



# Humanities

## Art, Philosophy, and the Philosophy of Art

BY ARTHUR C. DANTO

Not very many years ago, aesthetics—understood as the philosophy of art—was regarded as the dim, retarded offspring of two glamorous parents, its discipline and its subject. Philosophy in the twentieth century had become professionalized and technical, its methods formal, and its analytical aims the discovery of the most fundamental structures of thought, language, logic and science. Philosophical questions about art seemed peripheral and its answers cloudy—far too cloudy for those caught up in the reinvention of painting and music and literature to find much help in the dated, faded reflections of the aesthetician. And students with a primary interest in art who may have registered for courses in this condescendingly tolerated specialty found themselves confronting a perplexingly irrelevant literature. In 1954, the philosopher John Passmore published a paper with the accurate title “The Dreariness of Aesthetics,” and it must have been just about then that the wit and painter Barnett Newman delivered one of his most quoted sayings: “Aesthetics is for art what ornithology is for the birds”—a sneer whose edge is blunted today by the fact that the vulgarism it echoes has faded from usage.

I have always had a passionate interest in art and a logical passion for philosophy, but nothing in my experience with either conflicted with the general dismal appraisal of

aesthetics, and I am certain I should never have gotten involved with it had I not visited a singular exhibition at what was then the Stable Gallery on East 74th Street in New York in 1964. Andy Warhol had filled the space with piles of Brillo boxes, similar to if somewhat sturdier than those brashly stenciled cartons stacked in the storerooms of supermarkets wherever soap pads are sold. I was familiar of course with the exploitation of emblems of popular and commercial labels by the Pop artists, and Warhol’s portraits of Campbell’s Soup cans were legendary. But as someone who came to artistic age in the heroic

period of Abstract Expressionism, when decisions for or against The Image were fraught with an almost religious agony, the crass and casual use of tacky images by the new artists seemed irreverent and juvenile. But the Warhol show raised a question which was intoxicating and immediately philosophical, namely why were his boxes works of art while the almost indistinguishable utilitarian cartons were merely containers for soap pads? Certainly the minor observable differences could not ground as grand a distinction as that between Art and Reality!

A philosophical question arises whenever we have two objects which seem in every relevant particular to be alike, but which belong to importantly different philosophical categories. Descartes for example supposed his experience while dreaming could be indistinguishable from his experience awake, so that no internal criterion could divide delusion from knowledge. Wittgenstein noted that there is nothing to distinguish someone’s raising his arm from someone’s arm going up, though the distinction between even the simplest action and a mere bodily movement seems fundamental to the way we think of our freedom. Kant sought a criterion for moral action in the fact that it is done from principles rather than simply in conformity with those principles, even though out-

ward behavior might be indistinguishable between the two. In all these cases one must seek the differences outside the juxtaposed and puzzling examples, and this is no less the case when seeking to account for the differences between works of art and mere real things which happen exactly to resemble them.

This problem could have been raised at any time, and not just with the somewhat minimal sorts of works one might suspect the Brillo Boxes to be. It was always conceivable that exact counterparts to the most prized and revered works of art could have come about in ways inconsistent with their being works at all, though no observable differences could be found. I have imagined cases in which an artist dumps a lot of paint in a centrifuge she then spins, just “to see what happens”—and what happens is that it all splats against the wall in an array of splotches that cannot be told by the unaided eye from *The Legend of the True Cross*, by Piero della Francesca. Or an anarchist plants



Photograph by Lois Greenfield, Washington Performing Arts Society





dynamite in the marble quarry, and the explosion results in a lot of lumps of marble which by a statistical miracle combine into a pile which looks like The Leaning Tower at Pisa. Or the forces of nature act through millennia on a large piece of rock until something not to be told apart from the Apollo Belvedere results.

Nor are these imaginary possibilities restricted to painting, sculpture, and architecture. There are the famous chimpanzees who, typing at random, knocked out all the plays of Shakespeare. But Wordsworth sought to make poetry out of the most commonplace language, while Auden invented a style of reading poetry which was indistinguishable from ordinary talking—so for all anyone could tell, Molière's M. Jourdain could have been speaking poetry rather than prose all his life. John Cage has made the division between music and noise problematic, leaving it possible that sets of sounds from the street could be music, while other sets which we would spontaneously suppose music happen not to be, just because of the circumstances of their production. And it takes little effort to imagine a dance in which the dancers do ordinary things in the ordinary ways; a dance could consist in someone sitting reading a book. I once saw Baryshnikov break into a football player's run on stage, and I thought it altogether wonderful. True, it may seem difficult to suppose art could have begun with these puzzling works—but it cannot be forgotten that when philosophy first noticed art it was in connection with the possibility of deception.

Now the "dreariness of aesthetics" was diagnosed as due to the effort of philosophers to find a definition of art, and a number of philosophical critics, much under the influence of Wittgenstein, contended that such a definition was neither possible nor necessary. It was not possible because the class of art works seemed radically open, so much so that no set of conditions could be imagined which would be necessary and sufficient for something to be a member. Luckily, there was no need for a definition, since we seem to have had no difficulty in picking out the works of art without benefit of one. And indeed something like this may very well have appeared true until the Warhol boxes came along. For if something is a work of art while something apparently exactly like it is not, it is extremely unlikely we could be certain we could pick the art work out even with a definition. Perhaps we really have no such skill at all. Still, to the degree that there is a difference, some theory is needed to account for it, and the problem of finding such a theory becomes central and urgent. Nor is this merely a matter of abstract concern to philosophers, for it is in response to a question which arose within the world of art itself. Philosophers of

the tradition, to the degree that they had thought about art at all, thought chiefly about the art of their own time: Plato, about the illusionistic sculptures of his contemporaries; Kant, about the tasteful objects of the Enlightenment; Nietzsche, about Wagnerian opera; the Wittgensteinians, about the extraordinary proliferation of styles in the twentieth century, when a whole period of art history appeared to last about six months. But the Warhol boxes, though clearly of their time, raised the most general question about art that can be raised, as though the most radical possibilities had at last been realized. It was, in fact, as though art had brought the question of its own identity to consciousness at last.

However this identity is to be articulated, it is clear that it cannot be based upon anything works of art have in common with their counterparts. One prominent theorist, for example, regards paintings as very complex perceptual objects. So they are, but since objects can be imagined perfectly congruent with those which are not art works, these must have equivalent complexity at the level of perception. After all, the problem arose in the first place because no perceptual difference could be imagined finally relevant. But neither can possession of so-called "aesthetic qualities" serve, since it would be strange if a work of art were beautiful but something exactly like it though not a work of art were not. In fact it has been a major effort of the philosophy of art to de-aestheticize the concept of art. It was Marcel Duchamp, a far deeper artist than Warhol, who presented as "ready-mades" objects chosen for their lack of aesthetic qualities—grooming combs, hat racks, and, notoriously, pieces of lavatory plumbing. "Aesthetic delectation is the danger to be avoided," Duchamp wrote of his most controversial work, *Fountain*, of 1917. It was precisely Duchamp's great effort to make it clear that art is an intellectual activity, a conceptual enterprise, and not merely something to which the senses and the feelings come into play. And this must be true of all art, even that most bent upon gratifying the eye or ear, and not just for those works

which are regarded as especially "philosophical," like Raphael's *School of Athens* or Mann's *The Magic Mountain*. Were someone to choreograph Plato's *Republic*, that would not, simply because of its exalted content, be more philosophical than *Coppélia* or *Petrouchka*. In fact these might be more philosophical, employing as they do real dancers imitating dancing dolls imitating real dancers!

Where are the components for a theory of art to be found? I think a first step may be made in recognizing that works of art are *representations*, not necessarily in the old sense of resembling their subjects, but in the more extended sense that it is always legitimate to ask what they are about. Warhol's boxes were clearly about something, had a content and a meaning, made a statement, even were metaphors of a sort. In a curious way they made some kind of statement about art, and incorporated into their identity the question of what that identity is—and it was Heidegger who proposed that it is a part of the essence of being a human that the question of what one is is part of what one is. But nothing remotely like this could be true of a mere soap box. Dances, too, are representational, not simply in the way in which a pair of dancers may dance the dance the characters dance in the action they imitate, but in the same wide sense in which even the most resolutely abstract art has a pictorial dimension.

The Problem of Indiscernible Counterparts follows from the representational character of works of art. Imagine a sentence written down, and then a set of marks which looks just like the written sentence, but is *simply* a set of marks. The first set has a whole lot of properties the second set lacks: it is in a language, has a syntax and grammar, says something. And its causes will be quite distinct in kind from those which explain mere marks. The structure then of works of art will have to be different from the structure of objects which merely resemble them.

Now of course not all representational things are works of art, so the definition has only begun. I shall not take the next steps here. All I have wished to show is the way that the philosophy of art has deep questions to consider, questions of representation and reality, of structure, truth, and meaning. In considering these things, it moves from the periphery to the center of philosophy, and in so doing it curiously incorporates the two things that give rise to it. For when art attains the level of self-consciousness it has come to attain in our era, the distinction between art and philosophy becomes as problematic as the distinction between reality and art. And the degree to which the appreciation of art becomes a matter of applied philosophy can hardly be overestimated.



*Bicycle Wheel*, 1964, a "ready-made" by Marcel Duchamp

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# THE INTERNATIONAL ENCYCLOPEDIA OF DANCE



Washington Performing Arts Society

The International Encyclopedia of Dance will be "inclusive and catholic—an enormous boon to scholars," says Agnes De Mille. The work will be a reference for studies of social dancing as well as for folk dancing, represented here by the National Folk Ballet of Yugoslavia, as well as dance performance, such as that by Jaffe and Baryshnikov in *Variations on America*.



Photograph by Jack Buxbaum. J.F. Kennedy Center

Audiences for dance performances mushroomed from one million in 1965 to twelve million only one decade later, according to statistics collected by the National Endowment for the Arts. More than 10,000 people a year now use the world-renowned Dance Collection of the New York Public Library-Museum of the Performing Arts at Lincoln Center, reading from more than 38,000 volumes and viewing more than 5,500 films.

*Books in Print* currently lists more than 300 books on dance, while more than 250 are included in its paperback counterpart. New organizations have been formed, including the Dance History Scholars and the Dance Critics Association, to promote professional standards and achievements in research and writing.

Although recent years have seen a torrent of popular books and some scholarly works on dance, there presently exists no comprehensive collection of material on current research achievements. A landmark one-volume *Dance Encyclopedia* published in 1947 by Anatole Chujoy and revised in 1966 includes well-documented inaccuracies; many believe it also has a distorted emphasis on the personal interests of Mr. Chujoy. There is no parallel for dance of the acclaimed Grove's *Dictionary of Music and Musicians*, first published in 1879.

The dearth of scholarly research on dance has been blamed on many factors: the recent development of the art form itself, a lack of substantial body of written criticism, and the separation of philosophical aesthetics from analytical research. Scholarship is also difficult because of the complexities of dance, especially its non-verbal, ephemeral, and multimedia character, encompassing human movement, music, scenery, lighting, costumes, acting, and even, in some experimental works, poetry-reading and "everyday" movement. The anti-intellectualism of some practitioners and the puritanism of some intellectuals have also been blamed for the paucity of scholarly research.

A major contribution to dance scholarship has been funded by the NEH. *International Encyclopedia of Dance*, to be published by Charles Scribner's Sons, will have about 7,000 entries in four volumes, plus index. Selma Jeanne Cohen, former editor of *Dance Perspectives* and holder of a Ph.D. in English Literature, serves as editor-in-chief of the *Encyclopedia*. Cohen is the author of numerous theoretical articles on dance as well as several books, including her most recent, *Next Week, Swan Lake*.

Jerome Robbins, choreographer for the New York City Ballet and numerous Broadway musicals, points out, "It is time to pay truly scholarly attention to the art of dance through the publication of an encyclopedia, an attention which

ultimately benefits all practical aspects of the art."

The *Encyclopedia* will cover three major areas of dance: theatrical, ritual, and social. Essays will range from brief definitions to comprehensive essays on historical subjects and thematic motifs. The complete set will contain almost 1,000 illustrations, vital for understanding the visual dimensions of the art form.

