae G.** *Anti-Slavery Newspapers and Periodicals: Annotated Index of Letters in the "Philanthropist Emancipator," "Abolition Intelligencer," "African Observer" and "The Liberator, 1817-1845"*. Boston: G. K. Hall & Co., Boston, Massachusetts, 1980.
- Bullock, Penelope L.** *The Afro-American Periodical Press, 1838-1901*. Baton Rouge: Louisiana State University Press, 1981.
- Conetah, Fred A.** *A History of the Northern Ute People*. Published by the Uintah-Ouray Ute Tribe. Salt Lake City: University of Utah Printing Service, 1982.
- Coughtry, Jay.** *The Notorious Triangle: Rhode Island and the African Slave Trade, 1700-1807*. Philadelphia: Temple University Press, 1981.
- Countryman, Edward.** *A People in Revolution: The American Revolution and Political Society in New York, 1760-1790*. Baltimore: Johns Hopkins University Press, 1981.
- Duffy, David and Frey, Mitsue M., comps.** *African Studies Association. Directory of African and Afro-American Studies in the United States*. Atlanta, Ga: Crossroads Press, 1981.
- Dugger, Ronnie.** *The Politician: The Life and Times of Lyndon Johnson*. New York: W.W. Norton & Company, 1982.
- Fowler, Loretta.** *Aravahoe Politics, 1851-1978: Symbols in Crises of Authority*. Lincoln: University of Nebraska Press, 1982.
- Franklin, Benjamin.** *The Papers of Benjamin Franklin*. Edited by William B. Willcox. Vol. 22: March 1775-October 1776. New Haven: Yale University Press, 1982.
- Freyer, Tony.** *Harmony and Dissonance: The Swift & Erie Cases in American Federalism*. New York: New York University Press, 1981.
- Gerhard, Peter.** *The North Frontier of New Spain*. Princeton: Princeton University Press, 1982.
- Hauptman, Laurence M.** *The Iroquois and the New Deal*. Syracuse: Syracuse University Press, 1981.
- Hodges, Willis A.** *Free Man of Color*. Edited by Willard B. Gatewood, Jr. Knoxville: University of Tennessee Press, 1982.
- Holmquist, June D., ed.** *They Chose Minnesota: A Survey of the State's Ethnic Groups*. St. Paul: Minnesota Historical Society Press, 1981.
- Iberville, R.** *Iberville's Gulf Journals*. University: University of Alabama Press, 1981.
- James, Hunter.** *All The Forgotten Places*. Atlanta, Ga.: Peachtree Publishers, 1981.
- Judd, Jacob, comp. and ed.** *Correspondence of the Van Cortlandt Family of Cortlandt Manor, 1815-1848*. Tarrytown, N.Y.: Sleepy Hollow Restorations, 1981.

Kleppner, Paul, ed. *The Evolution of American Electoral Systems*. Westport, Conn.: Greenwood Press, 1981.

Lankton, Larry D. and Hyde, Charles K. *Old Reliable: An Illustrated History of the Quincy Mining Company*. Hancock, Mich.: The Quincy Hoist Association, 1982.

Quimby, M. G., ed. *Material Culture and the Study of American Life*. Published for the Henry Francis du Pont Winterthur Museum. New York: W. W. Norton, 1978.

Redford, Emmette Shelburn. *Organizing the Executive Branch: The Johnson Presidency*. Chicago: University of Chicago Press, 1981.

Reed, John S. *One South: An Ethnic Approach to Regional Culture*. Baton Rouge: Louisiana State University Press, 1982.

Rozier, John. *Black Boss: Political Revolution in a Georgia County*. Athens: The University of Georgia Press, 1982.

Sosin, Jack M. *English America and the Restoration Monarch of Charles II: Trans-Atlantic Politics, Commerce and Kinship*. Lincoln: University of Nebraska Press, 1980.

Storing, Herbert J., ed. *The Complete Anti-Federalist*. Chicago: University of Chicago Press, 1981.

Washington, Booker T. *The Booker T. Washington Papers*. Edited by Louis R. Harlan and Raymond W. Smock. Vol. 11, 1911-12. Urbana: University of Illinois Press, 1981.

Washington, George. *The Journal of the Proceedings of the President, 1793-1797*. Edited by Dorothy Twohig. The Papers of George Washington. Charlottesville: University Press of Virginia, 1981.

Webster, Daniel. *The Papers of Daniel Webster*. Edited by Harold D. Moster. Correspondence, Vol. 5: 1840-1843. Hanover: University Press of New England, 1982.

דושיהתורה לרב רבינו משה בר נחמן הנגבה

לוייה בדיחא דתתא בדיחא בדיחא... (Text continues with a list of references in Hebrew)

LANGUAGE AND LINGUISTICS

Bosworth, C.E. et al., eds. *The Encyclopaedia of Islam*. New. Ed. Vol. 5: Fascicules 87-88; Supplement Fascicules 5-6. Leiden: E. J. Brill, 1982.

Hassell, James Woodrow. *Middle French Proverbs, Sentences, and Proverbial Phrases*. Toronto: Pontifical Institute of Medieval Studies, 1982.

Lesko, Leonard H., ed. *A Dictionary of Late Egyptian*. Vol. 1. Berkeley, Calif.: B. C. Scribe Publications, 1982.

Nollendorfs, Valters, ed. *Directory of German Departments, Faculties, and Programs in the United States*. New York: DAAD/Monatshefte, 1980.

Schach, Paul. *Languages in Conflict: Linguistic Acculturation on the Great Plains*. Lincoln: University of Nebraska Press, 1981.

Sebeok, Thomas A. *The Play of Musement*. Advances in Semiotics Series. Bloomington: Indiana University Press, 1981.

Valdman, Albert. *Haitian-Creole-English-French Dictionary*. Vols. 1 and 2. Bloomington: Creole Institute, Indiana University, 1981.

Yarshater, Ehsan, ed. *Encyclopaedia Iranica*. Vol. 1: Fascicle 1. London: Routledge & Kegan Paul, 1981.



LITERATURE

Allen, Judson B. *A Distinction of Stories: The Medieval Unity of Chaucer's Fair Chain of Narratives for Canterbury*. Columbus: Ohio State University Press, 1981.

Allen, Judson B. *The Ethical Poetic of the Later Middle Ages: A Decorum of Convenient Discussion*. Toronto: University of Toronto Press, 1981.

Armistead, Samuel G., Petersen, Suzanne H., and Sanchez Romaralo, Antonio, comps. *Bibliografía del Romancero Oral: Bibliography of the Hispanic Ballad in Oral Tradition*. 1. Madrid: Catedra Seminario Menendez Pidal, 1980.

Bage, Robert (1728-1801). *Robert Gage's Hermsprong, or, Man As He Is Not*. Edited by Stuart Tave. University Park: The Pennsylvania State University Press, 1982.

Bakhtin, Mikhail Mikhailovich. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. Translated by Caryl Emerson. Austin: University of Texas Press, 1981.

Beasley, Jerry C. *Novels of the 1740s*. Athens: University of Georgia Press, 1982.

Bishop, John Peale. *The Republic of Letters in America: The Correspondence of John Peale and Allen Tate*. Edited by Thomas Daniel Young and John J. Hindle. Lexington: University Press of Kentucky, 1981.

Boswell, James. *Boswell: The Applause of the Jury, 1782-1785*. Edited by Irma S. Lustig and Frederick A. Pottle. New York: McGraw-Hill, 1981.

Brushwood, John Stubbs. *Genteel Barbarism: New Readings of Nineteenth Century Spanish-American Novels*. Lincoln: University of Nebraska Press, 1981.

Cameron, Sharon. *The Corporeal Self: Allegories of the Body in Melville and Hawthorne*. Baltimore: The John Hopkins University Press, 1981.

Clausen, Christopher. *The Place of Poetry: Two Centuries of an Art in Crisis*. Lexington: University Press of Kentucky, 1981.

Clemens, Samuel. *Early tales & sketches*. Edited by Edgar M. Branch and Robert H. Hirst. Vol. 2. 1864-1865. University of California Press, 1981.

Cooper, James Fenimore (1789-1851). *Wyandotté, or the Huttel Knoll: A Tale*. Edited with a historical introduction by Thomas and Marianne Philbrick. Albany: State University of New York Press, 1982.

Craige, Betty Jean. *Literary Relativity: An Essay on Twentieth-Century Narrative*. Lewisburg, Penn.: Bucknell University Press, 1982.

Darlington, Beth, ed. *The Love Letters of William and Mary Wordsworth*. The Cornell Wordsworth Series. Ithaca: Cornell University Press, 1981.

Edmonson, Munro S., translated and annotated. *Ancient Future of the Itza: The Book of Chilam Balam of Tizmin*. Austin: University of Texas Press, 1982.

Eisenberg, Daniel. *Romances of Chivalry in the Spanish Golden Age*. Edited by Thomas A. Lathrop. Newark, Del.: Juan De La Cuesta, 1982.

Elsbree, Langdon. *The Rituals of Life: Patterns in Narratives*. Port Washington: Kennikat Press, 1982.

Emerson, Ralph Waldo. *Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*. Edited by Linda Allardt and David W. Hill. Vol. 15: 1860-1866. Cambridge: Belknap Press, Harvard University Press, 1982.

Franklin, Ralph W., ed. *The Manuscript Books of Emily Dickinson: A Facsimile Edition*. 2 vols. Cambridge: Harvard University Press, 1981.

Fraser, Russell. *A Mingled Yarn: The Life of R. P. Blackmur*. New York: Harcourt Brace Jovanovich, 1981.

Gerould, Daniel. *Witkacy: A Critical Study of Stanislaw Ignacy Witkiewicz as an Imaginative Writer*. Seattle: University of Washington Press, 1981.

Graff, Harvey J. *Literacy in History: An Interdisciplinary Research Bibliography*. New York: Garland Publishing, 1981.

Hartung, Albert E., and Severs, Burke, eds. *Manuals of Writings in Middle English 1050-1500*. New Haven: Connecticut Academy of Arts and Science, 1975.

Howells, William D. *Selected Letters*. Edited and Annotated by Thomas Wortham. Boston: Twayne Publishers, 1981.

Hull, Raymona E. *Nathaniel Hawthorne: The English Experience, 1853-1864*. Pittsburgh: University of Pittsburgh Press, 1980.

Kennedy, Gerald J. *The Astonished Traveler: William Darby, Frontier Geographer and Man of Letters*. Baton Rouge: Louisiana State University Press, 1981.

Klinkenborg, Verlyn. *British Literary Manuscripts*. New York: The Pierpont Morgan Library in association with Dover Publications, 1981.

Kuist, James M., ed. *The Nichols File of the Gentleman's Magazine: Attribution of Authorship and Other Documentation in Editorial Papers at the Folger Library*. Madison: The University of Wisconsin Press, 1981.

Lefkowitz, Mary R. *The Lives of the Greek Poets*. Baltimore: Johns Hopkins University Press, 1981.

Leopardi, Giacomo. *A Leopardi Reader*. Edited by Ottavio M. Casale. Chicago: University of Illinois Press, 1981.

Leroy and Ballard. *Mellange de Chansons: Fifteen Seventy-Two*. Edited by Charles Jacobs. University Park: Pennsylvania State University Press, 1982.

Liberman, Anatoly. *Germanic Accentology*. Minneapolis: University of Minnesota Press, 1982.

Lieb, Michael. *Poetics of the Holy: A Reading of Paradise Lost*. Chapel Hill: University of North Carolina Press, 1981.

McGann, Jerome J., ed. *Lord Byron: The Complete Poetical Works*. Vol. 1. Oxford: Oxford University Press, 1980.

Maimon, Elaine P., et al. *Writing in the Arts and Sciences*. Cambridge, Mass.: Winthrop Publishers, 1981.