Definitions include descriptions of technical terms, including dance steps, structural vocabulary (e.g., *pas de deux*), equipment, personnel, stagecraft, costume, and music. The *Encyclopedia* defines *rond de jambe*, for example, as "a ballet step [in which] the working leg, turned out from the thigh to pointed toe, describes a semicircle on the floor in one continuous movement, passing through first position at the conclusion of the rotation." The essay goes on to explain distinctions in the four ways to execute the step and gives examples of choreography where variations of it have been used, as in Balanchine's 1947 *Theme and Variations*.

Longer and less technical entries will include biographies of choreographers, dancers, patrons, librettists, theater managers and others involved in theatrical dance, as well as essays on particular titles of dance works, such as *West Side Story*; generic terms, such as classical ballet or task choreography; training; art movements affecting dance, for example, surrealism; character types, such as sylphide or harlequin; performance practice; aesthetics; and institutions and organizations.

Essays are also planned on the history of dance in individual countries, cross-cultural influences, genres of special importance, and other broad themes, such as the repertory system, the economic life of a dancer, relationships between student and teacher or between dancer and community.

Entries on ritual and recreational dance will include religious, folk, social, and ceremonial dance, and anthropological studies. The *Encyclopedia* will also address the role of dance in related spectacles, such as social and political occasions, lyric theater, popular entertainment, sport, film, and television, as well as topics on body sciences, such as dance therapy.

Says Cohen of the project, "With the rapidly growing interest in dance in our time, demand has mounted for a major reference work. The *Encyclopedia* will bring together for the first time a vast quantity of information, logically organized and easily accessible. Much of this information has hitherto been scattered or known only to a few specialists."

Six associate editors have also been named: George Dorris, Associate Professor of English, York College, City University of New York, critic, and founder and co-editor of *Dance Chronicle*; Nancy Goldner, edi-



tor, author, and critic for *The Christian Science Monitor* and *Dance News*; Beate Gordon, Director, Performing Arts Program, Asia Society; Nancy Reynolds, editor, lecturer, and author of *Repertory in Review: 40 Years of the New York City Ballet*; David Vaughan, critic, teacher, and author of *Frederick Ashton and His Ballets*; and Suzanne Youngerman, anthropologist and Dance Research Coordinator at New York University. Dozens of "area consultants" are providing technical expertise on the diverse areas of research.

Early Endowment support for the project came in a planning grant in

1976 for a conference held in New York later that year. Additional planning meetings took place in 1977, supported with another Endowment grant to refine concepts of subject areas and approaches and to identify potential collaborators. The Endowment awarded a grant in 1981 to support research, writing and editing of the *Encyclopedia*.

Lincoln Kirstein, co-director with George Balanchine of the New York City Ballet, and a writer and scholar in his own right, is a strong supporter of the project. "The extraordinary development of interest in all types of the dance—theatrical, social,

and ethnic—in this country over the last two decades has developed an audience which is more enthusiastic than informed," he notes. "What has long been needed is a scholarly basis of organized information which can serve as a critical substructure."

Agnes de Mille, American choreographer for the ballet and Broadway stage, including such works as "Oklahoma!" and "Rodeo," praises the planned *Encyclopedia* for its comprehensive coverage of all types of dance. "There is, as far as I know, in the English language no inclusive dictionary or encyclopedia of dance

material which is not heavily slanted toward ballet technique and the history of theatrical performance of the last century, particularly ballet dancers," notes de Mille, herself the author of several books on dance. "Nothing is comprehensive, nothing catholic, nothing sweeping, and this we must have. It will be an enormous boon to all scholars."

—Julie Van Camp

Ms. Van Camp is an Endowment staff member.

"International Encyclopedia of Dance"/Selma J. Cohen/Dance Perspectives Foundation, NYC/\$73,666 OR; \$637 FM/1981-83/Research Tools

## FOOT NOTES

Dance is an elusive art form, existing in the moment of performance. Its transience poses special obstacles to analysis by scholars. Program notes, reports by critics, personal memories, and still photographs provide secondary sources limited in their potential for sustained analysis and study of actual dances.

Videotapes and films capture actual performances but, in and of themselves, do not differentiate the choreographic design from the often extensive nuances of interpretation and interpolation by individual performers. Videotapes and films are also inadequate because they often cannot capture all movements of all dancers, especially for works with large ensembles.

The Dance Notation Bureau is undertaking a project with NEH support to preserve more accurately the creations of the choreographer through a technique called "Labanotation." The Bureau defines Labanotation as "one of several systems for recording human movement in a symbolic language, much the same way that notes are a symbolic language for music."

Developed by Rudolph Laban in 1928, Labanotation can record even the smallest gesture—the raising of an eyebrow, the lifting of a finger—through the use of geometric symbols posed against a staff that represents the human body.

The NEH is supporting the notation of six major works by Antony Tudor, choreographer emeritus of the American Ballet Theater. The works being notated—*Dim Lustre*, *Dark Elegies*, *Pillar of Fire*, *Undertow*, and *Jardin aux Lilas*—complement earlier work by Tudor already in notation. Tudor has been actively involved in the project, preparing accompanying statements of his intentions for the works and other insights of value to scholars in reconstructing and analyzing the choreography.

Tudor is best known for his "psychological ballets," created mainly in the 1940s, capturing inner emotions and conflicts in strong, sculpted movements. Born in England, Tudor

came to this country in 1939. He became convinced of the value of notation in 1961, when he and Muriel Topaz, now executive director of the Dance Notation Bureau, were both on the faculty of the Juilliard School and four of his early works were notated. Many small companies around the country have been able to restage his work without the considerable expense of bringing Tudor or one of his assistants to teach the choreography.

Because of his positive experiences with the usefulness of notation, Tudor stands out as one of the most enlightened choreographers in permitting access to the notations of his work for research and study purposes, such as classroom use of the choreographies and research in comparative analysis, choreographic analysis, and movement technique.

Another grant from the NEH is supporting the publication of existing notated scores of works by

Doris Humphrey, a major American pioneer in modern dance. *Doris Humphrey: The Collected Works, Volume II*, to be published by the Dance Notation Bureau, will complement the previously published Volume I.

*Two Ecstatic Themes* (1931) consists of two female solos, *Circular Descent* and *Pointed Ascent*, the only surviving solo pieces of the many choreographed by Humphrey during the 1920s and 30s.

*Air for the G String* was choreographed in 1928, the same year as the previously published *Water Study*. Both dances were created for groups of female dancers, offering ample territory for analytical comparison. While *Water Study* relies exclusively on human movement, *Air* experiments extensively with fabric manipulation to enhance the human movement.

The third work in the new collection is *Day on Earth* (1947), an example of her later dramatic works, cen-

tering on themes of the family.

In addition to the scores themselves, the books include glossaries to assist the novice in following the notated score, suggestions for supplemental reading material, and information about films and videotapes of the works. Word notes are also included to aid in eliciting a visual image of each dance. Appendices include details about the musical score, costuming, and lighting, and selections from critical reviews of original performances.

Notated scores are invaluable to scholars analyzing in detail the composition of historically significant choreographers. Scholars literate in the notation can analyze the complex rhythms and counterpoints of a choreographic design in ways impossible to achieve by relying only on the memory of performances and the sketch of videotape.

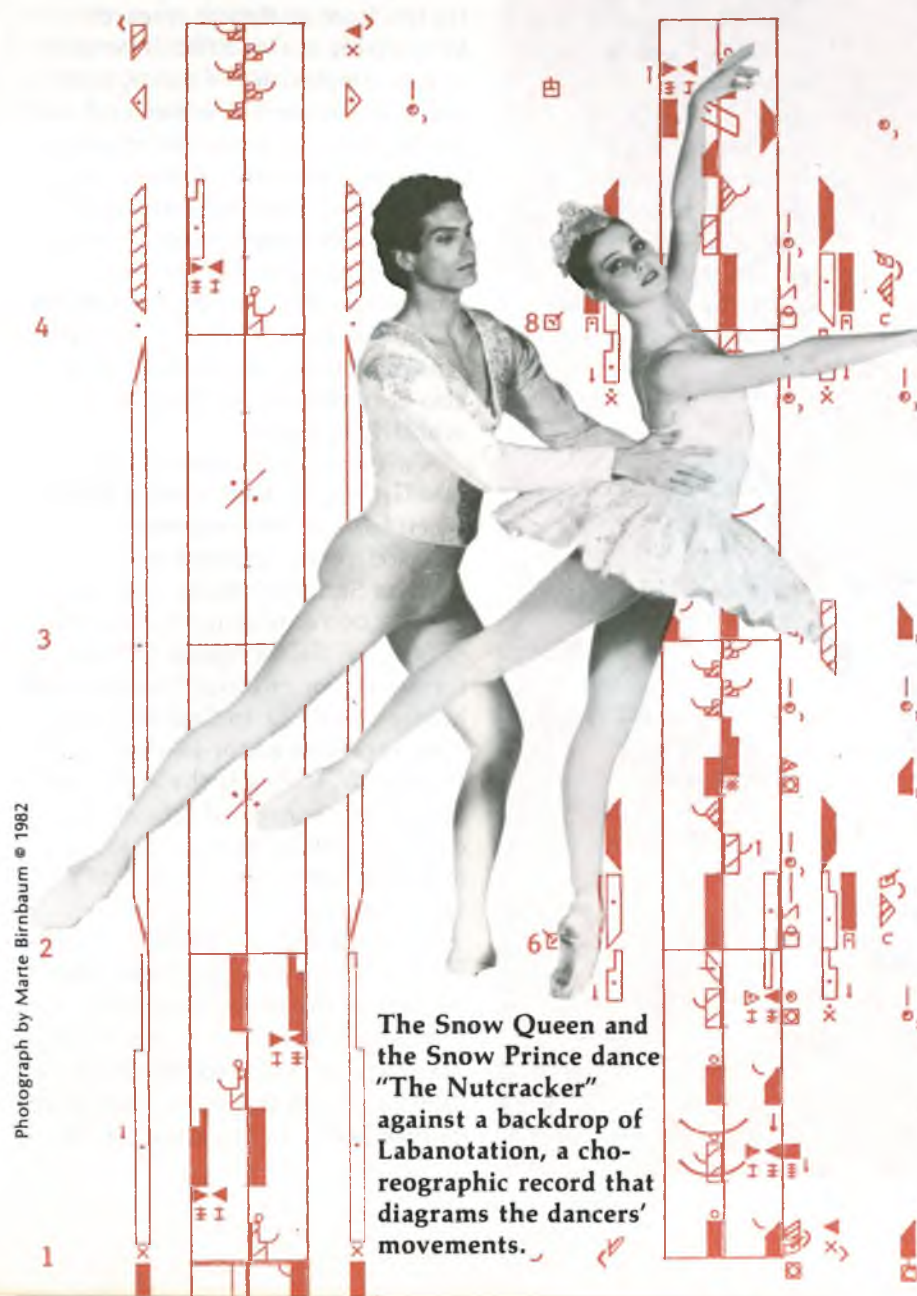
Creation of notated scores is expensive, however, as the notator must be present while the work is being created "on" dancers or, preferably, when an existing work is being taught to a new group of dancers. Choreographers themselves typically do not write the notations. After many hours of observation, the notator makes a pencil score and a second notator checks its accuracy before a final inked score is made.

Many researchers are not fluent in notation, another obstacle to its widespread use. There is also considerable debate about the precise elements of a dance essential to its identity as a particular dance. This uncertainty has encouraged many choreographers registering their works for copyright to deposit both a notated score and a videotape with the Copyright Office.

Despite these problems, themselves the subject of considerable scholarly interest, the growth and dissemination of dance notation is a major step in the evolution of dance scholarship.