Mendelson, Edward. *Early Auden*. New York: The Viking Press, 1981.

Modern Language Association of America. *MLA Directory of Periodicals: A Guide to Journals and Series in Languages and Literature*. 1980-81 ed. New York: Modern Language Assoc., 1981.

Multatule, Pseud, Max Havelaar, or, The Coffee Auctions of the Dutch Trading Company. Translated by Roy Edwards. Library of the Indies. Amherst: University of Massachusetts Press, 1982.

Myerson, Joel. *Ralph Waldo Emerson, a Descriptive Bibliography*. Edited by Matthew J. Bruccole. Pittsburgh: University of Pittsburgh Press, 1982.

Nieuwenhuys, Robert. *Faded Portraits*. Edited by E.M. Beekman. Amherst: University of Massachusetts Press, 1982.

Nitzsche, Jane Chance. *Tolkien's Art: A Mythology for England*. London: Macmillan Press, 1979.

Pachmuss, Temira, ed. *A Russian Cultural Renaissance: A Critical Anthology of Emigre Literature Before 1939*. Knoxville: University of Tennessee Press, 1981.

Panek, LeRoy L. *The Special Branch. The British Spy Novel, 1890-1980*. Ohio: Bowling Green University Press, 1981.

Pizer, Donald. *Twentieth-Century American Literary Naturalism: An Interpretation*. Carbondale: Southern Illinois University Press, 1982.

Potter, Joy Hambuechen. *Five Frames for the Decameron: Communication and Social Systems in the Cornice*. Princeton: Princeton University Press, 1982.

Pottle, Frederick. *Pride and Negligence: The History of the Boswell Papers*. New York: McGraw-Hill, 1981.

Pritchard, William H. *Lives of the Modern Poets*. New York: Oxford University Press, 1981.

Proust, Marcel. *Correspondence*. Text established, presented and annotated by Philip Kolb. Vol. 8. Paris: Librairie Plon., 1981.

Ravel, Suresh. *Metacriticism*. Athens: University of Georgia Press, 1981.

Reynolds, Michael S. *Hemingway's Reading, 1910-1940: Commentary and Inventory*. Princeton: Princeton University Press, 1980.

Richards, Ruth M. *Concordance to the Sonnets of Gongora*. Madison: The Hispanic Seminary of Medieval Studies, 1982.

Rose, Mark. *Alien Encounters: Anatomy of Science Fiction*. Cambridge: Harvard University Press, 1981.

Thoreau, Henry David. *Journal*. Edited by John C. Broderick. Vol. 1: 1837-1844. Edited by Elizabeth Hall Witherell et al. Princeton: Princeton University Press, 1981.

Wasiolek, Edward. *Tolstoy's Major Fiction*. Chicago: University of Chicago Press, 1978.

Wendorf, Richard. *William Collins and Eighteenth-Century English Poetry*. Minneapolis: University of Minnesota Press, 1981.

Woolf, Virginia (1882-1941). *Melymbrosia: an*

Early Version of the Voyage Out. Edited by Louise A. DeSalvo. New York: New York Public Library, 1982.

Wordsworth, William, 1770-1850. *The Borderers*. Edited by Robert Osborn. Ithaca: Cornell University Press, 1981.

Wu, Ch'eng-en. *The Journey to the West*. Translated and edited by Anthony C. Yu. Vol. 3. Chicago: University of Chicago Press, 1982.



PHILOSOPHY

Apel, Karl Otto. *Charles S. Peirce: From Pragmatism to Pragmaticism*. Translated by John Michael Krois. Amherst: University of Massachusetts Press, 1981.

Apostle, Hippocrates. *Aristotle's Posterior Analytics*. Grinnell, Iowa: The Peripatetic Press, 1981.

Battin, M. Pabst and Mayo, David J., eds. *Suicide, The Philosophical Issues*. New York: St. Martin's Press, 1980.

Blumenthal, David R. *The Philosophic Questions and Answers of Hote Ben Shelomo*. Leiden, E. J. Brill, 1981.

Cavell, Stanley. *The Claim of Reason: Wittgenstein, Skepticism, Morality and Tragedy*. New York: Oxford University Press, 1979.

Caws, Mary Ann. *A Metapoetics of the Passage: Architectures in Surrealism and After*. Hanover, N.H.: University Press of New England, 1982.

Crossman, John. *A Fragile Craft: The Work of Amos Niven Wilder*. Chico, Calif.: Scholars Press, 1981.

Culver, Charles M. *Philosophy in Medicine: Conceptual and Ethical Issues in Medicine and Psychiatry*. New York: Oxford University Press, 1982.

Dewey, John. *The Middle Works, 1899-1924*. Edited by Jo Ann Boydston. Vol. 11: 1918-1919. Vol. 12: 1920. Carbondale: Southern Illinois University Press, 1982.

Edel, Abraham. *Aristotle and His Philosophy*. Chapel Hill: University of North Carolina Press, 1982.

Heidegger, Martin. *The Basic Problems of Phenomenology*. Translated by Albert Hofstadter. Bloomington: Indiana University Press, 1981.

Kierkegaard, Soren Asbye. *The Corsair Affair, and Articles Related to the Writings*. Edited by Howard V. Hong and Edna H. Hong. Princeton: Princeton University Press, 1982.

Klein, Peter D. *Certainty, A Refutation of Scepticism*. Minneapolis: University of Minnesota Press, 1981.

Ockham, Guillelmi de. *Quaestiones in Librum Secundum Sententiarum (Reportatio)*. Edited by Gedeon Gal and Rega Wood. Opera Theologica, vol. 5. St. Bonaventure, N.Y.: St. Bonaventure University, 1982.

Ockham, Guillelmi de. *Quaestiones in Librum Tertium Sententiarum (Reportatio)*. Edited by Francis E. Kelley and Girardus I. Etzkorn. Opera Theologica, vol. 6. St. Bonaventure, N.Y.: St. Bonaventure University, 1982.

Peirce, Charles Santeago Sanders. *Writings of Charles S. Peirce*. Edited by Max H. Fisch. Bloomington: Indiana University Press, 1982.

Sandoz, Ellis. *The Voegelinian Revolution: A Biographical Introduction*. Baton Rouge: Louisiana State University Press, 1982.

Seung, T.K. *Structuralism and Hermeneutics*. New York: Columbia University Press, 1982.

Sherburne, Donald W. *Process and Reality. An Essay in Cosmology*. New York: Macmillan Publishing Co., 1982.

Spragens, Thomas A., Jr. *The Irony of Liberal Reason*. Chicago: University of Chicago Press, 1981.

Tillman, Hoyt C. *Utilitarian Confucianism. Sh'en Liang's Challenge to Chu Hsi*. Cambridge: Harvard University Press, 1982.



REFERENCE

Bassett, T. D. and Armstrong, John B., eds. *Vermont: A Bibliography of its History*. Boston: G. K. Hall, 1981.

Catalog of the American Music Center Library. Vol. 3: Music for Orchestra, Band and Large Ensemble. New York: American Music Center, 1975. A Catalogue of Ethiopian Manuscripts Microfilmed for the Ethiopian Manuscript Library, Addis Ababa and for the Hill Monastic Library, Collegeville. Vol. 6. Collegeville, Minn.: Hill Monastic Library, St. John's Abbey and University, 1982.

Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550. Renaissance Manuscript Studies 1, vol. 2. Neuthausen-Stuttgart: American Institute of Musicology, Hansler-Verlag, 1982.

Cheng, Paul P. W., comp. and ed. *The Catalog of the Wason Collection on China and the Chinese*. Part II: Catalog of Monographs, vols. 1-7. Cornell University Libraries. Washington, D.C.: Association of Research Libraries, 1980.

Cranz, Edward. *A Microfilm Corpus of the Indexes to Printed Catalogues of Latin Manuscripts Before 1600 A.D.* Vol. 1: Text. New London, Conn., 1982.

Debevec, Anton, comp. *United States Documents in the Propaganda Fide Archives: A Calendar*. Edited by Matthias C. Kieman and Alexander Wyse, Vol. 9. Washington, D.C.: Academy of American Franciscan History, 1982.

Dickerson, G. Fay, ed. *Religion Index Two: Multi-Author Works 1970-1975*. 2 vols. Chicago: American Theological Library Association, 1982.

Duffy, James; Hevelin, John and Osterreicher, Suzanne, eds. *International Directory of Scholars and Specialists in Third World Studies*. Atlanta, GA.: Cross Roads Press, 1981.

Dutton, Brian, ed. *Catalogo-Indice de la Poesia Canonica del Siglo XV*. Madison, Wis.: Hispanic Seminary of Medieval Studies, 1982.

Grimsted, Patricia Kennedy. *Archives and Manuscript Repositories in the USSR, Estonia, Latvia, Lithuania, and Belorussia*. Princeton: Princeton University Press, 1981.

Harrison, Richard A. *Princetonians, 1776-1783: A Biographical Dictionary*. Princeton: Princeton University Press, 1981.

Highfill, Philip H. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*. Edited by Joyce Atwood. Vol. 8: Hough to Keyse. Carbondale: Southern Illinois University Press, 1982.

Karrow, Robert J., Gen. ed. *Checklist of Printed Maps of the Middle West to 1900*. Boston: G.K. Hall, 1981.

Lexicon Iconographicum Mythologiae Classicae (LIMC) Vol. 1: 2 pts.—1&2. Zurich: Artemis Verlag, 1981.

Moreman, Daniel E. *Geraniums for the Iroquois: A Field Guide to American Indian Medicinal Plants*. Algonac, Mich.: Reference Publications, 1981.

Patterson, Maureen L. *South Asian Civilization: A Bibliographic Synthesis*. Chicago: University of Chicago Press, 1981.

RILM Abstracts. *International Repertory of Music Literature*. 1976 Lacunae Issue, numbers 7894-17272. City University of New York: International RILM Center.

Sims, Michael. *United States Doctoral Dissertations in Third World Studies, 1869-1978*. Waltham, Mass.: African Studies Association, 1980.

Teng, Ssu-yu. *Protest and Crime in China: A Bibliography of Secret Associations, Popular Uprisings, Peasant Rebellions*. New York: Garland Publishing, 1981.

Valk, Barbara G., ed. *Hispanic American Periodicals Index 1977*. Los Angeles: UCLA Latin Amer-

ican Center, 1980.

Valk, Barbara G. *HAPI Thesaurus and Name Authority, 1975-1979*. Los Angeles: UCLA Latin American Center Publications, 1982.

Washington State Department of Archives and Records Management. *Historical Records of Washington State: Guide to Records in State Archives and Its Regional Depositories*. Olympia: Washington State Division of Archives and Records Management: Washington State Historical Records Advisory Board, 1981.



RELIGION

Colby, Benjamin N. *The Daykeeper: The Life and Discourse of an Ixil Diviner*. Cambridge: Harvard University Press, 1981.

Collcut, Martin. *Five Mountains: The Rinzai Zen Monastic Institution in Medieval Japan*. Cambridge: Harvard University Press, 1981.

Cook, James I. *Edgar Johnson Goodspeed: Articulate Scholar*. Edited by Kent Richards. Biblical Scholarship in North America. Chico, Calif.: Scholars Press, 1981.

Groh, John E. *Nineteenth Century German Protestantism: The Church as Social Model*. Washington, D.C.: University of America, 1982.

Hynes, William J. *Shirley Jackson Case and the Chicago School: The Socio-Historical Method*. Biblical Scholarship in North America/Society of Biblical Literature, no. 5. Chico, Calif.: Scholars Press, 1981.

Jackson, Rebecca. *Gifts of Power: The Writings of Rebecca Jackson, Black Visionary, Shaker Eldress*. Edited with an introduction by Jean McMahon Humez. Amherst: University of Massachusetts Press, 1981.