—JVC

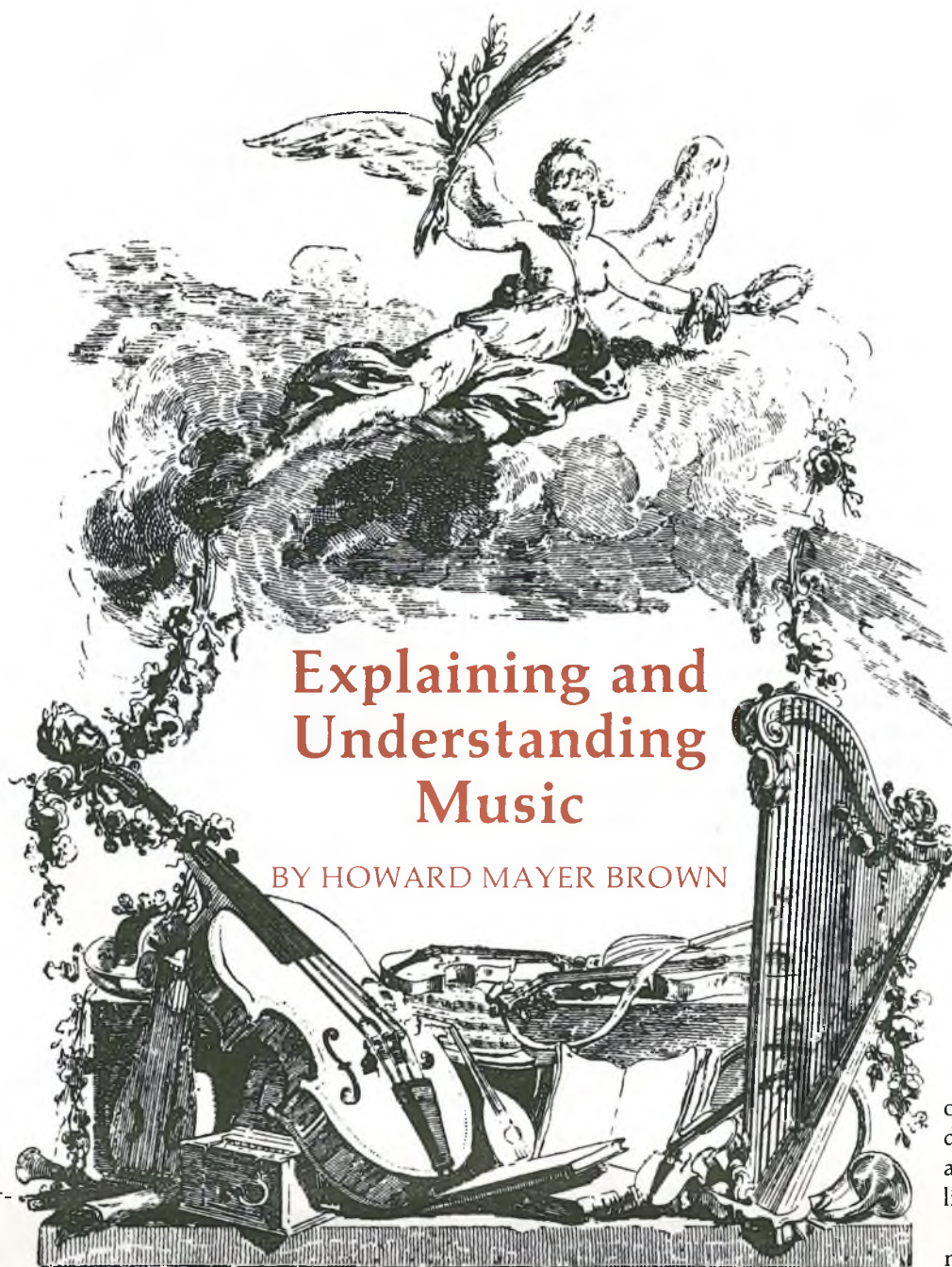
"Doris Humphrey: The Collected Works, Volume II, ed. E. Stodelle"/Muriel Topaz/Dance Notation Bureau, NYC/\$4,500/1981-82/Research Publications "Documentation of the Works of Antony Tudor"/\$28,890 OR; \$11,750 FM/1981-83/Research Tools



The Snow Queen and the Snow Prince dance "The Nutcracker" against a backdrop of Labanotation, a choreographic record that diagrams the dancers' movements.

Photograph by Marte Birnbaum © 1982





## Explaining and Understanding Music

BY HOWARD MAYER BROWN

"Musicology!" President Eliot of Harvard is said to have snorted once. "Next they'll be asking me to appoint a professor of grandmotherology." Doubtless he was objecting to the rather graceless name by which the academic study of music is known, but for all I know he may well have objected, too, to the very notion of the academic study of the ineffable non-verbal art. Sterile debate about the word "musicology" has now more or less stopped—presumably most of us agree that music will sound as sweet regardless of its name—but I am constantly surprised, and rather puzzled, by the quizzical, incredulous, or even downright hostile reactions I get when I explain that I am a professor of music at an institution that does not offer courses of instruction in playing an instrument or singing. Music, I am frequently told, is to be composed or performed, not to be studied. In my naivete, I had thought that one of the points of my own undergraduate education was to demonstrate the fallacy of the axiom that "to analyze is to destroy," and I have never understood why the study of music seems to be regarded as an exception to the notion that the great achievements of mankind, as well as the workings of the natural world, need to be explained in order to be understood more fully.

Music delights, intrigues, astounds, and even moves people just because—or perhaps in spite of the fact that—it casts its spell without needing verbal concepts, without words. Music is a kind of magic,

and an awareness of that may slightly unsettle intellectuals. But the much more prosaic and probable explanation of the uneasy place music has among the humanities is simply that it is so new as an intellectual discipline. We musicologists, at least, are used to explaining away our failures because of the newness of our discipline, but that claim is not, of course, quite true. There were people as early as the sixteenth century (and probably even earlier) interested in studying seriously the music of the past, and there is a vast literature from the time of the ancient Greeks to the present day that attempts in one way or another to explain the theory of music. Indeed, music is one of the oldest academic disciplines. It was taught as part of the seven liberal arts in medieval and Renaissance universities. But professors five or six hundred years ago tried to teach their students about the rational basis of the universe—the 'natural laws' that things about us observe—by demonstrating the rational basis of musical intervals and other musical phenomena. They were not interested at all or only peripherally interested in music as an art, in the sound of music, as it were.

So there is some truth to the

assertion that music is a new discipline among the humanities. Musicology—the systematic attempt to deal with music as an art, to explain its nature, or the nature of particular repertoires or individual pieces, and to write its history—has been taught at European universities only since the late nineteenth century. It is only a slight exaggeration to say that musicology came to America in the 1930s with the influx of refugees from Europe. To be sure, there had been a native American tradition of music in American universities before the 1930s, but it was modeled more on the English mixture of training in harmony and counterpoint and a bit of performing on the side than on the more academically rigorous continental model of music as one of the humanistic or historical subjects. So far as I know, Archibald T. Davison was the first person to be awarded a Ph.D. in music at an American university, for a dissertation on "The Harmonic Contribution of Claude Debussy," in 1908 at Harvard. "Doc" Davison was still teaching at Harvard when I was an undergraduate and then a graduate student there in the late 1940s and 1950s, still a time when American professors of music did not normally hold Ph.D. degrees. The devel-

opment of music as a humanistic discipline has taken place in America almost entirely within my own lifetime.

As graduate students, my classmates and I conceived of ourselves, I think, as intelligent musicians first of all, studying the works of the great composers, trying to identify and understand the artistically important pieces whether or not they formed a part of the current concert repertory, and attempting to master the whole history of western European music. We had received exactly the same training as undergraduates that our classmates who wished to become composers had received (undergraduates today still all have the same musical training, a feature of our curriculum that goes a long way to explain why musicologists can communicate with composers better, say, than many art historians do with painters).

Little by little all of us have realized, I am sure, that we cannot master the whole history of western European music, let alone the musics of all the other civilizations of the world (that we as students hardly knew existed). Little by little, too, the nature of graduate training in music has changed, as musicology has grown richer, more varied, and more like any other humanistic discipline. It now takes almost all the energy I have to understand what the questions are that scholars are asking, let alone trying to find the answers. On the radical left, as it were, we have the theorists who believe we need a secure analytical theory and critical techniques to



explicate particular pieces or repertoires. Sometimes they speak in a pseudo-scientific jargon intelligible only to one another, and they tend to borrow their private language from the sciences or from the avant garde in literary circles. But sometimes they offer us brilliant insights into the way composers think, and they help us to understand particular pieces better and in more depth than other kinds of scholars. They constantly threaten to secede from our discipline altogether, and they will doubtless resent my even including them among the ranks of "musicologists." On the radical right, the textual critics believe we must first study the external characteristics of the manuscripts and printed books which contain music. They study watermarks, handwriting, binding, and the relationship of variant readings to one another in the hope of avoiding the subjective pitfalls of analysis and in an attempt to date particular pieces more precisely and to explain just where and why the pieces were copied or printed. Sometimes they tell us only trivia; they tend to forget that music is the principal object of their study, and they sometimes get mired in intense debates about irrelevant or not very important things. But they can sometimes produce astonishing results. Probably the most spectacular scholarly endeavor in music in the past thirty years has been the successful attempt to revise the chronology of J. S. Bach's music, and to change completely our image of his artistic life and personality through a close study of the handwriting, watermarks and other external characteristics of the manuscripts that contain his music.

In between those two extremes, musicologists study a much greater variety of problems and topics than we ever imagined existed when we were graduate students. Scholars interested in the nineteenth century are in the process of discovering that we really have no precise notion, say, of Verdi's own conception of his operas. Available editions seriously distort his intentions, and scholars are therefore in the process of preparing the first critical edition of Verdi's music we shall ever have had. Others are busy studying the preliminary sketches composers made of their music, in the hope of finding out precisely how the creative process works, and what kinds of choices composers made in arriving at the final version of a piece. Some scholars are at last studying our own musical heritage and beginning to make us all aware of the great vitality of American music since the founding of the country. Other scholars are using paintings and other works of art as historical evidence in attempting to find out what art can tell us about the music of the past and about the place of music in society. And a few scholars are even finally trying to study

music as a part of intellectual or social history; they are trying to answer questions about the effect music had in the intellectual life of the times when it was written, about how particular kinds of music reflect the society for which they were written, and how particular musical techniques can only be understood within the framework of a particular society.

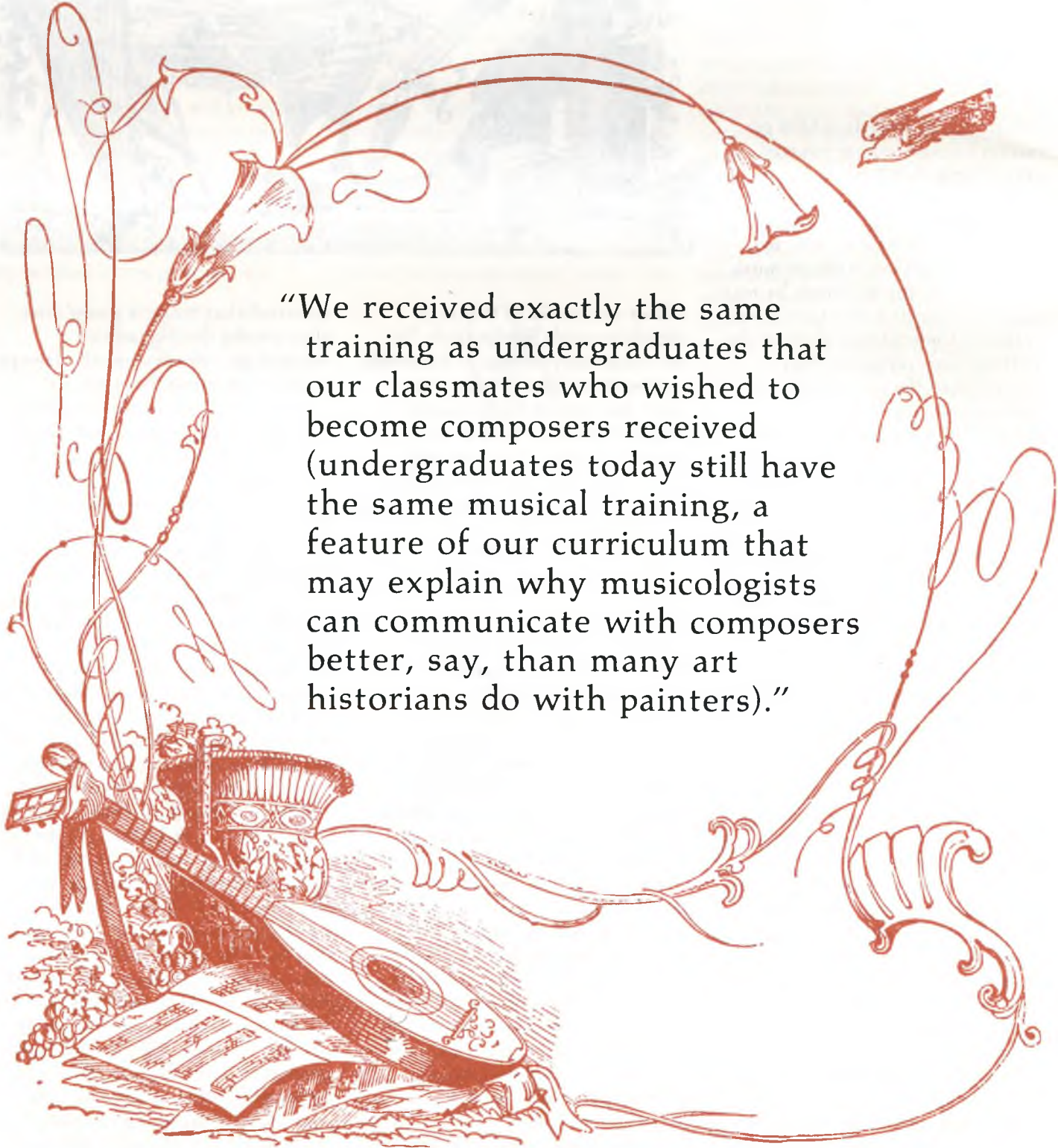
The hostile people I mentioned at the beginning of this polemic tend to make the assumption that musicologists, because they are neither composers nor professional performers, must therefore be against composition and performance. That conclusion is, of course, absurd. Indeed, one of the easiest ways to justify musicology (do we need to justify anthropology or political science or psychology? Well, I guess we do) is to point out the ways in which musicology is absolutely crucial to the performer. Musicians who play mostly music written before the eighteenth century are apt to accept such a collaboration easily and naturally. But even our

star conductors, opera singers, and virtuoso players of nineteenth-century concert repertory are beginning to see, too, how important it is for them to seek scholarly advice about editions to use, ornaments and cadenzas to improvise, and even instruments to play.