James, William. *Essays in Religion and Morality*. Edited by Frederick Burkhardt. The Works of William James. Cambridge: Harvard University Press, 1982.

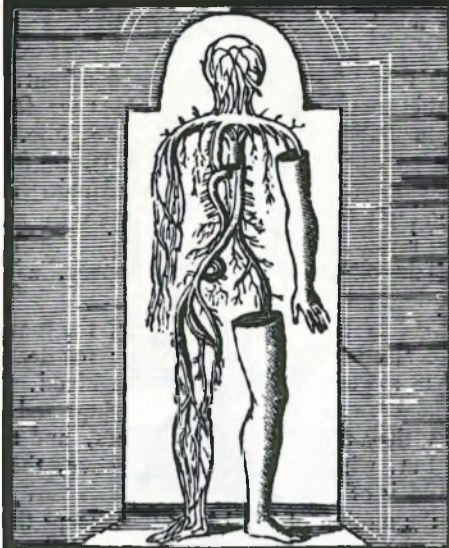
Klibanov, A. I. *History of Religious Sectarianism in Russia, 1860s-1917*. Edited by Stephen P. Dunn. Elmsford, N.Y.: Pergamon Press, 1982.

Maspero, Henri. *Taoism and Chinese Religion*. Translated by Frank A. Kerman, Jr. Amherst: University of Massachusetts Press, 1981.

Philo of Alexandria. "The Contemplative Life," "The Giants," and "Selections." Translated and introduced by David Winston. New York: Paulist Press, 1981.

Raitt, Jill, ed. *Shapers of Traditions in Germany, Switzerland, and Poland, 1560-1600*. New Haven: Yale University Press, 1981.

Wintson, David, trans. *The Wisdom of Solomon*. Anchor Bible Series, vol. 43. Garden City, N.Y.: Doubleday & Co., 1979.



SCIENCE, TECHNOLOGY AND HUMANITIES

Heilbron, J. L., and Weaton, Bruce R. *Literature on the History of Physics in the 20th Century*. Berkeley Papers in the History of Science, no. 5. Berkeley: University of California, Office of History of Science and Technology, 1981.

Jonsen, Albert R.; Siegler, Mark; and Winslade, William J. *Clinical Ethics: A Practical Approach to Ethical Decisions in Clinical Medicine*. New York: Macmillan Publishing Co., 1982.

Mueller, Ian. *Philosophy of Mathematics and Deductive Structure in Euclid's "Elements"*. Cambridge: MIT Press, 1981.

Rumpf, Georg Eberhard. *The Poison Tree: Selected Writings of Rumphius on the Natural History of the Indies*. Edited and Translated by E. E. Beekman. Amherst: University of Massachusetts Press, 1981.

Siraisi, Nancy. *Taddeo Alderotti and his Pupils: Two Generations of Italian Medical Learning*. Princeton: Princeton University Press, 1981.



SOCIAL SCIENCE

Abu-Lughod, Janet L. *Rabat, Urban Apartheid in Morocco: Princeton Studies on the Near East*. Princeton: Princeton University Press, 1980.

Baxter, Annette. *Inwood House: One Hundred and Fifty Years of Service to Women*. New York: Inwood House, 1980.

Bireley, Robert. *Religion and Politics in the Age of Counter-reformation: Emperor Ferdinand II, William Lamormaini, S.J. and the Formation of Imperial Policy*. Chapel Hill: University of North Carolina Press, 1981.

Camarillo, Albert. *Chicanos in a Changing Society: From Mexican Pueblos to American Barrios in Santa Barbara and Southern California*. Cambridge: Harvard University Press, 1979.

Cockburn, J.S., ed. *Calendar of Assize Records: Essex Indictments: James I.* London: Her Majesty's Stationery Office, 1982.

Dinnerstein, Leonard. *America and the Survivors of the Holocaust*. Contemporary American History Series. New York: Columbia University Press, 1982.

Greaves, Richard L. *Society and Religion in Elizabethan England*. Minneapolis: University of Minnesota Press, 1981.

Hill, Willard. *An Ethnography of Santa Clara Pueblo, New Mexico*. Edited by Charles H. Lange. Albuquerque: University of New Mexico Press, 1981.

Jacoway, Elizabeth. *Yankee Missionaries in the South: The Penn School Experiment*. Baton Rouge: Louisiana State University Press, 1980.

James, Edward T., ed. *Papers of the Women's Trade Union League and its Principal Leaders*. Woodbridge, N.J.: Research Publications, 1981.

James, William. *The Principles of Psychology*. Cambridge: Harvard University Press, 1981.

Jones, Douglas L. *Village and Seaport, Migration and Society in Eighteenth-Century Massachusetts*. Hanover: University Press of New England, 1981.

Kahn, Kathy. *Fruits of Our Labor: U.S. and Soviet Women Talk About Making a Living*. New York: G.P. Putnam's Sons, 1982.

Marr, David G. *Vietnamese Tradition on Trial, 1920-1945*. Berkeley: University of California Press, 1981.

Pak, Pyong-ho. *Modernization and its Impact upon Korean Law*. Berkeley: Institute of East Asian Studies, University of California, Center for Korean Studies, 1981.

Patterson, James T. *America's Struggle Against Poverty 1900-1980*. Cambridge: Harvard University Press, 1981.

Records of Ethnic Fraternal Benefit Associations in the United States: Essays and Inventories. St. Paul, Minn.: Immigration History Research Center, 1981.

Shostak, Marjorie. *Nisa: The Life and Words of a Kung Woman*. Cambridge: Harvard University Press, 1981.

Weissman, Neil B. *Reform in Tsarist Russia: The State Bureaucracy and Local Government, 1900-1914*. New Brunswick: Rutgers University Press, 1981.

Wemple, Suzanne. *Women in Frankish Society: Marriage and the Cloister, 500 to 900*. Philadelphia: University of Pennsylvania Press, 1981.

The National Endowment for the Humanities offers support for the full range of the production of scholarly books, from preliminary research through the actual writing to the cost of their publication.

Several Endowment programs provide money to support scholarly pursuits that have, in many cases, led to publication. The Division of Fellowships and Seminars promotes humanities scholarship by offering individuals the opportunity to pursue uninterrupted study and research for as long as a full year. Fellowships for Independent Study and Research, Fellowships for College Teachers, and Summer Stipends provide money to release scholars for a time from teaching or other work obligations so that they can devote full time to study and research.

The Division of Research Programs also supports humanities scholarship through its General Research Program. Grants from the Research Materials Program support the preparation of research tools and reference works (such as dictionaries, atlases, encyclopedias, concordances, catalogues raisonnées, calendars, linguistic grammars, descriptive catalogs and data bases); editing of materials in humanities fields; and preparation of annotated, scholarly translations of classical or modern works that contribute to an understanding of other cultures and serve as tools for further research. The program also awards subventions to defray deficits incurred in publishing scholarly works in humanities fields.

1982 EDUCATION CONSULTANT GRANTS

Education Consultant Grants were made to two- and four-year colleges, universities, and professional schools seeking advice on how to build successful humanities programs for their students. Institutions received small grants to obtain the services of a person selected from the National Board of Consultants, which is an NEH register of outstanding reviewers and directors of curriculum development projects funded by the Division of Education Programs.

Aims Community College, Greeley, CO; Diane L. Vantine: \$4,788. To help faculty adapt the college's humanities program to meet the needs of students enrolled in occupational and technical programs.

Athens State College, AL; Mildred W. Caudle: \$8,118. To help faculty adapt the traditional humanities curriculum at a two-year, upper-division college to meet the needs of vocational students entering the college under the terms of a new "Linkage" arrangement with a nearby community college.

Baker U., Baldwin City, KS; John C. English: \$5,406. To help faculty evaluate two required courses, "The Shaping of Western Thought" and "Science, Technology, and Human Values," that form the center of the University's general education program.

Beaufort Technical College, SC; Grace F. Dennis: \$6,421. To help define the role of the humanities in this public, two-year technical college.

Bowling Green State U., OH; Michael D. Locey: \$6,495. To help faculty of romance languages evaluate existing courses and programs and develop strategies to better serve the needs of a student body that is vocationally oriented and unchallenged by international issues.

Butler County Community College, PA; Rae M. McGrath: \$5,248. To help develop required humanities courses for occupational students as well as the revisions of two existing courses for students in nursing.

Central Ohio Technical College, Newark, OH; Luanne G. Libby: \$7,255. To help develop a long-range plan for systematic study, implementation, and evaluation of humanities offerings for occupational students.

Central YMCA Community College, Chicago, IL; Lorraine G. Moline: \$1,378. To help solve several problems in the College's Integrated Studies Sequence.

Clemson U., SC; Thomas J. Kuehn: \$6,430. To help faculty design an interdisciplinary humanities program at this technically oriented state land-grant institution. The goal of the program is to improve communication skills and promote awareness of human and social issues.

Clinton Community College, IA; Herman C. Eichmeier, Jr.: \$6,449. To help faculty members and administrators introduce a humanities course requirement into this rural community college's occupational programs.

Orange Coast College, Costa Mesa, CA; Robert V. Dees: \$5,249. To help integrate more fully the College's humanities curriculum with its academic and vocational programs.

Eastern Kentucky U., Richmond; Theodor Langenbruch: \$7,088. To help foreign-language faculty at this regional state university to balance three roles: offering language courses in support of career programs, contributing to the general education curriculum, and providing specialized training for language majors.

Erie Community College, Williamsville, NY; Wayne M. O'Sullivan: \$5,644. To help faculty design interdisciplinary humanities courses for the college's new Hotel Technology Program. Focusing on the theme of hospitality, the courses will provide a model for similar efforts in other occupational programs.

Fairleigh Dickinson U., Teaneck, NJ; Margery Q. Fox: \$8,810. To help faculty revise a freshman core curriculum in the humanities that has remained unchanged since 1958. Faculty see a need for a greater integration of subject matter and for course sequencing which will provide a common educational experience for freshmen.

Franklin College of Indiana; Lana F. Rakow: \$4,744. To help faculty incorporate a study of women's issues into the existing curriculum and into cocurricular activities, with a focus on the College's general education program.

Guilford Technical Institute, Jamestown, NC; Phyllis E. Allran: \$6,066. To help faculty identify appropriate humanities themes and materials for six technical programs and to develop strategies for incorporating humanities instruction into these programs.

Indiana U., Kokomo; Stuart M. Green: \$4,818. To help reorganize the University's humanities division to complement institutional objectives.

John C. Calhoun State Community College, Decatur, AL; Alice W. Villadsen: \$6,932. To help develop and implement a humanities program for the College's technical students.

John A. Logan College, Carterville, IL; John P. Fitzgerald: \$5,178. To help faculty improve humanities study at this rural community college by integrating the humanities and occupational study.

Lake City Community College, FL; Marjorie A. Turner: \$4,206. To help strengthen the humanities in the College's occupational curricula.

Manor Junior College, Jenkintown, PA; Marion Samuels: \$5,782. To help develop a multidisciplinary curriculum within the College's Allied Health Program that focuses on the ethical dimension of the medical assistant's role.

Marywood College, Scranton, PA; Mary E. Kenny: \$5,719. To help faculty revise foreign language offerings to meet new student needs. Faculty will include more cross-cultural and communication-based study at the upper levels.

Maryland Institute College of Art, Baltimore; Barbara Price: \$6,186. To help review and revise liberal arts offerings in a studio arts curriculum.

Metropolitan State College, Denver, CO; Alain D. Ranwez: \$8,382. To help facilitate development of the foreign languages and literature curriculum, consolidating programs at Metropolitan State College and the University of Colorado at Denver.

Midway College, KY; Thomas Van Brunt: \$6,217. To help link the humanities and nursing curricula at the College.