I have suggested by implication that there is a certain tension among the practitioners of all these branches of musicology. Such tension is healthy, simply because it forces us constantly to ask ourselves why we are doing what we do. But in the end we need to realize that there is no real conflict among us. We are all working towards a common goal: to understand and explain music. We explain to understand, and we understand through our explanations.

Explanation and understanding are, of course, the touchstones of many, perhaps most, humanistic disciplines, whether we are trying to understand and explain how non-Western societies work, in an effort to explain features of an alien society or the things all human

beings have in common; or trying to understand the particular political system of a country during a particular time in order to understand better what precisely happened in a particular year or on a particular day, or in order to understand the inevitable consequences of particular kinds of activities; or whether we are trying to understand Beethoven's Fifth Symphony. Whether we analyze the musical structure of the symphony, study the composer's sketches for it or the watermarks of the paper on which it was written, edit it in a way that makes as clear as we possibly can what we can make of Beethoven's own intentions, compare it with related works by Beethoven's predecessors and successors, or try to explain it as the result of a particular set of social, political, economic or aesthetic conditions, we are each in our own way trying to explain it—its very special qualities, its importance to mankind, its place (however defined) within our history, or even simply its great beauty—so that we can understand it better.




"We received exactly the same training as undergraduates that our classmates who wished to become composers received (undergraduates today still have the same musical training, a feature of our curriculum that may explain why musicologists can communicate with composers better, say, than many art historians do with painters)."



Fl. I  
Ob.  
Cl. in D  
Fg.  
Gil.  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

# The Critical Editions of Verdi and Lully



Giuseppe Verdi

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Solo  
pp  
Solo  
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arco  
p

tuo sa - rà. entra in

Musicologists and performers working with scores composed in earlier centuries must often contend with errors accumulated through generations of "creative" editors and careless copiers. But the scholars who are assembling the first critical editions of works by composers Giuseppe Verdi and Jean-Baptiste Lully must also contend with war and revolution.

The World War II bombing of Casa Ricordi, Verdi's publisher in Milan, claimed many parts (the music singers and musicians use in performance) for Verdi operas. "The Ricordi Company kept very close control of the parts because they rented them," explains Martin Chusid, director of the American Institute for Verdi Studies. "So they had the only ones in Italy, and they were destroyed."

Similarly, much of the music of Lully, court composer to King Louis XIV, was consumed by the French Revolution. Sympathetic aristocrats saved some of the material on the run, but "all the court documents were ravaged," says Albert Cohen, chairman of the Music Department at Stanford University. "It was a terrible time."

Work on both the Verdi and Lully editions is being funded partly by the NEH. Each edition will demand monumental measures of time and labor.

The Verdi edition, a joint project of the University of Chicago Press and Casa Ricordi, has been planned in three ten-year cycles, with one volume to be published yearly. A fresh generation of Verdi scholars will complete the work left undone by fading elders. The most ambitious music edition yet attempted by an American publisher, "it has awed us as much as anybody else," says Wendy Strothman, a Verdi-project director and music editor at the Chicago Press.

Although Verdi, who died in 1901, may be the world's greatest composer of opera, and is a national hero in Italy, no previous critical edition of his work has been published.

"Only the German composers have had editions systematically done," says Martin Chusid. "That's because the Germans invented musicology. And because the German government, or the Volkswagen Foundation will support a critical edition."

Chusid, a professor of music at New York University, edited the opera *Rigoletto*, which in January 1983 will become the first volume published in the Verdi series.

The work "took a few years," he says, "largely because I was teaching, but also because you have to be extraordinarily careful."

According to the Verdi prospectus from Chicago Press, "Of all the music currently being performed, the texts of the operatic masterpieces of the Italian nineteenth century are probably the most corrupt and the furthest from their composers' intentions."

One may also take Verdi's word for that: "I complain bitterly," he wrote to Ricordi in 1855, after the premiers of *Rigoletto*, *Il Trovatore*, and *La Traviata*, "of the editions of my last operas, made with such little care, and filled with an infinite number of errors."

While major works of composers, such as Wagner, Debussy, Schumann, and others, were prepared in printed editions supervised by the artists, the scores of twenty-four of Verdi's thirty-two operas have never been published, and are available only as manuscript copies. When Verdi composed his operas, and finished the handwritten orchestral manuscript—all this often only days before the first performance—copies were made by

the theater that had commissioned the opera, or by Casa Ricordi. Until the late nineteenth century, the composer's orchestral scores, as rented out by Ricordi, were hand-made copies prepared by the publishing house's employees. In the successive stages of duplication, wrong notes and other errors crept in.

"Copyists everywhere are prone to mistakes," says Chusid. "What happens sometimes is the mistakes are not quite strong enough to hear. But, invariably, Verdi's intentions [once deciphered] are stronger dramatically."

Some of the mistakes were intended. Verdi's contemporaries were known to improve his scores where they felt it necessary. "There were changes made," says Chusid. "It's sometimes difficult to know whether Verdi authorized them, or the opera houses made them."

Chusid organized the American Institute for Verdi Studies in 1976. He says the Institute's archive, consisting of "25 or 30,000 documents and letters, scores, librettos, production materials, scene designs, and so forth," has provided much material useful in editing Verdi's operas.

What with the bombing of Casa Ricordi, he says, "The parts I found for *Rigoletto* I found here in America, at the Metropolitan Opera House, their library, and at Princeton University."

As other scholars as well as dealers in old books become aware of the project, still more Verdiana is likely to turn up before the year 2010—projected deadline for the overall edition.

To check on the work of Verdi experts editing the operas, engravers' proofs of the scores will be reviewed by prominent conductors of opera. Zubin Mehta is expected to proofread Verdi's *Messa da Requiem*, the second volume sched-

uled for engraving. James Levine, music director and principal conductor for the Metropolitan Opera, will see an early version of *Ernani*, an opera scheduled for the Met's 1983-84 Centennial season.

Verdi's eyes, of course, would be even better at checking the scores. "He used a lot of shorthand," says Chusid. "We spend a great deal of time trying to figure out what we think he intended."

But in the process, he says, one does begin sensing Verdi peering over one's shoulder, as if the composer was making up for missed opportunities to supervise publication of his works. "He's there all the time," says Chusid.

Summoning the spirit of Jean-Baptiste Lully (1632-1687), and collecting the material necessary for a first edition of his work, comes a bit harder than it does with Verdi.

"So much of the work we're doing is fundamental work, spadework," says Albert Cohen, a member of the Lully Committee formed in 1977 at the International Musicological Society meeting in Berkeley, California. In addition to publishing Lully's works, a task Cohen expects will not be completed before the end of the century, the committee (composed of Lully scholars from this country, France, Germany, England, and Canada) intends to establish an archive, at Stanford, of material concerning the composer.

Lully's music is seldom heard in our day. "Even when the music is available, it's very sketchy," says Cohen. In 1930, he says, an earlier scholar began compiling a Lully edition, but "Simply put, he died. The entire project collapsed."

A violinist who went on to become a musicologist, Cohen points out that, "If you work in seventeenth-century France, you can't escape Lully."

"Lully set the style of French opera so strongly that its character remained the same up to the twentieth century. He is considered to be the originator of the modern symphony orchestra. He set the style of the French ballet, and that style eventually became the source of all ballet. His *grands motets* set the pattern for the great oratorios of Handel and the large choral works of J.S. Bach. Finally, his organization of the Royal Academy of Dance and Music is that of today's conservatories; that of his opera, today's great opera houses."

Composer, conductor, dancer, violinist, and singer, Lully was also the man to whom Louis XIV "turned for any musical advice," adds Cohen. "He was the supervisor of all musical events performed at the court. A very powerful man."

When revolution came to France, Lully's reputation suffered. His tomb is said to have been pillaged; much of his music was destroyed. What survived is scattered through a dozen countries and many libraries.

Members of the Lully Committee



decided an early goal would be to establish a central archive of primary sources, preserved on microfilm. The first phase of the project, supported by the NEH, has involved collecting "just about all the sources we could possibly have" on Lully's ballets, says Cohen. In early 1981, the Stanford libraries purchased three eighteenth-century manuscript collections of instrumental music from Lully's ballets and operas.

Only one page of musical manuscript exists in Lully's hand. Plagued with poor eyesight, the composer dictated his music to secretaries. "Copies have been made of copies, and it often is very difficult to determine which are the most authoritative sources," says Cohen.

After 1679, when Lully began having the firm of Christoph Ballard print his music, corrections were done on separate sheets. In time, many of those pages were lost.

According to guidelines established by the Lully Committee, for the composer's dramatic works (of which there are more than 40) editors will aim "to produce a score reflecting the way the work might have been performed during an authoritative run, normally but not always the first. By 'authoritative run' we mean a run produced under Lully's direction or for which Lully wrote music."

Although the Lully archive at Stanford and the critical edition being printed in book form are each intended to serve scholars, the Committee also hopes to bring the composer's music into the hands of performers. A Lully opera will be produced in 1983 at the University of California at Berkeley (both Stanford and Berkeley possess a number of Lully manuscripts and scores, and

the two schools share the riches through a cooperative library program). But Cohen was hard pressed to remember "the last time I heard a performance" of music by the composer.

Among problems faced by scholars working on the project, "time and distance" rank high, says Cohen. With Lully experts almost as widely scattered as the composer's works, "To resolve a small point takes I don't know how many letters and telegrams, or waiting for scholarly meetings where we will be together."

Gathering necessary material is also a challenge. "We have had some problems," Cohen says diplomatically, with one collection of twenty-two manuscripts in Prague.

"They [the Czechoslovakians] don't always answer letters. We can't pay them in cash, for the microfilm. They want to be paid in books for their library. They send us a list, and we have to scramble to find the books."

Then, there is the scholarly sleuthing involved in tracing the contents of small, private libraries that, over the years, have been dismantled.

"There's a lot of detective work," says Cohen. "That's part of the frustration, and part of the fun."

—Michael Lipske

Mr. Lipske is a free-lance writer.

*"The Critical Edition of the Works of Verdi"/Philip Gossett/U. of Chicago, IL/\$51,000 FM/1981-83/Research Editions/*  
*"Publication of a Critical Edition of (Rigoletto), by Giuseppe Verdi; edited by Martin Chusid/Wendy J. Strothman/U. of Chicago, IL/\$19,309/1980-82/Research Publications/*  
*"An Edition of the Ballets of J. B. Lully (1632-1687)"/Albert Cohen/Stanford U., CA/\$36,028/1982-83/Research Editions*

# IDYLLE

## SUR LA PAIX. AVEC L'EGLOGUE DE VERSAILLES.

ET PLUSIEURS PIECES DE SYMPHONIE,  
MISES EN MUSIQUE

PAR MONSIEUR DE LULLY, ESCUTER, CONSEILLER  
Secrétaire du Roy, Maison, Couronne de France & de ses Finances,  
& Sur-Intendant de la Musique de Sa Majesté.