Miles Community College, Miles City, MT; Sydney R. Sonneborn: \$6,650. To help the college evaluate the humanities education now provided to occupational students, develop stronger ties between Humanities and Technical Division faculty, and strengthen overall institutional support of the humanities.

Mills College, Oakland, CA; Allan E. Wendt: \$6,800. To help develop a new graduate liberal studies degree program, emphasizing interdis-

ciplinary study of the humanities and seeking to attract working adults.

Oberlin College, OH; Edith Swan: \$5,681. To help convert the College's current women's studies curriculum into a coherent and stable program supporting a regular major.

Pace U., Pleasantville, NY; Betty M. Torrance: \$7,386. To help faculty at the two Westchester County campuses of the University of Modern Languages and Cultures to strengthen the service of the Department of business, health, and social service students and to students majoring in International Management.

Pacific Northwest College of Art, Portland, OR; Elizabeth A. Lindsay: \$8,319. To help faculty strengthen the general education humanities program—which now consists of core and elective programs in art history, social science, and literature.

Pacific U., Forest Grove, OR; Susan U. Cabello: \$8,510. To help the Department of Foreign Languages evaluate its curriculum and develop new models for interdisciplinary studies in the Humanities Division.

Research Foundation of CUNY, NYC; Paula Berggren: \$5,992. To help faculty revise the liberal arts curriculum at a city university at which the majority of the institution's minority, disadvantaged students major in business fields.

Research Foundation of CUNY, NYC; Ronald Doviak: \$5,648. To help social science faculty integrate instruction in history, philosophy, and other humanities disciplines into the career programs at this inner-city, two-year college.

Research Foundation of SUNY, Albany, NY; John W. Cross: \$6,560. To help the college develop an interdisciplinary program of international and intercultural studies.

Rogers State College, Claremore, OK; June Purdom: \$4,680. To help this community college design a humanities course requirement for the Associate of Technology degree and for the Certificate of Achievement.

Rose-Hulman Institute of Technology, Terre Haute, IN; William B. Pickett: \$4,531. To help faculty evaluate the humanities and social science curricula.

Saint Louis U., MO; Laurence J. O'Connell: \$7,915. To help clarify the place of religious studies in the humanities curriculum, evaluate the content and methods of current religious studies courses, and develop new introductory courses aimed at explicating the link between religious studies and other humanities disciplines.

Saint Louis U.-Parks College, Cahokia, IL; Joann P. Cobt: \$7,746. To help faculty review current humanities curriculum as a whole in the baccalaureate programs in engineering, aviation science, technology, and transportation and tourism.

San Diego State U. Foundation, CA; Richard Griswold delCastillo: \$4,862. To help faculty in the Mexican American Studies Department reorient their teaching and research toward an increased emphasis on United States-Mexican relations.

Shaw U., Raleigh, NC; Blanche R. Curry: \$7,903. To help faculty at this small, historically black, private college strengthen the general education courses in the Division of Core Studies and improve the structure and philosophical basis of the Division as a whole.

Spartus College of Judaica, Chicago, IL; War-

ren Bargad: \$6,947. To help decide on the model, format, and scope of a community outreach program for the College's courses in Judaica aimed at adults in suburban areas.

Standing Rock Community College, Fort Yates, ND; Jean M. Katus: \$8,536. To help integrate Native American literature and culture, the general humanities offerings, and occupational study.

Temple U., Philadelphia, PA; Denise O'Brien: \$9,004. To help faculty at this large, urban, commuter university integrate existing internationally oriented courses and programs with one another and with the institution's Liberal Arts and Humanities core.

Tennessee State U., Nashville; Donald N. Menchise: \$7,208. To help faculty strengthen the humanities curriculum, and determine humanities courses most suitable for its proposed University College.

U. of Arkansas, Monticello; John N. Short: \$8,518. To help revise general education requirements in the humanities and to develop a new humanities survey course with a focus on ethics and international affairs.

U. of New Hampshire-Keene State College; Helen H. Frink: \$7,570. To help foreign language faculty design language minors for vocational and technical students, increase departmental enrollments, and strengthen the overall contribution of language study to the curriculum through collaboration with other liberal arts departments.

U. of Puerto Rico: Carolina Regional Colleges Admin., Carolina; Jose L. Casado: \$6,082. To help faculty revise two required Western Civilization courses to serve better the University's technical students.

U. of Virginia-Clinch Valley College, Wise; Augusto A. Portuondo: \$5,835. To help faculty develop an international studies program for undergraduates and returning adult students.

Utica Junior College, MS; Bobby Cooper: \$6,162. To help faculty at this predominantly black, public two-year college develop an interdisciplinary course in the humanities (literature, music, and art) for technical students.

Wayne Community College, Goldsboro, NC; Rebecca D. Morse: \$6,573. To help review the current structure and content of the College's humanities courses, advise in the implementation of a humanities course for vocational and technical students, and explore the feasibility of integrating humanities materials into vocational and technical curricula.

Wesley College, Dover, DE; Elizabeth Espadas: \$7,400. To help faculty at this private two- and four-year college strengthen the international dimension of the curriculum by improving arts and humanities courses and by designing international courses and experience for students outside the liberal arts.

Westmar College, Le Mars, IA; James F. Skyrms: \$5,230. To help strengthen the College's humanities curriculum.

Western Illinois U., Macomb; Charles J. Helms: \$7,662. To help review and possibly revise the Law and Society minor and other multi-disciplinary humanities minors.

Westminster College, New Wilmington, PA; Jacob Erhardt: \$8,232. To help foreign language faculty strengthen language and literature/culture courses and to integrate language courses more fully into the College's general education requirements.

RECENT NEH GRANT AWARDS

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

Archaeology & Anthropology

American School of Classical Studies, NYC; T. Leslie Shear, Jr.: \$30,000. To analyze material recovered from excavations in the Athenian Agora. This work will concentrate on the Painted Stoa, one of the earliest and most important civic buildings in the ancient city of Athens. RO

Arts—History & Criticism

Research Foundation of SUNY, Binghamton, NY; Paul E. Szarmach: \$45,000 OR; \$52,500 FM. To prepare a catalog of Polish medieval architecture, architectural sculpture and wall paintings from the early Romanesque period through the Gothic period culminating with the death of Casimir the Great in 1370. RT
Stanford U., CA; Albert Cohen: \$36,028. To establish a microfilm archive of the primary sources necessary to prepare the critical edition of the ballets of the 17th-century French composer Jean-Baptiste Lully. RE
U. of Illinois, Urbana; Nicholas Temperley: \$6,500. To continue work on the "Hymn Tune Index." RT
U. of Pennsylvania, Philadelphia, PA; Michael W. Meister: \$42,000. To continue work on the "Encyclopedia of Indian Temple Architecture." RT

History—U.S.

Alliance for Progress, Inc., Colerain, NC; Harry L. Watson: \$89,917. To research the social and political transformation of five counties in the Albemarle region of North Carolina from a frontier outpost in 1730 to a developed society in 1790. The project will result in an interpretive monograph and an enlarged data bank. RO
American Association for State and Local History, Nashville, TN; Gerald W. George: \$205,915 OR; \$88,950 FM. To conduct a program which will administer a national competition for small (up to 3,000) grants for research in state, local and regional history. RS
Centro de Estudios-La Realidad Puertorriquena, Rio Piedras, PR; Lerroy Lopez: \$79,699.

To create a computerized data base of historical statistics of Puerto Rico since 1900, containing time series of economic, social, and political statistics, available both in published form and computer tapes. RT

CUNY Queens College, Flushing, NY; John Catanzariti: \$142,434 OR; \$23,739 FM. To continue work on the preparation of a nine-volume edition of the papers of Robert Morris as superintendent of the U.S. Office of Finance (1781-1784). RE

Kansas State Historical Society, Topeka; Eugene D. Decker: \$185,535. To implement a bibliographic data-gathering project to enter nearly 7,000 newspaper titles into the CONSER data bank via OCLC during a two-year period. RT
New York Historical Society, NYC; Larry E. Sullivan: \$192,916. To implement a bibliographic data-gathering project to enter over 8,000 United States newspaper titles into the CONSER data bank. RT

Jean H. Smith: \$6,673. To research the genealogical history of the Chew family of Loudoun County, Virginia, using county court records and archival sources to trace the family history through five generations from colonial settlement in the Virginia tidewater area to southwestern migration to Texas during the Civil War period. RS

U. of South Carolina, Columbia; Clyde N. Wilson: \$42,000. To continue work on *Papers of John C. Calhoun*. RE

U. of South Carolina, Columbia; Clyde N. Wilson: \$42,000. To continue work on *Papers of John C. Calhoun*. RE

U. of Wisconsin, Madison; John P. Kaminski: \$97,000. To continue work on *The Documentary History of the Ratification of the Constitution and the Bill of Rights/The Documentary History of the First Federal Elections*. RE

Interdisciplinary

American Academy of Arts and Sciences, Cambridge, MA; Corinne S. Schelling: \$20,228. To conduct multidisciplinary research toward a history of urbanism. Scholars will compare the historical development of the city as an economic system to the city as a symbol system. RO

American Council of Learned Societies, NYC; Frederick H. Burkhardt: \$85,513 OR; \$42,757 FM. To continue work on the edition of the correspondence of Charles Darwin. RE

Association for Asian Studies, Inc., Ann Arbor, MI; Louis A. Jacob: \$49,132. To compile the

Bibliography of Asian Studies for 1979-1981. RC

Maureen U. Beecher, Salt Lake City, UT: \$9,546. To research a collection of essays examining the historical roots of issues and policies relating to theological interpretations of women and the relationship between women and the 150-year-old Mormon church. RS

Columbia U., NYC; Ehsan Yarshater: \$70,000. To continue work on the "Encyclopedia Iranica." RT

Lutheran School of Theology at Chicago, IL; Arthur Voobus: \$15,000. To continue work on the "Sources for the History of Culture of the Syrian Orient: the Discovery of New Manuscript Sources." RT

John M. Townsend, Syracuse, NY: \$43,436. To conduct an anthropological study of the effects of urbanization on family life. The study will compare changes in the strength and nature of family ties in Mexican-American families and in Anglo families. RO

U. of California, Irvine; Theodore F. Brunner: \$361,000. To continue work on the *Thesaurus Linguae Graecae: Phase III (Data-Bank Expansion)*. RT

Western Carolina U., Cullowhee, NC; Alice E. Mathews: \$40,000. To conduct research by a historian and an English professor on the women of the southern highlands from 1880-1980. The final product will be a historical and literary analysis. RS

Yale U., New Haven, CT; Henry L. Gates: \$85,000. To collect and prepare a microform edition of short stories and serialized novels published by Afro-Americans in black periodicals between 1827 and 1919. RE

Language & Linguistics

Wartburg College, Waverly, IA; Axel H. Schuessler: \$62,890. TO continue work on the *Dictionary of Early Zhou Chinese*. RT

Literature

Clark U., Worcester, MA; James F. Beard, Jr.: \$50,000. To continue work on *The Edition of the Writings of James Fenimore Cooper*. RE

Colgate U., Hamilton, NY; Joseph L. Slater: \$25,000. To continue work on *The Collected Works of Ralph Waldo Emerson, Vol. VII and VIII*. RE

Michigan State U., East Lansing; Herbert Bergman: \$36,386. To continue work on

volumes III and IV of the edition of "The Collected Writings of Walt Whitman: The Journalism." RE

U. of California, Berkeley; Robert H. Hirst: \$250,000 OR; \$50,000 FM. To continue work on The Mark Twain Project (*The Mark Twain Papers and The Works of Mark Twain*). RE

U. of Illinois, Chicago, Urbana; Philip Kolb: \$45,000. To continue work on *A Critical Edition of Proust's Correspondence*. RE

U. of Vermont, Burlington; Ralph H. Orth: \$31,300. To continue work on *Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*. RE

U. of Washington, Seattle; John S. Hawley: \$40,000. To continue work on *A Critical Edition of the SURSAGAR—Phase II*. RE

Religion

Michael M. Gorman: \$20,000. To continue work on the critical edition of Augustine's *De Genesi ad Litteram* to be published in *Corpus Christianorum*. RE

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

Education Programs

- EB Central Disciplines in Undergraduate Education
- EH Exemplary Projects, Nontraditional Programs, and Teaching Materials
- ES Humanities Instruction in Elementary and Secondary Schools

Planning and Policy Assessment

- OP Planning and Assessment Studies

General Programs

- AP Program Development
- AY Youthgrants
- AZ Youth Projects
- PL Libraries Humanities Projects
- PM Museums and Historical Organizations Humanities Projects
- PN Media Humanities Projects

Research Programs

- AV Humanities, Science and Technology
- RC Research Resources
- RD Research Conferences
- RE Editions
- RI Intercultural Research
- RL Translations
- RO Basic Research
- RP Publications
- RS State, Local and Regional Studies
- RT Research Tools
- RV Conservation and Preservation

NEH Notes and News

Independent Research Libraries

The Endowment has awarded \$5.3 million in three-to-one matching grants to thirteen of the nation's major independent research libraries.

This special initiative for independent research libraries is being undertaken by the NEH because of the essential functions that these libraries perform, because of their history of efficient use of funds and because they have now such urgent financial requirements.

The funds will be used to meet existing needs, such as conserving collections, acquiring materials, providing funds for professional positions, purchasing equipment for

storing and processing materials, installing or modernizing climate control and security systems, and renovating work and study areas.

Media Projects for Children

The NEH has set a second special deadline of March 7, 1983, for media projects that bring the humanities to children.

Recognizing that nearly 80 percent of America's 38 million children watch public broadcasting stations, the NEH recently decided to launch an initiative to support programs that pose questions and present information relating to the humanities for young audiences.

Of the 189 proposals for such

projects considered at the July meeting of the National Council on the Humanities, five were awarded grants. Among them are:

- a \$350,000 award to the Children's Television Workshop to produce a sixty-minute television special for pre-school age children, "Sesame Street at the Metropolitan Museum," to help young viewers understand museums as important repositories of the past;

- a \$463,343 award to WGBH Radio Educational Foundation to produce a series of thirty-minute radio programs dramatizing classic American literature;

- a \$449,191 award to The Booker T. Washington Project to

produce "Booker," a sixty-minute special examining the life of Booker T. Washington during the last two months of the Civil War and the first two years of Reconstruction when Washington was nine to eleven years old.

Proposals will be accepted at the March deadline and every regular deadline announced by the NEH media program for planning, scripting or producing radio or television programs.

Guidelines and application forms may be requested by writing or calling NEH Media Program, Public Affairs Office, MS 351, NEH, 806 15th Street, NW, Washington, D.C. 20506. (202) 724-0318.

Next year Connecticut College will offer a new course through the Italian studies department that is sure to attract a large enrollment. Called "The Birth of the Humanities in Renaissance Italy," it will be described in a class schedule as a "course for students questioning the meaning and the value of a liberal arts education."

Who of us, as undergraduates, did not?

For that matter, what member of the teaching academy does not still reflect occasionally on the educational tradition that forms the backdrop for his or her work? For all but very few scholars, however, these general considerations are preempted by the press of discipline-specific research that must be pursued and published.

Robert Proctor, a professor of Italian at Connecticut College, is one of the very few. The director of the NEH-supported faculty seminar that created the new course on the origins of the humanities, Proctor has also just finished a sabbatical year studying the cultural forces that attended the birth of the Western educational tradition. He hopes to define what it was about Classical Greece and Rome that breathed life into the *studia humanitatis*. He has focused his study, therefore, on the man traditionally credited as the chief instrument in the resurrection of the Classics, the "father of the humanities," Petrarch.

"The pedagogical tradition we inherit today under the name of the humanities began when Leonardo Bruni and other fifteenth-century disciples of Petrarch turned his intensely personal search for the meaning and purpose of human life into an organized program of study," Proctor explains. Proctor spent a year in Florence with the help of an NEH Fellowship studying Petrarch's letters and Latin writings, as well as the works of Cicero that Petrarch reinterpreted, to discover how Petrarch used the ancients to understand, as he wrote, "man's nature, the purpose for which we are born, and whence and whereto we travel."

His study became an almost "psychological" one, as he saw Petrarch repeatedly use the ancient Roman texts "therapeutically."

"He reads Cicero's accounts of famous Romans and tries to study their lives in order to be able to withstand the catastrophes of his own times," Proctor says.

One of Petrarch's early letters describes his bereavement over the death of a close friend fallen victim to the plague. As he is waiting for his friend to arrive in Italy from France, he receives instead the news of his death. The unexpectedness, the inexplicability of the Black Death shake Petrarch's religious beliefs, says Proctor.

"He writes that as he walks through desolate cities and comes upon fields too narrow to hold all

Photographs from the Walters Art Gallery, MS.W. 755



Petrarch and the *Studia Humanitatis*

the bodies, he is forced to wonder if there is a God."

Proctor is finding that Petrarch's reinterpretations "personalize" the ancient texts. From the second book of Cicero's *Tusculan Disputations*, for example, Petrarch borrows a symbol of courage in the figure of Caius Marius, a Roman noble. Cicero's account, which describes the behavior of Caius Marius as he undergoes surgery, is a discussion of the ideal way to bear pain. Marius refuses to be bound while the surgeon removes a varicose vein from his leg, even though by Roman custom patients are strapped down to prevent, in the absence of anesthetic, struggling against the knife. Having stated the circumstance of Marius's bravery, Cicero immediately shifts to a contemplation of the ideals of fortitude

exemplified in his self-mastery, Proctor points out. But, Proctor continues, Petrarch's account of the same incident is written in terms of "the inner struggle" that Marius experienced and focuses on the man as a human inspiration for other acts of bravery rather than on the act as a representation of the Roman ideal of *vir* as opposed to *homo*.

He returns to the Classics for guidance, Proctor says, because there is no intellectual structure available to Petrarch that will allow him to comprehend the human predicament.

"A theology based on Aristotelian logic and metaphysics tends to see spiritual phenomena in an unchanging, eternal, unhistorical way," says Proctor. "The God that worked so well for Aquinas and Dante couldn't

satisfy Petrarch.

"For him, Scholasticism had degenerated into concern for technique instead of content. There was nothing wrong with dialectic or logic, per se, Petrarch thought. It was good training for the mind and gave one the ability to distinguish falsehood from truth.

"But it was only preparatory. One had a journey to make, a responsibility to go on to higher things—to look for the meaning of life."

Though he quotes the ancient Roman saying, "Parallelism limps on one leg," Proctor sees similarities between the collapse of Scholasticism and the state of the humanities on modern campuses. The preoccupation with method that prompted Petrarch's attack against syllogism and led him to coin for the Middle Ages the description that lives on to gall medievalists—the Dark Ages—has returned, Proctor feels.

"We risk degenerating into a 'new scholasticism,'" Proctor says. "We are preoccupied with methodological fads. There is more discussion in the academy about quantitative history or deconstructionism than about the content of the humanities. Art historians don't make value judgments anymore. They are more interested in techniques of criticism.

"We read too much 'secondary literature' and not enough 'good books.' There isn't enough time to read everything, so we should read the best. If I've learned anything from studying Petrarch, it is that in order to develop human capabilities to their fullest, one must return to the original great works."

Proctor's research is guided somewhat by his desire to recreate "a community of scholars" that he finds missing in the academy today. For five hundred years, he says, educators were united in the perception of, as Nietzsche put it, "Greek and Roman antiquity as the incarnate categorical imperatives of all culture."

But for the past one hundred years, Proctor believes, the teachers of the humanities have been "without common ideals."

"Humanities scholars have trouble talking to one another," Proctor says. "There is no common understanding of what the humanities are or should be.

"We now have a different conception of the Classical past. The resurrection of that ideal can no longer be taken as a given."

Proctor proposes that an investigation of the origins of the *studia humanitatis* will help clarify what of that tradition is now essential to preserve. The question underlying his study is "If not Classical education, then what?"

—Linda Blanken

Ms. Blanken is the managing editor of Humanities.

"Cicero, Petrarch, and the Birth of the Humanities in Renaissance Florence"/Robert Proctor/Connecticut College, New London/\$12,954/1981-82/FB



Illustrations from a fifteenth-century manuscript show Petrarch (top) and the frontispiece to one of his six Triumphs, The Triumph of Death. The six poems consider universal themes such as death and love in the framework of the Roman ceremony.



THROUGH INDIAN EYES

In 1840, seven months after Louis Daguerre announced the invention of the camera in Paris, the first daguerreotypes arrived in India.

The camera had been hailed as an achievement in accuracy, one of the results of the nineteenth-century pursuit of objectivity. Made of silver, the first pictures were said to be "mirrors of reality." But the pictures taken in India during the nineteenth and early twentieth centuries, when the camera was an exciting but fledgling technology, suggest that "reality," like beauty, is very much in the eye of the beholder.

Both European and Indian photographers worked in the same Indian light, posed their subjects in the same Indian landscape, photographed some of the same Indian buildings and even some of the same European and Indian personages. But differences between the East and the West created vast differences between photographs made by Europeans and photographs made by Indians.

Europeans tended to make pictures reminiscent of Western painting governed by an aesthetic adopted during the Renaissance, whereby objects appear to be placed in a three-dimensional field, rules of perspective are observed, and the play of light and shadow gives form to an image.

Their Indian contemporaries had a wholly different artistic tradition reflecting the Indian philosophical orientation. In their pictures, images appear in a flattened perspective and light is contrasted with dark images not to evoke form, but to create design or decoration. And, in a uniquely Indian genre, they often painted photographs with elaborate display of color and design.

The way in which Indian photographers used their craft to create a distinctive art form embodying Indian culture and tradition can be seen in an exhibition of 180 photographs from nineteenth- and early twentieth-century India entitled "Through Indian Eyes." With support from the NEH, the exhibition will be touring the United States until 1985. The photographs were

collected by Judith Mara Gutman during a series of trips to India between 1976 and 1980.

Gutman is the biographer of the American photographer Lewis Hine. When she first went to India in 1976 to lecture, she spent a part of her time there looking for pictures, much in the spirit of a busman's holiday. She went to old studios, bazaars, museums, archives and family albums, never suspecting that the nationality of the photographer was important. She found old pictures made by British, Swiss, Chinese, Italian, German and Turkish photographers. But the ones that haunted her imagination, and those that she would later collect for the exhibition, were those made by Indians—though at the time she didn't realize that "the Indianness was significant," she says.

Returning to the United States, she studied Indian art and philosophy, and showed the photographs to Indian specialists. When she returned to India for a research project involving nineteenth-century photographs, she was determined to understand the pictures that before had so captivated her.

She was unaware of an indigenous photographic style, until, with the help of three research assis-

tants, she gathered photographs from every area of the country that reached back over the past century and a half. Together they interviewed the families of Maharajas and nobility and discovered the work of the State and Court photographers who worked as a part of vast princely retinues. They looked through volumes of archives, records, registers, newspapers and diaries in quest of information.

She traveled alone to major cities to comb through the files of old commercial photographic establishments to towns in the interior where Westerners rarely travel.

Arriving somewhere by train or plane, she would find a taxi driver who spoke a little English, knowing he would be her interpreter. She would ask him to take her to the oldest photographer in the area. Sometimes they would drive fifty miles to find someone. When the photographer had shown her all his old pictures, she would ask to see his father's pictures, and then his grandfather's pictures, until she reached the beginning of the camera's era in that part of India.