A PARIS  
Par CHRISTOPHE BALLARD, scul  
roë Saint Jean de Beauvo  
ET SE  
A la Porte de l'Académie Roy  
M. DE  
AVEC PRIVILEGE



Jean-Baptiste Lully

U.S. Library of Congress

## THE LETTERS OF ARNOLD SCHOENBERG AND ALBAN BERG

On March 31, 1913, composer Arnold Schoenberg's Chamber Symphony premiered in his native Vienna to less-than-flattering reviews. One critic compared the arid and austere music to a field of weeds and turnips mixed together, while another dubbed it the "Horror Chamber Symphony."

A near-riot broke out in the auditorium before the performance had ended, as the audience expressed its disapproval by whistling, hissing and banging its seats. Gustav Mahler, the great, graying composer who had influenced Schoenberg's early work, literally leaped to his colleague's defense, commanding silence from his box seat.

Later, however, Mahler confided to his wife, "I do not understand his work. But he is young, and may well be right. I am old, and perhaps do not have the ear for his music."

Seventy years later, many still lack an ear for the music of Schoenberg, who liberated dissonance en route to becoming (with Stravinsky) one of the twentieth century's two most influential composers.

But music scholars and the public at large may come to a better understanding of the Promethean composer with the forthcoming publication of his correspondence over a twenty-nine-year period to and from Alban Berg, a Schoenberg pupil who eventually became a famous composer in his own right.

The correspondence, being translated and arranged into book form by two young musicologists with assistance from NEH, could become an important source of material for future research on the composers. Much of the correspondence has never been published before in either German or English.

"There really is no full or complete biography of either composer," notes Christopher Hailey, one of the translators, who believes the letters will assist future biographers. The correspondence—ranging from birthday and holiday greetings to anguished comments on artistic struggles to the heel-clicking state of early Nazi Germany—"enables us to get closer to the creative process," says Hailey. "We get a feeling

of the time and atmosphere in which they compose."

The atmosphere during their early association was one of intellectual ferment, although it became bitter in the later years.

Berg, a tall, handsome young man with an expressive face and features reminiscent of Goethe or Oscar Wilde, was born in Vienna in 1885 of well-to-do parents. His early training was in the flowery romantic music still dominant in that era. But his life and music changed when he became a private pupil of Schoenberg in 1905, just as the latter was beginning his experiments in atonal music.

Schoenberg, born in Vienna in 1874, had become a musician after being fired as a bank clerk. With the restless mind of a scientist, he tried to ignore fashionable attitudes about music and find a scientific basis for what he felt intuitively. Together in Vienna with Berg and several other pupils including composer Anton Webern, the self-taught Austrian began formulating the theories that would revolution-



ize the musical world.

"Every tone relationship that has been used too often must finally be regarded as exhausted. It ceases to have power to convey a thought worthy of it," Schoenberg wrote. "Therefore, every composer is obliged to invent anew, to present new tone relations."

The Berg-Schoenberg correspondence, begun in 1906 and continued until the younger man's death in 1935, shows that Berg looked up to Schoenberg "as if he were a god," Hailey notes. When the elder composer decided to leave Vienna temporarily after a fracas with another tenant in his apartment house, Berg discussed his departure in typically florid terms. "Is it not the fulfillment of the fate of genius?" he asked. "We mortals can only bow before your destiny, and must realize that even our most fervent hopes are insignificant."

Schoenberg generally "was more aloof," as befit his master-pupil relationship, Hailey notes. "Genius learns by itself, talent mainly from others," the master observed at one point. "Genius learns from nature— . . . Talent learns from art."

In 1925, just as Schoenberg was striving to develop the so-called "twelve-tone" system of musical composition invented by fellow Austrian Joseph Hauer, Berg finally became a success. That year was the premiere of his opera "Wozzeck," based on the dramatic fragment by Georg Buchner. After its favorable reviews (which Hailey notes made Schoenberg "a little jealous"), the younger composer ceased being a sycophant, and began addressing his former teacher as an equal.

And Schoenberg, who previously had been what Hailey calls "secre-

tive" about his methods of writing, finally "began to open up a little." In one instance, Schoenberg described the process involved in completing the first act of an opera in progress.

"It's almost 1,000 measures long. But I have also finished almost 250 of the second act and am taking a small break (break, indeed; I think I've worked at least a few hours every day during this break). . . . Strangely enough, I work in the exactly same fashion: final text is finished only during the compositional process, in fact, sometimes not until afterwards... that is only possible if one already has a very precise overall conception, and the art lies not only in continually keeping this vision alive, but in further strengthening, enriching and expanding it while working out the details... I'm afraid of only one thing: that by [the time the work is finished], I'll have forgotten everything I've written. Already I hardly recognize what I composed last year. And if it weren't for a kind of unconscious memory, which instinctively leads me back to the original train of musical and dramatic thought, I'd have no idea how the whole could have any organic coherence."

Schoenberg's later letters, Hailey notes, also "give you something of the flavor of Berlin in the late twenties and early thirties." The brown-shirted Nazis, led by Adolph Hitler, became the nation's largest political party and began scuffling with those who opposed their doctrines.

By that time, Schoenberg was serving what he thought was a lifetime appointment as teacher of the master class of composition at the Academy of Arts in Berlin.

Although he had converted from

Judaism to Christianity as a young man, hostility was directed against him as a "Jewish" composer by Nazi papers, which blamed Jews for everything from the worldwide depression to the unfavorable terms of the Versailles Treaty.

On January 30, 1933, Hitler became Germany's chancellor. Within weeks, he prevailed on the new assembly to pass the "Enabling Act" which essentially transformed the nation into a dictatorship. By April, the Nazi government's hostility toward Jews came into the open, as it began dismissing Jews from government service and the universities. Schoenberg's letters during this time reflect concern about his country's course.

Perhaps anticipating the coming Holocaust, Schoenberg fled Berlin along with many other Jewish artists and intellectuals. On his way to the United States, where he continued to teach and compose until his death in 1951, he stopped off at Paris. There, on July 24, he officially rejoined Judaism at a public ceremony. Writing to Berg several months later, Schoenberg said, "As you must surely have noticed, my return to the Jewish faith occurred long ago, and is discernible even in the unpublished sections" of several works, including his new opera, "Moses and Aaron." He was disappointed that Berg chose to remain behind in Vienna.

The Hitler government quickly banned the "degenerate" works of Schoenberg and his school. The resulting loss of income staggered Berg, who continued to compose until his death in 1935, of complications arising from an insect bite.

The translation project is being supervised by Berg scholar Donald

Harris, now dean of the Hartt School of Music at the University of Hartford, who spent several years collecting copies of the correspondence from the Austrian National Library, the Library of Congress, the Pierpont Morgan Library and the Schoenberg family.

The final book, now being assembled by Hailey and fellow musicologist Juliane Brand, will include some 175 letters from Schoenberg and 275 from Berg, in addition to summaries of their other correspondence. The book will contain brief annotations aimed at clarifying factual inconsistencies or linguistic problems. More detailed notes will be contained in appendices. The correspondence itself will be divided into three sections, each preceded by an introduction.

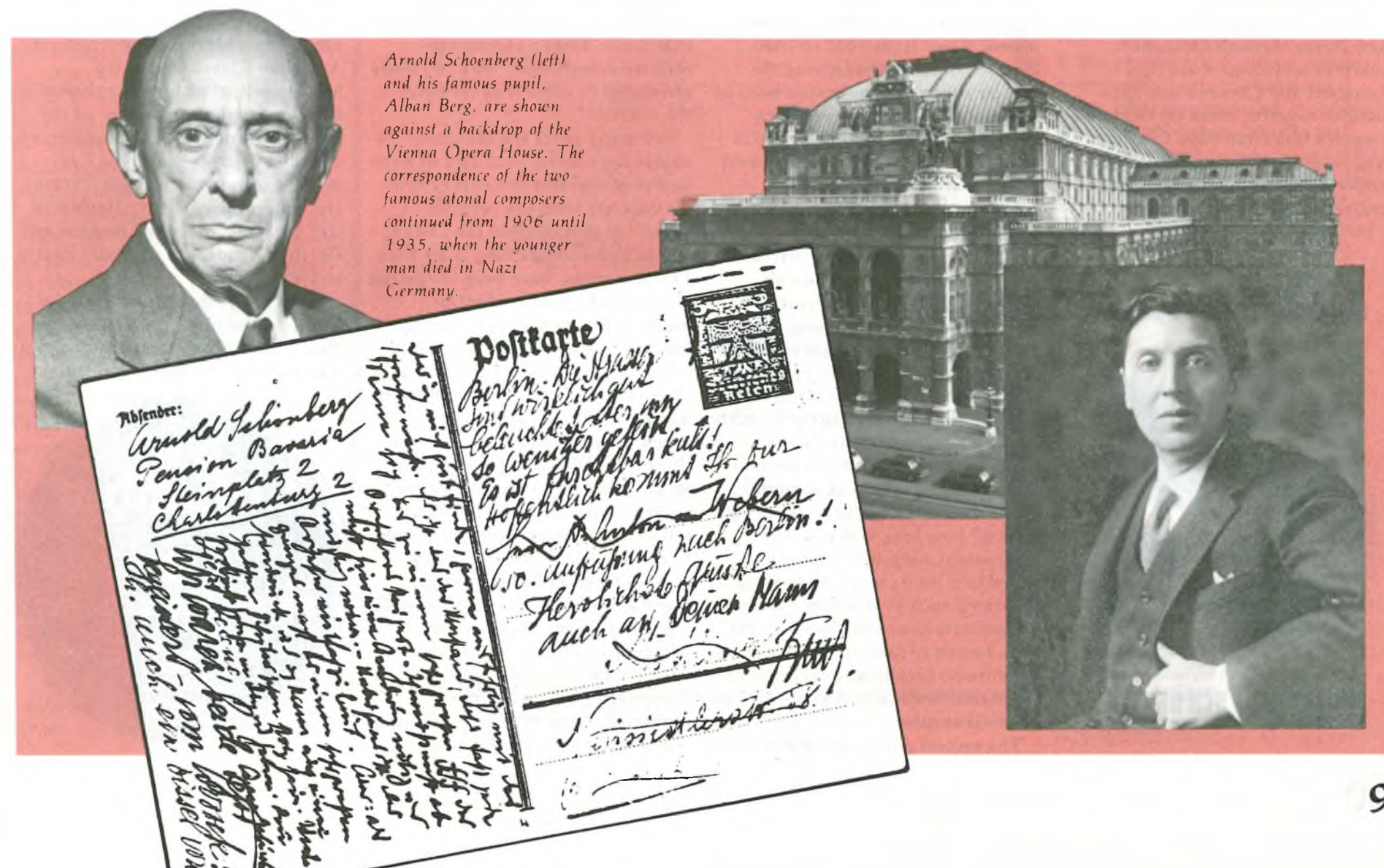
But in addition to scholarly materials, the book also will contain some material with great entertainment value. Consider this Schoenberg letter, whose irony should delight even the most hardened modern-day whistlers and seat-bangers.

"Radio is a wonderful thing," Schoenberg said. "But turning it off remains the greatest pleasure: when in an instant one can shake off the nightmare of those horrible, awful sounds and moments later free one's ears again—that is deliverance not paid for too dearly with the preceding agony."

—Francis J. O'Donnell

Mr. O'Donnell is a frequent contributor to Humanities.

"The Correspondence of Alban Berg and Arnold Schoenberg"/Christopher T. Hailey/\$10,000 OR; \$6,000 FM/1982-83/Translations







# DUSTJACKETS

## Catalogs, Discographies and all that Jazz!

National Endowment for the Humanities grants in music not only help individual researchers: many of them help to make available previously unorganized bodies of material, aiding researchers of both present and future years. This article will look briefly at seven such projects, involving music as early as the beginning of the Renaissance and as recent as the publication of this article.

The earliest of the seven involves creating an index to music more than five centuries old—from the years 1400-1550, the years of the Early and High Renaissance in music. (Scholars in other fields delight in debates as to what date marks the real start of the Renaissance: musicians, however, generally accept the change in style which happened ca. 1400 as the watershed between musical Middle Ages and musical Renaissance.) These were the years which saw the first flowering of choral polyphony, as well as the development of elegant, lyrical styles of music for the voice and the earliest abstract, non-dance-related instrumental works.