"It was a way to get inside the culture," she says. "I learned how deeply embedded photography has become with the practice of all kinds of crafts and artistry."

In India, crafts are often practiced by entire families, the skills passed from fathers to sons. The British had asked why Indians weren't attending the schools of photography they had established in the large cities. The reason was that the Indians were learning from their fathers and grandfathers. "You can find old photos in any town in India," Gutman says.

Most of the photography, just as the one showing the women at a fair, had no central point of interest; instead, they had what she calls "multiple pockets of interest," wherein the viewer's eye doesn't settle on an object in the picture, but roves restlessly across the photo's surface. The eye accustomed to Western art expects cues to indicate a picture's central point. A cue may be in the movement of light through a picture or it may be in the position of a figure which directs the eye. In Indian art, especially group pictures both posed and unposed, arms, legs, spears all point in a jumble of directions.

Indian art also usually does not place things in perspective as does Western art. "The eye rarely moves through an Indian photograph," she says. "When I looked at an Indian-made photograph of men on a balcony . . . the men looked as if they were about to step out of the picture." She contrasts this with pictures of Queen Victoria which she found all over India. The Queen's picture draws the viewer into its orbit, while "subjects in an Indian photo stood on an edge as if they were about to fall off."

Gutman discovered that Indian photographs often copy the spaces and subjects found in Indian paintings. In time, she formed the theory about the relationship between Indian beliefs and Indian aesthetics, as expressed in art and photography, that underlies the exhibition.

To the Indian, Gutman says, reality is a phenomenon extending beyond the limits of mortal life. It could be located "somewhere between heaven and earth, with a center of gravity firmly set in the cosmos." In this view, the life one is



Two versions of the photograph of the coronation of Maharaja of Baroda, 1871. Hurreychund Chintamon was the Bombay photographer.

living is a station on the way to a more perfect existence; identities are transitional. In paintings, therefore, people don't necessarily resemble specific individuals, nor are buildings and landscapes copied from real models. A classical Indian painting represents "a conceptualized space not necessarily relevant to any part of the physical world."

"Unlike the goals of Western art, which appeared in both painting and photography, and which strove to make a subject, whether person or place, distinct from all others, Indian photographers . . . tied a subject to the same sweeping cosmic understandings as painters had," Gutman says. "Physical reality was unimportant. A person was often depicted with gestures and symbols that connected him to ideas, his particular physical mortal presence much less important than the conceptualized idea he personified."

A pictorial image which differs from its model fits the tenets of *rasa*, a classical Indian aesthetic theory. According to *rasa*, art as communication should seek to free itself from personal association. Only by such abstraction, the theory says, can a work's artistry be appreciated. Thus, according to Edward Dimock, Professor of South Asian Languages and Civilization at the University of Chicago, "one can witness on the stage a scene which in reality would be painful, and yet say 'I enjoyed that.'" Dimock thinks that *rasa* explains why an Indian photographer would include a dead animal as part of the design of a picture. "The power of the picture is in the fact that it does not ignore death or seek to make it pretty, but instead relates it to an ordered scheme of things. Death is there, but it is not the point. And that too is an ancient Indian view."

The jewels of the exhibition are the painted photographs. When Gutman first began to ask for photographs Indians would say to her "Oh, you want pictures." "No, photographs," she would answer. "Only as I began to understand that the real heart and soul of Indian photography grew with the use of hand-work did I ask for 'pictures.'" Then "I received photographs—hand-worked and not." Photography, she says, had produced a new type of picture in nineteenth-century India, and what was important to the Indian conceptual system was the picture, not the photograph.

Gutman relates the painted photos to the Indian love of color and artistry. "In some villages," she notes, "one of the ritual celebrations of a marriage was the painting of pictures on all the houses." She also sees them as part of the family craft tradition. In their most splendid form painted photographs were more painting than photograph, with only the hands, feet and face left photographic, while clothing, carpet and background were all adorned with space-filling color and

design. They were the work of six skilled pairs of hands beside the photographer—outliner, retoucher, finisher, background specialist and two artists, one working in watercolor, the other in oil.

In the early days of the photographic era in India, when a portrait photograph was literally the latest Paris fashion, painted photographs were sought by Maharajas, merchants and the frequenters of the bazaars. They were done "on paper, glass, porcelain, ivory, everything," Gutman learned from one scion of a photographic family. A photo of the Maharaja of Baroda on the occasion of his coronation was the basis of hundreds of painted and unpainted cartes-devisite which were hung on walls just as pictures of Krishna, Gandhi and Nehru are seen on walls today.

Paint altered the reality of the photograph, bringing time and change into the picture. A photo of the landowner is cited by Gutman as "a conception of a person in a cross-cultural flow of East and West." The landowner sits in a chair resting his feet on a figured carpet. To the landowner's left, framed by a window, rises a Hindu temple, modified by Muslim architectural style. To his right is an Edwardian collection of objects, including a clock and a drape. His right leg is painted in the Indian style of pyjama leg, while his left leg shows a stocking, a Western characteristic. Gutman speculates that the painter had probably never seen a Westerner and had only imagined what a dandified Edwardian leg looked like.

So popular was the practice of trying to bring the camera's work closer to perfection, closer to "the man . . . not as he was seen on earth, but as he was in himself," that those not prosperous or socially prominent enough to merit full painted images commissioned artists to paint just their eyes. Blackening and rounding the eyes created a tension between subject and viewer and heightened the tension between earthly reality and the super-real world of Indian reality, Gutman says. In Jaipur, Gutman found photographers still painting the eyes on photographs made with the same wet-plate cameras their grandfathers used.

Following its American tour, the exhibition will return to India where it will be permanently housed in the new Archives of Photographic Research in Bombay.

"Oh, East is East, and West is West, and never the twain shall meet," wrote Rudyard Kipling. Now, almost one hundred years later, the Western half of the twain has an opportunity to meet the Eastern half "Through Indian Eyes."

—Anita Mintz

Mrs. Mintz is a frequent contributor to *Humanities*.

"Through Indian Eyes"/William Ewing/
International Center for Photography,
NYC/\$193,297/1981-84/GM



(Opposite) Training of police officers, c. 1902; young boy with a tiger, c. 1890; Brahmin boys' school, South India, reading from palm leaf manuscripts, c. 1870; astrologer and royal audience, Sirohi Gujarat, c. 1725, watercolor; note the similarity between the composition of the photographer and the much earlier painting. Landowner, c. 1895, gold and opaque watercolor have been applied to the photograph.





Who will Teach the Teachers?

In the educational struggle to instill learning in the minds of America's adolescents, the men and women who teach in junior high and high schools are the unsung foot soldiers. Their work brings little academic status or the kind of built-in intellectual respect automatically granted to college teachers.

Most secondary school teachers deal every day with overwhelming numbers of students, many of whom are recalcitrant if not outright resistant collaborators in what is supposed to be, but rarely is, the process of enlightenment. The prescribed curricula in many school systems are often designed to approximate the content of regents' exams or other certification tests, and do little to encourage or reward imaginative teaching. Meanwhile, scholars, educators, school boards, parents, distinguished commissions and the media all point to the deplorable state of humanities teaching in the nation's secondary schools and bemoan the cultural illiteracy of their young graduates.

Now a new NEH program—Summer Seminars for Secondary School Teachers—is reaching out to junior high and high school teachers and offering them a unique opportunity to study humanities texts in a collegial environment with a distinguished master teacher. Helen Vendler at Harvard, Karl Galinsky at the University of Texas, Lewis P. Simpson at Louisiana State University, and W. Carey McWilliams at Rutgers are among the fifteen scholars who will lead seminars in 1983.

Many are veterans of NEH seminars for college teachers; others have worked with National Humanities Faculty programs. All are eminent scholars in their fields; and all are notable teachers. Pedagogical issues are not built into the seminars, but since the central purpose of the program is to improve the quality of humanities teaching in high schools, questions of teaching are bound to be on the agenda. In this sense the seminars are similar to NEH's long-standing program, Summer Seminars for College Teachers.

The difference is that the new seminars will concentrate not on research topics, but rather on major humanities texts, including some perennial favorites—Homer, Virgil, Dante, Goethe, Plato, Chaucer, Shakespeare, Tolstoy, Tocqueville, Thucydides. There is nothing novel or "innovative" about the choice of these texts. By any measure they are documents central to our tradition of learning. Regarded as staples in our intellectual larder, they are works we return to again and again as examples of the best the culture has produced. Reading and reflecting on the primary texts by teachers who rarely get the chance to immerse themselves in this literature will, it is hoped, lead to an intellectual renewal that in turn will inform their own teaching of the humanities when they return to their own classrooms.

The fifteen scholars who were recruited to lead the 1981 seminars are an extraordinary group of people. All are enthusiastic about the

prospects of studying familiar texts with a new group of students. All share a deep respect for the intellectual capabilities and stamina of teachers whose contributions are, they believe, not sufficiently respected.

The master teachers plan to do much more than conduct formal seminar meetings. Family parties, excursions and expeditions are on everyone's schedule. At Columbia University, James Shenton's group studying classic texts in racial and ethnic history will explore New York City, dig into immigration records and follow him on walking tours of ethnic neighborhoods. In Boston, where Helen Vendler will lead a seminar on lyric poetry, seminar participants will have the chance to do "literary visiting" and make pilgrimages to the homes of regional poets. In upstate New York, historian William Cook at SUNY-Geneseo is already planning family picnics, a trip to a baseball game in Rochester and at least one family event each week, including a gala Italian food festival for which he will be the presiding chef. Cook also expects to be totally at the teachers' disposal for the six-week seminar period, and will encourage everyone to drop by his house and talk on his porch each day after the morning meeting.

Steven Tigner's seminar at St. John's College in Santa Fe, a "close but lively reading" of Plato's *Republic*, is guaranteed to have magical qualities. Tigner, a classical philosopher, has been a high school teacher of

physics and chemistry and is also a practicing magician as well as the editor and publisher of *The Journal of Magic History*, "an interdisciplinary journal devoted to the history of magic as a performing art and to allied aspects of human culture which seek to evoke, to cultivate, or to exploit a sense of wonder." His academic *vita* gives equal prominence to recent scholarly publications in classical philosophy and philology—"Plato's Philosophical Uses of the Dream Metaphor" and articles such as "Charles Dickens in and about Magic."

"You can move mountains if you have intellectual confidence," says Helen Vendler, whose Harvard seminar on lyric poetry will concentrate on Shakespeare's *Sonnets*, Keats's *Poems*, Whitman's *Leaves of Grass* and Yeats's *Poems*. Poetry can be taught successfully in high schools, she insists, despite the fact that most curricula favor realistic literature, plays or nonfiction that reflect twentieth-century America on the whole, and poetry is thought too remote and "difficult" to teach. In most high schools, Vendler observes, teachers who want to teach poetry are "pretty much on their own."

Studying with Vendler will be a total immersion in lyric poetry—"what it is, how poets think of it, how critics write of it, and its contribution to the material culture of a nation." The teachers will have the status of visiting scholars at Harvard, the riches of the Harvard poetry room at their disposal ("they'll



William R. Cook



sink into that"), as well as other Boston area resources such as Harvard's Keats collection and Boston University's Whitman manuscripts.

Vendler plans to press the teachers hard, for she wants them "to feel they have a right to represent themselves as experts." She expects they will be like other teachers she has worked with—"remarkable people . . . heros and heroines . . . with an amazing fund of energy and good humor." They must be, she believes, because "it takes a lot of daring to come to Harvard, to reach out and grasp, to be a student again."

Frank Silbajoris will ask the teachers in his seminar at Ohio State University to read *War and Peace* before they arrive. Then they will read it again together, so closely that the book's "submerged structure becomes apparent," he says.