Major composers, from Dunstable and Dufay through Ockeghem, Obrecht and Josquin des Pres to Gombert and Clemens non Papa (whose negative name served to distinguish him from Pope Clement VII) flourished during this century-and-a-half, and hundreds of lesser masters contributed to the richness

of its music.

This music was transmitted mostly by manuscript. For the first century it was, in fact, transmitted by manuscript only. It was with the successful printing of music by movable type, which began in 1502 (with a book with the entertaining title *Harmonice Musices Odhecaton A*), that a second form of transmission became possible. By the middle of the new century, print had become the dominant form of transmission; yet manuscripts remained an important means of disseminating music.

Almost all manuscripts of the period are anthologies, containing many works. Sometimes these works are gathered together in a rational grouping; sometimes they seem put together for no particular reason, like books shelved together at random. Whatever its arrangement, each manuscript is a unique anthology containing a different set of works.

With support from NEH, scholars from the University of Illinois at Urbana-Champaign and other cooperating institutions are now preparing a census-catalog of all known manuscript sources of polyphonic music from 1400 to 1550, thus for the first time giving the scholar control of this entire body of material. The first two volumes have already appeared; the third is expected this spring; the entire four volumes should be published by 1986.

The value of this census to scholars is enormous. Its most obvious use—to serve as an index to all manuscript versions of a particular piece—is only the beginning. The information brought together in the census will make it much easier for the scholar to study the interrelationships between manuscripts—both giving a chance to evaluate the trustworthiness of a given version of a piece, and telling us something about the piece's history: where was it sung? how long was it sung? what was it sung with? what happened to it on its way? Answering questions such as this benefits both the performer and the listener: the piece begins to take on the resonance of its surroundings and can be heard more nearly as it was heard in its own century.

The second project looks at music

from the second half of the eighteenth century. At this time a new form, the symphony, became the principal form of orchestral music. Composers, both the great—Haydn, Mozart, the young Beethoven—and the barely competent, turned out symphonies in vast numbers: well over ten thousand symphonies from the eighteenth century exist in known sources.

The standard way of circulating these symphonies was in the form of manuscript parts. Even publishers found it cheaper to pay a copyist to make the occasional set of parts needed for their business than to pay an engraver to engrave a work of which they might need only two or three. As copy was prepared from copy, not only did the usual textual errors creep in, but a more serious form of adulteration also took place: works began to be attributed to other than their true composers. Haydn, as the most famous composer of the time, was the most victimized, with at least 150 symphonies in which he had no part charged to his paternity. But the confusion was, in fact, all-encompassing; Jan LaRue estimates that one in fifteen eighteenth-century symphonies “may be falsely attributed or otherwise confused in the sources.”

For many years the standard source for solving problems of attribution of eighteenth-century symphonies has been the card-file of American musicologist Jan LaRue. LaRue's files, containing more than 13,000 entries, have been invaluable for researchers on orchestral music of this period. Now, partly because of a series of NEH grants, LaRue's work will be published as *A Thematic Catalogue of Eighteenth-Century Symphonies*. The catalog will appear as a published book; it will also be available as a permanently up-datable data base available for on-line consultation by telephone, and as a purchasable computer tape.

The availability of the catalog in book form will allow it to be taken along to the many still uncataloged European collections of eighteenth-century manuscripts (most of them housed in castles and monasteries not noted for easy computer access.) For stay-at-home musicologists the catalog will

provide the first systematic look at the birth of a new art form, the symphony. And if any of us ever does find a manuscript of a hitherto unknown work labeled “Sinfonia di Giuseppe Haydn,” we will have a place to check our find before calling the newspapers.

Not all manuscripts are old; not all are European. Given the economics of music publishing in America it's not surprising to find that many large-scale works by American composers exist only in manuscript. Locating this material—each manuscript unique, each located in one place alone—is a major challenge to students of American music.

One of the largest collections of manuscript music by American composers is that of the New York Public Library. This collection has extensive holdings of composers ranging from George Frederick Bristow, who was writing successful symphonies before the Civil War, to still-active composers such as Elliott Carter and Paul Simon. Between Bristow and Simon is a wealth of varied materials: music of the dashing mid-nineteenth-century virtuoso Louis Moreau Gottschalk; of American Classicist Edward MacDowell; of pioneer Impressionist Charles Tomlinson Griffes; of the granitic Vermonter Carl Ruggles; of melodist Charles Wakefield Cadman; of ultramodern Edgar Varèse and conservative Henry Hadley; of jazz greats from Duke Ellington and Fletcher Henderson to André Previn and Mel Powell.

Until now, none of this material has appeared in the catalogs of the New York Public Library. Some of it was available to scholars who knew

### LES LAMENTATIONS DE KOLMA



Paroles françaises de Wilhelm Steinberg  
**FRANÇOIS SCHUBERT**  
BERNARD LATE





that it was there from articles, press releases, or finding aids. Other material, which had come in too great a bulk to be processed, had simply to be put aside regretfully until funds could be found to deal with it. (Remember, every manuscript is unique; the cooperation between libraries, which has made the cataloging of books much quicker than it was at the turn of the century, is helpless before this uniqueness.)

A grant from the National Endowment for the Humanities will now allow these manuscripts to be cataloged and made accessible nationally through the Research Libraries Information Network, (RLIN). Holdings will also be reported in the National Union Catalog of Manuscript Collections. The grant also provides funds for the physical processing of manuscripts: housing in acid-free folders and the treatment of deteriorating manuscripts—many on crumbling paper, many held together with everything from common pins to superannuated transparent tape. So not only will we have new access to the stuff of American music history, we will also be assured that the material is saved for later generations.

Thirteen blocks south of the New York Public Library at Lincoln Center is another of the great collections of American music, that of the American Music Center. If the manuscripts in the collections of the New York Public Library are a prime source for American music history, the collections of the American Music Center make it the great information center for current American music. The Center, which was formed in 1940 by a group of composers including Marion Bauer, Aaron Copland, Howard Hanson, and Otto Luening, has the largest circulating collection of contemporary American music scores in the world. It houses not only printed music but also unpublished works, the latter either in manuscript or in photocopy. Much of the unpublished material has been given the Center with the understanding that copies may be furnished to scholars and performers at cost; the Center, therefore, serves as a publisher for these works. Thanks to the good work of the Center, works that will not repay a commercial publisher—works for unusual instruments, works for unusual combinations of instruments, works by composers whose reputation is not as yet national—can be given a far better chance of reaching their performers, and through them their audience, than would otherwise be the case.

In time the works themselves will be transferred to the research collections of the New York Public Library, where they will be permanently available for scholarly study.

Good catalogs are essential to the functioning of the American Music Center. Performers must have

catalogs laid out so that it is possible to find works for a particular instrument, while scholars will want to know what works by a particular composer the Center owns. The National Endowment for the Humanities is now helping the American Music Center to produce its catalogs. Thanks to the cooperation of the New York Public Library, these catalogs will also appear on the New York Public Library's data base, and through it on RLIN. Thus the good work of the American Music Center will be made known to scholars consulting a standard data base as well as to those who turn directly to the American Music Center.

Not all great music is written down. In fact, one of the greatest American musics—jazz—is created in performance rather than on paper. If it's written down, it's often written down after the fact, to secure a copyright or a degree.

Thus the prime document for the study of jazz is the recording, not the score. (How many great jazz works must have gone unrecorded and thus disappeared from this earth!) The largest repository of jazz recordings—the Institute of Jazz Studies at Rutgers University—is cataloging and controlling its collections with support from NEH.

The basic tool of the record library is the discography—a list of recordings as the bibliography is a list of books. There has been much good work done in the discography of jazz. Traditionally, however, the basic work has been done from a variety of sources—phonograph company logbooks, record catalogs, newspaper advertisements—in an attempt to list every record of a particular kind that has been made. Many of these recordings are of

marginal interest; some are outright "ghosts": there is no indication as to where the recordings can be located. The Rutgers catalog, on the other hand, is a description of a definite collection. Every entry represents an actual recording; every recording in the catalog can be found at a specific location.

Previous jazz discographies have also been published on a shoestring—listed most often by principal artist, with perhaps an index by other performers, they were difficult to use for someone seeking various versions of the same song or trying to construct a general chronology of jazz recordings. The Rutgers catalog, done with the aid of a computer, is capable of many different kinds of access.

The catalog of jazz-related commercial 78-rpm recordings of the Acoustic Period (1917-1927) of the Institute of Jazz Studies has been completed. This catalog has been made accessible to American libraries through OCLC (a national bibliographic network) as well as on microfiche. Already it has proved of use both to scholars and to libraries, some of which have begun cataloging their own collections of jazz recordings by reference to the Rutgers catalog. Indeed, Rutgers entries on OCLC have set national cataloging standards for jazz recordings.

A second NEH grant has helped the Rutgers Jazz Institute to continue cataloging "78's" and to catalog selected long-playing records for which there is little available discographic information. Microfiche indexes, generated from Rutgers OCLC archival tapes, allow access by title, performer(s), label name, matrix and issue numbers—all



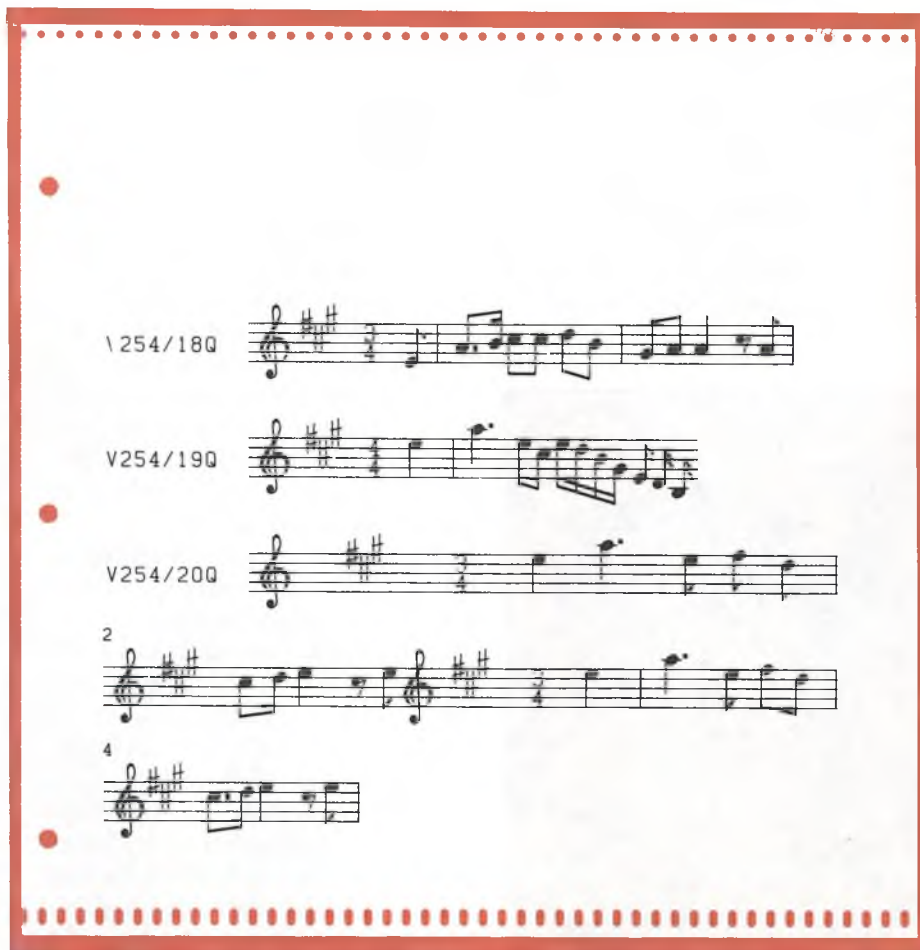
essential points of data for finding exactly the right performance to study.

An even more ambitious project is being undertaken by the Association for Recorded Sound Collections. ARSC is making a survey of the complete holdings of "pre-LP" commercial disc sound recordings" (substantially, 78 RPM discs, but not excluding those discs recorded at another speed) of five leading archives of recorded sound. These institutions include two great public libraries—the Library of Congress and the New York Public Library—and three leading universities: Stanford, Syracuse, and Yale.

If jazz discography has before now been done on a shoestring, general discography has been—save for Clough and Cuming's heroic *World's Encyclopaedia of Recorded Music*—mainly a series of studies of recordings of individual composers or by individual recording artists. The ARSC project will help to solve many of the problems facing researchers working on recordings of the pre-LP era. It will, of course, help in answering the basic questions: what was recorded, by whom, and where the recording can be found (the latter question has until now been answerable in most cases only by writing to individual institutions and asking them whether they have a copy of a given record). It will also help us in the solution of larger puzzles. For example, it will finally be possible to document the growth and interrelationship of the various recording labels, a form of corporate history at least as complicated as that of the usual multinational corporation.

This project will aid not only the scholar but also the general listener, for it is from such tools as this that record companies can most intelligently produce the reissues of important recordings that can keep the great performances sounding to new generations of listeners.

Recordings not only preserve great performances: they can also document and preserve a heritage. Since the early years of this century, when folksong collectors such



This computer printout is taken from the Thematic Identifier Catalogue of 18th Century Symphonies, compiled and edited by Jan LaRue.



as Béla Bartók, Percy Grainger, and Frances Densmore first succeeded in catching folksongs "as they were sung" on their recording machines, the recorder has been an important tool of the folklorist.

From 1937 to 1947 folklorist Louis Watson Chappell traveled from county to isolated county in the West Virginia mountains with a custom-made recording machine. (Chappell is best known for his 1933 publication *John Henry*, which placed the celebrated steel driver at West Virginia's Big Bend Tunnel in the late nineteenth century and is still regarded as the most scholarly and analytic analysis of a single ballad.) Setting up his heavy recorder in various West Virginia hotel rooms, Chappell recorded more than 2,000 songs and ballads performed by more than ninety people. The 647 aluminum discs that hold the record of these performances—stories in music of great events and people, a composite description of work, love, tragedy, humor and religion in Appalachian life—form a large part of the sound archives of the Regional History Collection in the West Virginia University Library. An NEH grant has helped the library organize the sound archives and produce a computer-generated catalog of the folk music holdings.

In addition to the Chappell Archive, the collection contains Afro-American music from southern West Virginia recorded during the early 1950s and sacred music from the state's northern rural churches dating several years later. Thomas Brown, an assistant professor of music education at the University, traveled throughout the state in the seventies to make field recordings for the archive. The two hundred reels of tape resulting from his work are now being processed.

The archivists at West Virginia devised a classification system based on a list of thirty "key topics." With this classification researchers looking for songs on the blues, coal mines, death and suicide, drinking, loggers, lovers, murder, orphans, outlaws, politics, railroads or religion will find them organized by these and other headings. Variations of tunes as familiar as "Little Brown Jug" and "Barbry Allen" as well as rarer songs with intriguing titles like "Confessions on the Gallows" and "Fishin' Without a Fly," are accessible through the computerized catalog not only by subject but by title, name of performer, and medium of performance.

The hundreds of recordings in the West Virginia University Library hold a unique and panoramic view of day-to-day American history. And thus these research collections involving music help us to learn more about the people we are as well as the music we make.

—Wayne D. Shirley

*Mr. Shirley is a musicologist and reference librarian in the Music Division of the Library of Congress.*



Aston Magna players rehearse *The Brandenburg Concertos*.

# Back to Bach

Last July 2, a group of music-lovers gathered in St. James's Church in Great Barrington, Massachusetts, for a unique Independence Day celebration. The occasion was the inaugural concert of the tenth annual Aston Magna Festival, and for the closing work Artistic Director Albert Fuller had chosen Mozart's Symphony in D Major, K.250, written less than three weeks after the Declaration of Independence was signed. As the sound of Mozart's music began to fill the church hall, listeners noticed something "revolutionary" about this performance—at least to modern eyes and ears.

Most strikingly, there was no conductor. Instead, the orchestra was led by its concertmaster, as would have been the performers in Mozart's time. Secondly, the performing ensemble consisted of twenty-two people, in contrast to the sixty to eighty-five players used in most performances of Mozart symphonies today. And the sound of the eighteenth-century instruments used was noticeably different from their modern counterparts: the hum from gut strings, for example, was less shrill and steely than that of modern violin strings, and the articulation was sharper,

more finely pointed. The combined performance practices, resurrected from Mozart's day, produced a greater clarity of sound, as well as an energy and dynamic range seldom heard in modern-day performances of Mozart's music.

The Aston Magna Festivals began in 1973 as series of concerts dedicated to such performances of the music of the seventeenth and eighteenth centuries. They are the products of the philosophy of founder Albert Fuller. "I realized I was very alone," he recalls. "As a harpsichordist, I discovered that it was very difficult to find colleagues to play Bach sonatas with. There was great 'grinding' going on every time I wanted to play these pieces of Bach with a violinist. And I found that 'grinding' of aims in the performance came from the fact that I was playing a harpsichord which was essentially the kind that Bach used; whereas, the violinist was playing eighteenth-century music on a nineteenth-century altered instrument in a twentieth-century Russian manner—and it didn't work."

Fuller, who had been teaching at the Julliard School for nearly twenty years, was well aware that the goal of violin teachers and concert violinists today is not to play in eighteenth-century style. His personal commitment to the faithful reproduction of the music as Bach intended it led him to seek colleagues willing to experiment with older instruments, techniques, and styles to discover what Bach—Mozart, and Monteverdi, and other great composers—really had in mind when they put pen to paper.

Fuller had no trouble finding willing participants for his project. And yet, he soon found that he associated ideas with this music which his colleagues, however well-trained, did not share: visual images related to works of art of the same period, aesthetic ideals held by Bach and his contemporaries, an understanding of what society expected of art at the time. He realized that in



order to participate fully in the reproduction of the music, his fellow musicians needed to know more about the total context in which it was composed and originally performed.

Fuller, whose impressive background includes a thorough grounding in art history, is fond of using a visual metaphor to explain the differences between performing Bach in twentieth-century style and performing the music as originally intended. "It's a little bit like the difference between the eighteenth-century oils of a Veronese, for example, and the acrylics of a Rauschenberg. They both use red, but their reds have quite different affects, different psychological feelings. Even in the best reproduction, you can't see the difference in brush strokes and luminosity, and rapidity of application, and what that means to the artist's experience of painting. Yet it's red. Since music is invisible, we're making an effort to discern very carefully the difference between the red of Veronese and the red of Rauschenberg, or the sixteenth notes of Ravel and the sixteenth notes of Mozart—but not because of the sixteenth notes themselves, but of the feeling that the music was made to generate.

"For us," he adds, speaking for





those who have shared the experience of Aston Magna, "music is feeling. It's all a means to an end of feeling, in as many ways as genius composers have laid out the patterns to feeling."

Out of this desire to understand the music in its historical context, the first Aston Magna Festival was born in the summer of 1973. As Fuller gathered colleagues to explore the music of the seventeenth and eighteenth centuries, he included friends who were not musicians—an art historian and an architect. During the breaks between rehearsals, these guests gave informal lectures to the performers. "I wanted to expose students and colleagues to that moment, to see music in its social context the way the composer saw it," Fuller explains. Both the art historian and the architect could help the performers understand "what kind of rooms we would imagine ourselves in."

Raymond Erickson, founder and professor of music at the Copland School of Music at Queens College, who was a private student of Fuller's, was invited to that first Aston Magna program. He immediately responded to Fuller's approach. "It quite literally changed my life," he recalls with enthusiasm. "It was my first exposure to the real sounds of Baroque music." Excited by the potential contribution of scholars from other fields, he proposed that the yearly gatherings of scholars be formalized, each having its own theme. And after several years of planning, the first Aston Magna Academy, aided by funds from the National Endowment for the Humanities, took place.

The initial grant was to support a series of three annual academies, covering Italian, French, and German cultures of the seventeenth

and eighteenth centuries. Word spread about the academies, and in 1980, Professor Erickson returned to the NEH with a second appeal for support. A second grant was made, for a second series of three programs. The first would return to Italy to study "Venice in the Age of Monteverdi"; the second, to France in the time of Louis XIV; and the third and final academy in the series, to be held this summer, will explore the relationship between European and American culture during the Age of Revolution.

At most summer music festivals, music students and young professional musicians in their twenties and thirties gather for a summer of intense music-making. At Aston Magna, individual scholars and performers ranging from twenty to over seventy years of age gather for three weeks to immerse themselves not only in the music, but in the entire social, political, and cultural context of an era. The twenty or so faculty members, specialists in a variety of fields including music performance, music history, art history, architecture, education, dance, and social and political history, are chosen not only for their scholarship, but for their willingness to open themselves to the cross-disciplinary experience. The participants, numbering around forty-five each summer, range from graduate students to distinguished professors in fields related to the specific theme of the summer's academy. Their main responsibility is to absorb as much as they can from both the formal and informal activities in Aston Magna. And, since 1981, there have also been Academy Fellows, free-ranging participants (many of whom have attended a previous Academy) who receive room and board for one week's stay. A number of those who come to Aston Magna as lecturers, participants, or Fellows have already been involved in cross-disciplinary stud-

ies, but many have not; for all, the opportunity to examine a period from a wide variety of angles is a strong attraction.

The breadth of scholarship in the humanities is demonstrated by the lecture topics of the fourth Academy, "Venice in the Age of Monteverdi: 1575-1650." In addition to clearly musicological subjects such as "The Madrigal Tradition in Verse and Music," "The Venetian Liturgy," and the study of specific works such as Monteverdi's *Orfeo* and *L'Incoronazione di Poppea*, lectures delved into the relationship of music to the other arts: "Music and the Aesthetics of Space," "Musical Themes in Venetian Painting," and "Death and Resurrection of Theater," an exploration of the evolution from written plays to the *commedia dell'arte* to opera. Other lectures on the architecture of Palladio, Scamozzi and Longhena and on the emergence of Venice's ruling noble class sought to place the arts in a larger cultural context. And finally, to summarize the three weeks' discussions, Professor Erickson presented a public lecture, "Venice in the Age of Monteverdi," characterizing Venetian society of the time, touching on the physical aspects of the city, its complex class system and social customs, its government, and the forces for change, which during the seventeenth century affected both the city's political position and its artistic achievements in the century to follow.

The formal educational structure of the Academies includes morning and afternoon lectures by faculty members; rehearsals by artist-faculty, coupled with lecture-demonstrations; and master classes, as well as various presentations by participants and Fellows. But the real function of all the structured activities is, as Erickson puts it, "intellectual 'pot stirring.'" The culinary image is hardly accidental, for much of the "cross-fertilization" for which the Academies are known takes place around the fine meals that are served there. Fuller's guiding spirit is again evident behind the Academy's gastronomic philosophy. "Albert is fond of saying, 'You can't go from Bach to hot dogs.'"

Not only is there a high intellectual level in conversation at Aston Magna, but there is also a great sensitivity to the way in which ideas are communicated. "We view the whole thing as chamber music, in a way," says Erickson. "Everybody has his or her role to play, but no one can get along without the others. We are mutually dependent in the most positive way: on the expertise here, or the insight there. . . . The spirit of chamber music pervades the program; not only is there a great deal of chamber music played, but even the symphonic music of the period is performed without a 'star system,' without a leader or conductor."

Erickson strives to preserve this



egalitarian spirit of chamber music in the Academies themselves. For this reason, all academic titles are dispensed with, and everyone communicates as colleagues on a first-name basis.

"Aston Magna is not a place for individual glory. We choose our participants very carefully. The reason is that we try to maintain a certain level of expectation, and, as a result of that expectation, a level of accomplishment. But I'm also very concerned, not only that the faculty are known in their fields, but also that they are the kinds of people who will learn from the experience, regardless of their ages.

"We want people to leave Aston Magna and spread the gospel—and by that gospel, I don't mean that there is an Aston Magna way of performing things, but rather that there is a humanistic approach to any subject; in this case, it just happens to be the study of music and the history of music."

The potential impact of the Academy on education in this country, through lectures by its faculty and participants outside of the confines of Aston Magna, is something about which both directors have strong convictions. "We would like to see education changed, because we are very concerned about that," Erickson says. "I think of education for musicians, as well as for anyone else, in the almost moral and total sense of the Greeks, where we are not educating people to solve specific problems, but teaching people to think so that they can solve any problem.

"What we are doing is probing, as deeply and seriously as we can, some of the most profound utterances of man, and bringing them to light in a way that people's souls can be moved."