War and Peace may seem the quintessential "great book," but, as Silbajoris points out, the aim of the seminars is very different from a great books program which emphasizes ideas that are presumably exemplified in any particular text. The seminars will concentrate on the text itself in all its complexities. In the case of *War and Peace*, the text is at once a romance, a novel of ideas, a historical novel, a psychological novel, a novel of social criticism, as well as a "novelistic essay" on freedom and history. The real issue, says Silbajoris, is "how is a person to go about reading a book?" No matter where the teachers come from, or what kind of school they

teach at, "they should be at home with the life of the mind." This, he believes, is the way to improve high schools.

"I teach history without a license," says Sol Gittleman, Professor of German and Provost at Tufts University, whose seminar, "Three German Texts and the Road to Hitler," will read Hesse's *Demian*, Mann's *Mario and the Magician*, and Grass's *Tin Drum* in an attempt to understand the rise of totalitarianism. Secondary school teachers have "real problems teaching kids born after 1961," Gittleman says. Their students have no historical memory. They tend to think of Hitler as a cult figure, have no idea why Germany is divided today or that Gdansk, which they see on television, is Danzig. Questions of why Germany turned to Fascism or Russia to Stalinism seem like ancient history, not just to students but to secondary school teachers who were born after 1946. But, Gittleman maintains, we all need to understand the common theme of the books—the surrender of will and personality—if we are to understand not only a century of war but such contemporary events as Jonestown.

Gittleman expects to have teachers from a variety of disciplines in the seminar. The purpose, he says is to use the materials as a useful bridge to connect generations. "No matter what subject you teach as a high school teacher . . . you can light a fire under your students . . . you can help them under-

stand the nature of bullying." If "you can light a fire under the teachers," he says, they will go back to their schools and make a difference; they will have the energy and the imagination to circumvent the limitations of the curriculum. "You make your own curriculum."

Like the other master teachers, Gittleman is an exuberant mentor who thinks of the seminar participants not as his students, but as colleagues, with himself as *primus inter pares*. He says he expects they will initially envisage him as an aloof, learned professor about ninety years old, and that his job is to reach out, break down that sense of intimidation, give them the confidence to explore a whole new world—and send them back home as happy teachers.

In his spare time, historian William Cook of the State University of New York, Geneseo, teaches a course in Dante to prisoners at the state penitentiary at Attica. He reports that people tell him, "You're nuts trying to teach at Attica," and acknowledges that naturally there are problems. But humanities teachers have the obligation to give all of their students the best, he insists.

Moral questions, Cook points out, are what the texts in his seminar on history ultimately address. Thucydides talks about judging the moral worth of men's actions. Plutarch wrote moral biographies, and Bede never doubts that history has a moral purpose. History is never value-free, Cook says. Indeed, the

questions of judgment that inform all historical writing and thinking are what make history interesting to everyone. "People who think history is dull are doing it the wrong way," he adds. The aim of his seminar is to use these classic texts to look at ways for teachers to focus on history, to think about what it means so they can communicate that sense to their own students.

Thucydides, Plutarch and Bede are admittedly difficult. But Cook explains he is "fanatically dedicated to teaching texts" and that the writings of these three "extraordinary historians" help answer the questions the seminar will consider: what are the limitations of objectivity in historical writing? should historians try to teach "ethics by example"? what are the limits of historical knowledge? what is the historian's responsibility to make judgments? In dealing with these grand issues, Cook says, "I want to talk about Thucydides because I think he's smarter than I am." And as for the value of history itself: "Thucydides at least thinks it is a useful discipline, and we have to take this seriously."

Posters promoting the new program have gone out to every high school in the country. Next summer, some 225 teachers will take part in the first round of fifteen seminars. Next fall, given the average teaching load in secondary schools, they will reach well over 30,000 students who will in turn reap the rewards of what their teachers did during the summer.



Sol Gittleman

Ed. Note: The fifteen summer seminars for secondary school teachers are listed below:

"Religion in a Democratic Society"; text, Tocqueville's *Democracy in America*; Director, Walter H. Capps, Department of Religious Studies, University of California, Santa Barbara

"Three Approaches to History: Thucydides, Plutarch, and Bede"; texts, Thucydides' *The Peloponnesian War*, Plutarch's *Lives*, and Bede's *A History of the English Church and People and Life of Saint Cuthbert*; Director, William R. Cook, Department of History, State University of New York, Geneseo

"Shakespeare: Text and Theatre"; texts, *The Merchant of Venice* and *Antony and Cleopatra*; Director, Miriam Gilbert, Department of English, The University of Iowa, Iowa City

"Three German Texts and the Road to Hitler"; texts, Hesse's *Demian*, Mann's *Mario and the Magician*,

Grass's *The Tin Drum*; Director, Sol Gittleman, German Department, Tufts University, Medford

"Conrad, Ellison, Garcia Marquez: Estrangement and Self-Fulfillment"; texts, Conrad's *Heart of Darkness*, Ellison's *Invisible Man*, and Garcia Marquez's *One Hundred Years of Solitude*; Director, Michael G. Cooke, Yale University, New Haven

"The Iliad, the Odyssey, and the Aeneid"; texts, Homer's *Iliad* and *Odyssey*, and Virgil's *Aeneid*; Director, Karl G. Galinsky, Department of Classics, The University of Texas, Austin

"Classics on the American Frontier Experience"; texts, F.J. Turner's *The Significance of the Frontier in American History*, Francis Parkman's *The Oregon Trail*, John Wesley Powell's *Exploration of the Colorado River*, Theodore Roosevelt's *Ranch Life in the West*, and Willa Cather's *My Antonia*; Director, W. Turrentine Jackson, Department of History, University of California, Davis

"Federalists and Anti-Federalists"; texts, *The Federalist* and Herbert Storing's *What the Anti-Federalists Were For*; Director, W. Carey McWilliams, Department of Political Science, Livingston College, Rutgers University, New Brunswick

"Chaucer's *Canterbury Tales*"; text, *The Canterbury Tales*; Director, Russell A. Peck, Department of English, University of Rochester, New York

"War and Peace: The Novel as Total Experience"; text, Tolstoy's *War and Peace*; Director, Frank R. Silbajoris, Department of Slavic and East European Languages and Literature, Ohio State University, Columbus

"Faulkner, Warren, Percy, Gaines: The Southern Novel as Historical Text"; texts, Faulkner's *Absalom! Absalom!*, Penn Warren's *All the King's Men*, Percy's *The Moviegoer*, and Gaines' *The Autobiography of Miss Jane Pittman*; Director, Lewis P. Simpson, Department of English, Louisiana State University, Baton Rouge

"The Quest for Love and Knowl-

edge in the *Divine Comedy* and *Faust*"; texts, Dante's *Divine Comedy* and Goethe's *Faust*; Director, Franz K. Schneider, Department of English, Gonzaga University, Spokane

"Classic Studies in American Ethnic and Racial History"; texts, Ulrich B. Phillip's *American Negro Slavery* (1918) and *Life and Labor in Old South* (1929), Marcus Lee Hansen's *The Atlantic Migration, 1607-1860* (1940), Oscar Handlin's *Boston's Immigrants* (1941), and Florian Znaniecki's and William I. Thomas' *The Polish Peasant in Europe and America* (1918); Director, James P. Shenton, Department of History, Columbia University, NYC

"Plato's *Republic*"; text, the *Republic*; Director, Steven S. Tigner, St. John's College, Santa Fe

"Lyric Poetry"; texts, Shakespeare's *Sonnets*, Keats' *Poems*, Whitman's *Leaves of Grass*, and Yeats' *Poems*; Director, Helen H. Vendler, Department of English, Harvard University, Cambridge

—Barbara Delman Wolfson



The 'Golden Age' Is Now

The title of Norman F. Cantor's article, "Why Study the Middle Ages," is the same one used by Larry Benson for his article in a new book, *Teaching the Middle Ages*. That two such eminent scholars have chosen to address this question in recent publications indicates a basic problem that medievalists share with humanists generally. Those of us in a given discipline or area have always been committed to our field of study. Indeed, most medievalists are highly enthusiastic about the state of medieval studies right now and might be inclined to question Mr. Cantor's assertion that we "may be on the verge of another golden age" in medieval studies. Many of us feel that we are in a golden age now and have been for some time. There are plenty of conferences and opportunities for research in the field, and even good young people without immediate job prospects share the interest and enthusiasm of their senior tenured colleagues. American culture is pervaded by medieval themes and motifs. The

popularity of John Gardner's *Grendel* and Barbara Tuchman's *A Distant Mirror*, along with Magnus Magnusson's television series on the Vikings, reflects a similar (but more refined) level of interest to that aroused by games such as "Dungeons and Dragons" and movies such as "Star Wars."

Nonetheless, medievalists feel obliged to justify their interest in a remote and, to some ways of thinking, barbarous period. The reasons aren't hard to find. Recent problems in the academic job market mean that many students who are interested in the Middle Ages will never have an opportunity to become "professional medievalists." Moreover, as historians have often bewailed, our society has tended to develop a non-historical point of view—reflected in its worst form in the question of the student who asks, "Why do we have to study that old stuff?" To pick only one more reason, most medievalists would agree that studying the Middle Ages is tough. It requires that students gain a sense of the "otherness" of medieval

culture in addition to perceiving the many similarities with modern thinking, and, even with the excellent selection of translations and teaching editions available, there are additional problems posed by the accessibility of materials and language skills.

Medievalists, like other humanists, find themselves in the position of having to convince a good segment of the public at large of the value of their discipline. Since so much of the support given for scholarly activity in North America comes from public resources—provided through budgets established for state-supported colleges and universities and even the Endowment itself—public arguments can determine the extent to which medieval studies in this country may flourish or wither. There are plenty of good answers to the question posed by Professors Cantor and Benson. Their essays provide a good base for the public stance that medievalists must take and some fine insights into the larger problem involving the humanities as a whole.

—Robert L. Kindrick

Dean, College of Arts and Sciences
Western Illinois University

More on the Debate About Purposes of History

Too many people today who teach courses about the Middle Ages or write books about the period are looking for something already in their minds, and therefore, they fall into the trap of what logicians call the fallacy of composition; that is, they treat a distributive property as if it were collective and come away with a false characterization of the period as a whole or of a part of it.

Barbara Tuchman's *A Distant Mirror* is a case in point, with its revealing sub-title, "the calamitous fourteenth century."

The other comment I would make was much better said by my own great mentor at Oxford, the late Regius Professor V. H. Galbraith. In his eightieth year he wrote a piece called "Afterthoughts" (in *The Historian's Workshop*, ed. Curtis Knopf, New York, 1970), and it ought to be required reading for all medievalists and their students. Here is, I think, the most telling passage (pp. 19-20):

The 'great man' who can synthesize whole fields of study may turn up in the future, as he has in the past. But then again, he may not; meanwhile, great dangers attend the growing industrialization of academic history by confusing the spheres of the arts and the natural sciences. Long ago a cynic described higher education in the arts as 'casting false pearls before real swine.' It was a naughty thing to say, but something of the kind happened long ago in Greece and Rome. There is no such thing as 'history without tears'; historical study suffered a certain debasement from the very moment it became a subject taught, and therefore examined, in universities, its students being somewhat arbitrarily classified. This gave rise to the 'crammer,' who is still—indeed increasingly—with us, and who still defeats the ends of proper teaching. Real history has no commercial value for looking into the future, and only charlatans say it has. Its true study is purely and simply educative. It has no technological value, and in the wrong hands can be used to prove anything. Except by those

whom it delights, it is better forgotten; and to speak of it in terms of productivity is nonsense. History has no other value—and who would wish it otherwise?—than in a hard world to make its devotees 'less forlorn.'

—G. P. Cuttino

Charles Howard Candler
Professor of Medieval History
Emory University



"Why Study the Middle Ages?" is ...most thought-provoking. Professor Cantor's account, by no means complete, of the many-faceted culture of the European Middle Ages is practically illustrated by the next article, which describes the interdisciplinary approach to teaching about the Middle Ages at Barnard College.

Although Cantor's canvas omits many areas of interest to the medievalists, it nevertheless affords an excellent insight into the many strands of the cultural texture. His conclusions are worth quoting: "The Middle Ages . . . are not one thing, not ten things, not ten thousand things, but an infinite variety of ideas, images, values . . . and happenings, a protean cultural nexus, . . . an ambivalent heritage with which we will slowly come to terms . . . compelled to encounter, understand, and act upon . . ." Let us briefly consider these three verbs.

Studies of any period of history, whether Western or non-Western, have, I believe, two chief purposes: to learn about and try to understand the events as well as the thinking and motivations which produce them; and secondly, to use the understandings gained from research to arrive at a better understanding of ourselves and our own time. Essentially, the historian's study reveals the basic irrationality of human behavior, the contradictory tendencies of what Nietzsche called the "Will to Power," which moves society today as it did in the Middle Ages. The study holds up a mirror to us.

In the final analysis our research yields great satisfaction of an aesthetic kind and is intellectually stimulating. We do not "learn" from it, i.e., learn how to behave as a group in the future, but we begin to understand ourselves and our present situation better by seeing its mirror image with some superficial, mostly technological variants. Having analyzed and absorbed these variants to a greater or lesser degree, we then begin to be able to appreciate the cultural products surviving from the period—artistic, philosophical, scientific, religious, moral-social, etc.

A deepened understanding of the many stages of medieval culture will often produce a confrontation . . . rather than a mirror image. Such confrontations are natural; indeed, we find similarly contrasting, even contradictory trends in our own

society. And during every long phase of history the several contrasting approaches to society and nature will alternately predominate, while the others coexist in a secondary role. Unfortunately it seems that we, as a society, are unable to act upon our knowledge of earlier periods, as Professor Cantor suggests. One only needs to read Dante's *Commedia* or books like Barbara Tuchman's *A Distant Mirror* to be struck by the similarities between individual and societal behavior then and now—or to look around at the continuous wars, atrocities, and murder committed, the disregard of our natural environment, and the lust for power to be convinced that the study of history is, like music, literature, and fine arts, a most satisfying intellectual and aesthetic enterprise, akin to the humanities rather than to the sciences, most of which have applicability to technological advances in addition to their intellectual-aesthetic functions.

It would seem to be time to drop the old myth that mankind applies the knowledge of geographically and/or timewise distant civilizations to the improvement of the human condition and to admit that the study of history gives us, instead, an enjoyment derived from satisfying our curiosity and imagination, our insatiable drive to understand our world. This drive is, of course, man's particular province, though it is all too often eclipsed by the animalistic drive for power.

—Hans Tischler

Professor School of Music
Indiana University



As someone who has been asking, and trying to answer, the question himself for four decades, I was intrigued by Norman Cantor's essay "Why Study the Middle Ages?" Cantor is always a stimulating writer, and this article is no exception. Ultimately, however, like the proverbial diner in the Cantonese restaurant, I found my appetite for answers unsatisfied.

Leaving aside evidence for the boom in medieval studies he proclaims—Cantor's optimism would be disputed by a number of medievalists I have heard speak on the subject over recent years—if I were not convinced there are more pertinent reasons for examining the medieval period, for what it can teach us about ourselves more than for the satisfaction of simple intellectual curiosity, I would long since have found a different line of work.

I have perhaps a special perspective on the matter of motivation just now, since I have returned only last month from five months' residence in Bulgaria as a Fulbright research specialist, visiting and studying museums, churches and archaeological sites throughout the country, and discussing their research with a large number of

Bulgarian scholars. Certainly Bulgaria is a country where the Middle Ages are alive and breathing for any serious student of the present day as much as the past.

Of course there are excellent reasons for this. Whereas chauvinistic motivation for study of the Middle Ages has faded in Western Europe, as Cantor states, and was never important in our own country, it remains strong in Eastern Europe and the Soviet Union. In Bulgaria the Middle Ages ended, for practical purposes, barely a century ago. The country was ruled by the Ottomans for four centuries, and only liberated in 1876; its culture remained frozen at the point reached in the fourteenth century, and the revival of Bulgarian self-awareness that led ultimately to liberation was based firmly on medieval traditions.

Bulgarian nationalism was also firmly based on the work of the Bulgarian Orthodox Church in studying the history of the Bulgarian people beginning in the age of Edward Gibbon. This association gives that Church even today a position unique in Marxist countries, despite official endorsement of atheism. The annual parade on the feast day of Sts. Cyril and Methodius in Sofia rivals that on May Day for color, and probably surpasses it for breath of participation.

Such chauvinistic bases for humanistic studies cannot be built in our own society, although our understanding of Eastern European culture, and behavior, would be vastly increased by greater awareness of the Orthodox heritage that underlies the civilization of all the Eastern Slav peoples.

On the one hand, too much scholarship in medieval studies in this country seems to be without any motive at all beyond the scholastic need to dispute pinpoint details of irrelevant issues. Yet when ripples of relevance are raised, as Cantor points out, too often it is only the consequence of pseudo-intellectual fads such as the cultist outcropping of recent years. These have as yet brought visible benefit neither to our level of civilization nor to our state of knowledge and understanding of anything.

Examination of the intellectual and artistic expression of the Middle Ages as a continuum, on the other hand, offers the possibility not only of a better understanding of the true nature of medieval civilization, but of truer insights into our own cultural situation.

To take one example particularly close to my own concerns: In the past century we have repeated, in our own way, the shift from objective to subjective views of what is considered reality that took place at the birth of the Middle Ages. If we are to cope with the worldwide malaise, the failure to find solutions to the collapse of intellectual nerve that afflicts all developed societies today, we are unlikely to find them

either in blind efforts to repeat the failed ventures of past societies, or in ignoring their occasional successes.

We must also know and appreciate the true achievements of our own civilization. With Cantor, I believe that the body of Western civilization as we know it is the best and most liberating tradition available for those who are in a position of choice. The Middle Ages were the critical period in the transmission of that tradition to our own time; we cannot forget them, or we risk forgetting it all.

—James D. Breckenridge

Professor of Art History
Northwestern University

Editor's Notes

This year, for the first time, the translator of the Nobel laureate for literature was not just a shadowy background figure. To the press, both here and abroad, Gregory Rabassa himself was news. Feature articles and news columns everywhere heaped praise on the "extreme fluency of the English translation of *One Hundred Years of Solitude*." And the *Wall Street Journal* proclaimed that "perhaps more than any South American writer, Mr. Rabassa can take credit for the current excitement about Hispanic fiction among U.S. readers."

Thanks, in part, to Mr. Rabassa, translation is receiving much more recognition. Not only are new cultures becoming known to us through superior translations of their literature, but new translations of the classics of Eastern and Western civilization are making our global literary and historic heritage more accessible.

Perhaps a whole new generation of translators, area experts or globe-circling businesspeople will emerge from America's "renewed emphasis on foreign language study." Richard Brod writes of evidence of "curricular creativity and restoration of language requirements" at some of our nation's most prestigious universities. Mr. Brod maintains that language study is not only a core discipline of the humanities but also "a keystone of the education necessary for responsible citizenship in an interdependent world."

Yet an alarming study just completed by a 1981 language task force finds a disturbing shortfall of American experts—those who are capable of producing and utilizing sophisticated knowledge about regions of the world other than our own. So, writes Rose Hayden, "if the U.S. is to survive successfully in an increasingly harsh and unpredictable environment" the "renewed emphasis on language study," comes not a moment too soon.

—Judith Chayes Neiman

About the Authors . . .



GREGORY RABASSA was born in New York and grew up in New Hampshire. After graduation from Dartmouth College, he enlisted in the infantry and served with the Office of Strategic Services in North Africa and Italy. With the end of the war, he earned a Ph.D. in Portuguese at Columbia University where he also taught until moving to Queens College and the Graduate School of CUNY where he is currently professor of romance languages and comparative literature. He is the author of *O Negro na Ficção Brasileira* and has translated numerous books from the Spanish and Portuguese, including novels by Gabriel Garcia Marquez, Clarice Lispector, Demetrio Aquilera-Malta, and Luis Rafael Sanchez among others. He has held a Fulbright-Hays Fellowship for Brazil and one from the NEH. He has won the National Book Award, The PEN Translation Award, the PEN-Gulbenkian Prize, the Alexander Gode Medal of the American Translators Association, and the PEN Medal for Translation. Two authors whose work Mr. Rabassa has translated into English have won the Nobel Prize, the most recent being Gabriel Garcia Marquez, winner of the 1982 Nobel Prize for Literature. **Page 1.**



RICHARD I. BROD is the Modern Language Association's director of Foreign Language Programs and coordinator of the Association of Departments of Foreign Languages (ADFL). He received his B.A. and M.A. degrees from the University of Chicago, and did further graduate work at Yale and the University of Munich. Mr. Brod has taught German at Yale, Brown and New York Universities. His MLA duties encompass the editing of the ADFL quarterly *Bulletin* and directing the meetings, conferences, publication and information services of that organization as well as promoting the study of foreign language in American education. The author of six research monographs and a variety of articles, Mr. Brod was also the editor of *Language Study for the 1980s: Reports of the MLA-ACLS Language Task Forces*. He is the recipient of the annual award for service and leadership (1980) of the Northeast Conference on the Teaching of Foreign Language. **Page 6.**



ARNOLD M. ZWICKY is a professor of linguistics at the Ohio State University. He received his B.A. in mathematics from Princeton University and his Ph.D in linguistics from the Massachusetts Institute of Technology where he was a student of Noam Chomsky. He has taught at the Linguistic Institutes of the University of Illinois, the University of North Carolina, the University of Massachusetts, Amherst, the University of Maryland, College Park, and the University of California at Santa Cruz. He has been a Fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford, 1981-82, and a visiting professor at the University of Edinburgh and the University of Sussex. Among Mr. Zwicky's honors and awards are a Guggenheim fellowship, a Fulbright research professorship, and an ACLS travel grant. The director of an NEH Summer Seminar for College Teachers on "Current Issues in Linguistic Theory" (1979), Mr. Zwicky's principal interests are general language theory, the relationship between syntax and phonology, and stylistics and speech errors which he discusses in his article on **Page 12.**



PAT STRACHAN is executive editor of Farrar, Straus and Giroux, one of the leading American trade publishers of translations. She received her B.A. from Duke University in 1970 and attended Radcliffe's Publishing Procedures Course. Among the books Ms. Strachan has brought out over the past two years are: John McPhee's *Basin and Range*, April 1981; Czeslaw Milosz' *The Issa Valley*, June, 1981; *Visions from San Francisco Bay*, August, 1982; *The Seizure of Power*, August, 1982; Tom Wolfe's *From Bauhaus to Our House*, September, 1982. Ms. Strachan gives us a glimpse of the fascinating world of publishing translations on **Page 5.**

HUMANITIES Survey Draws 1,115 Responses

Thank you *Humanities* readers, especially those of you who responded in such overwhelming numbers to the survey mailed to all *Humanities* subscribers last month. Thank you, too, for the wonderful letters some of you included along with your survey forms and thoughtful comments. When the results are professionally tabulated, we will report the way the majority of you answered the various questions. Meanwhile, we are grateful that so many of you took the time to answer. —JCN

NATIONAL ENDOWMENT
FOR THE HUMANITIES
Mail Stop 204
Washington, D.C. 20506

Official Business

Postage and fees paid
National Endowment for the Humanities
SECOND CLASS/CONTROLLED CIRCULATION
Penalty For Private Use, \$300.00