—Elizabeth Heston

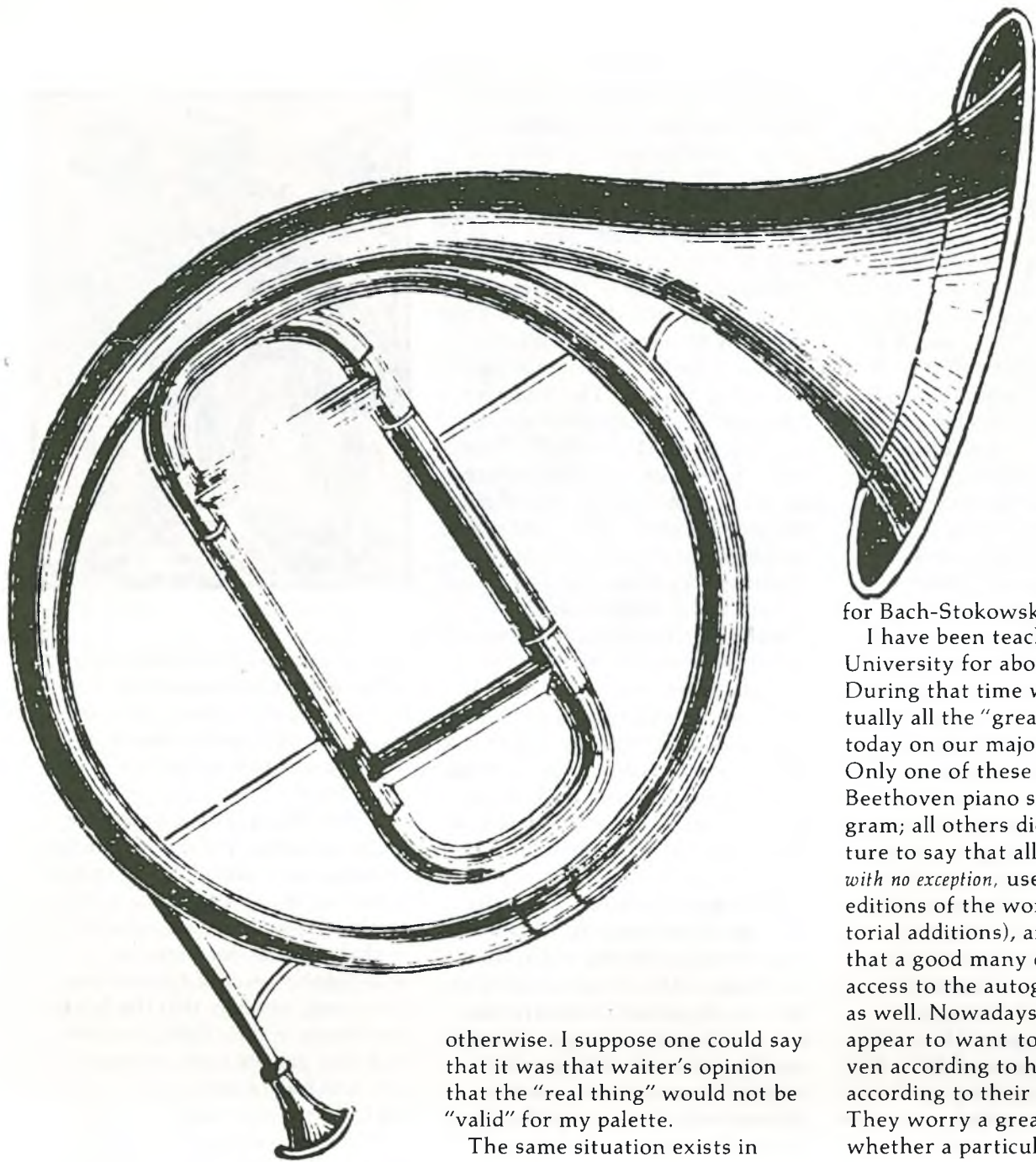
Ms. Heston is a Music Program Specialist at the National Endowment for the Arts.

"The Aston Magna Academies on Baroque Music and Art"/Raymond Erickson/Aston Magna Foundation for Music, Inc., NYC/\$175,482/1977-80/"Aston Magna Interdisciplinary Academies on 17th- and 18th-Century Culture"/\$274,680/1980-83/Education Programs



From Gabinetto Armonico of Filippo Bonanni (1723)





# IS THE MEDIUM IN MUSICAL PERFORMANCES

## YES

BY MALCOLM BILSON



otherwise. I suppose one could say that it was that waiter's opinion that the "real thing" would not be "valid" for my palette.

The same situation exists in much of our contemporary musical life. Most of the highest paid concert artists today, whether they be violinist, pianist or singer, have a certain style they bring forth in virtually all the music they play. Pianists generally favor the most powerful pianos, and the most sought-after tone production is big, rich and full. Violinists almost without exception play with a constant heavy vibrato, regardless of the repertoire. The most successful singers are those with the biggest voices and largest, smoothest sounds. Neither performer nor listener in this situation may be at all interested in hearing "authentic" Schubert or Brahms; the player has a "gorgeous sound" and plays with great intensity and this is very satisfying. As long as there are those who prize this kind of music making, it must be considered as valid.

I would consider similarly valid the old Stokowski arrangements of the Bach organ works for full orchestra; indeed, the application of the full orchestra sound to the contrapuntal works of J. S. Bach brings forth a kind of music that can be found nowhere else—it is Bach's music with Mahler's orchestra. And since Mahler didn't write anything similar, if we don't use Bach-Stokowski, we simply won't have any such music at all! But—if, on the other hand, what we are searching for is Bach's message as distinct from Mahler's, then we can have little use

for Bach-Stokowski.

I have been teaching at Cornell University for about fifteen years. During that time we have had virtually all the "great" pianists of today on our major artists series. Only one of these did not include a Beethoven piano sonata on his program; all others did. I would venture to say that all of these pianists, with no exception, used *Urtexts* (original editions of the works with no editorial additions), and I'm quite sure that a good many of them had access to the autograph manuscript as well. Nowadays most pianists appear to want to recreate Beethoven according to his intentions, not according to their individual whims. They worry a great deal about whether a particular *sforzando* (sharp accent) is on the second or third beat of a particular measure; it may not be clear in the autograph. But they learn and perform on a piano that has no *sforzando* in the Beethovenian sense, for the modern piano has no real *sforzando*; it has only loud notes! Indeed, the modern piano is in so many respects a different instrument from the one Beethoven knew, that I for one feel that a great amount of the "musical message" is simply lost by playing Beethoven's music on it.

Here I question the *validity* of such a performance. At least, I question the degree of validity. To return to Chinese food—any package of frozen Chinese food from an American company with a gentle rearrangement of ordinary American ingredients and flavors, dressed up to look and smell a little Oriental, is perfectly valid, as long as someone is happy to eat it. But if one is interested in getting to know *real* Chinese cuisine, such a concoction must be considered absurd. I feel the same to be true of the above-mentioned pianists. And I recently encountered a string quartet that went to considerable trouble to get a photocopy of the manuscript of a Haydn string quartet, then proceeded to play the work on nineteenth-century reinforced string instruments with nineteenth-century bows using principles of sound production that would have been totally foreign to Haydn. The validity of this seems

highly questionable to me, for instruments do have characteristics of their own; they are not simply neutral tools that we use. Instruments can teach us music through their particular qualities, to a far greater extent than is generally realized. Think, for example, how a Birgit Nillson and an Elly Ameling have learned to sing via their quite different instruments. And the reader will easily imagine the differences that will be obtained from a French horn where all notes can be readily gotten by depressing valves, and from one on which the player has to "stop" the horn with his hand to get passing notes. In Brahms' day both existed. Brahms specified a natural horn for his Trio, Opus 40; is a valve horn performance of this work, as is usually heard today, valid?

Authenticity, on the other hand, has never been of much interest to me. We will never be able to capture it, and I for one am not even sure that I am very anxious to try to do so. What does interest me passionately, however, is *aesthetics*. I like being a performer because, like an actor, I can gain all sorts of experiences directly through the music I play and may, if I am lucky, transmit some of them to others through my performances. Now the aesthetics of Mozart and Liszt are very different, and the aesthetics of the instruments for which they composed are likewise very different. Mozart wrote several letters to his

(Continued on page 16)

Mr. Baron and I agreed on the words "authenticity" and "validity" for our discussion, so that we should not find ourselves talking at cross-purposes. These are not easy terms to deal with, however. Authenticity is an unattainable chimera, unless the very ghost of Beethoven descend from wherever he may be, complete with instruments, halls, candle-lighting, etc. Valid, on the other hand, could be virtually any performance, it seems to me, that conveys something from one person to another in a manner both consider satisfactory. So what, then, should be my argument? Let us begin with validity, the more interesting of the two concepts, since it is invested with a range of meaning.

A few years ago I found myself in London. As is well known, London has a good number of fine Chinese restaurants, but I was not lucky; I invariably landed on a mediocre one. Finally, one evening, I spied a restaurant filled with Chinese eating what looked to be all kinds of delicacies. I went in and sat down, but when the waiter brought me the menu, it showed only the most ordinary "Westernized" dishes. I pointed to a wonderful-looking plate at the next table, but the waiter informed me patiently that "such foods would not be to my liking," and I could not convince him





# THE MESSAGE PERFORMANCE?

## NO

BY SAMUEL BARON



I would like at the outset to state what it is that I am against. I am against the substitution of a museum atmosphere for what should be a live music-making experience in the area of performance, and I am against the absolutism in the judging of performances of old music which measures everything by whether the proper old instruments are used.

It is now fashionable for critics to dismiss performances of Bach or Mozart by saying something to the effect that "the instruments used were modern, which of course diminishes from the true effect this music should have. . ." and at the same time praise to the skies performances and recordings of this music on period instruments be they ever so feebly done. In effect, a new central focus has been established for judging performances of music before Wagner (and even Wagner will not escape if conductors get into the old horns with their many crooks), namely what instruments are being played. This stands things on their head.

A question which used to be posed in courses in musicology was "Is it possible to have a valid performance of old music on modern instruments?" (Nowadays I suspect that many scholars might answer a flat, "No.") In general there was a range of answers beginning with "Yes, if. . ." Yes, if the performer understood the performing practice of the period in terms of rhythmic conventions, phrasing, articulation,

embellishing or improvising practice, the harmonic and structural patterns, etc. Yes, if the performer was skilled enough on the modern instrument to suggest the sound of the old instrument. Yes, if the performer could play the music on the modern instrument and not remind listeners of the many associations that music written for that modern instrument has created in the minds of listeners. But above all, yes, if the performer understood the work, believed in it, and could communicate to his or her listeners the essential greatness and enduring value of the music.

I would like to suggest a different question for today: "Is it possible to have an invalid performance of old music on old instruments?" The answer to this question would have to be, "Of course, if the performers do not understand the music, have no feeling for it, are not gifted as performers, i.e., communicators of musical thoughts, ideas, and feelings, and play their instruments badly." I believe that this might bring us back to a more sane attitude on the matter.

The question of period instruments presents different faces according to the period of music that is being performed. When musical compositions of the Middle Ages and of the Renaissance are studied, we soon realize that there is no continuous performing tradition from those periods to ours. The music may be described as lost or broken in terms of its transmission to later centuries by performances that created any kind of aural tradition. When Noah Greenberg founded the celebrated Pro Musica Antiqua ensemble in New York City in the late forties, he had to recreate concepts of what the music he was performing sounded like from scratch. This he did brilliantly and most inspiringly. The performers who worked with him zealously learned to play shawms, sackbuts, and the like, and sought out specimens of those instruments or had new replicas built from any existing models or pictures. Greenberg's work was exciting, stimulating, full of the experience of live music making, and may even have been historically authentic. There is no real way to



know about the last point. However, there was also no contrary tradition of making that music that was there to refute or contradict Pro Musica.

Another old instrument project that has had a far different result is the Harnoncourt series of the works of Bach including all the cantatas, passions, oratorios, and masses. This monumental undertaking has had a stupefying effect on Bach performances—stupefying and stultifying. Harnoncourt, with the most persistent thoroughness, has addressed the question of how Bach cantatas sounded in Bach's own performances. To this end, he has trained boy choirs to do the alto and soprano voices of Bach's choral music, he has performed and recorded in churches that acoustically resemble Bach's own churches in Leipzig, he has trained many wind players in the playing of the baroque oboes d'amore, and oboes da caccia, also the baroque horns and trumpets. In many cases he had to build these instruments or have them built. When I say that Harnoncourt trained the musicians, I mean that he has provided them with enough work for the players to stay with these instruments long enough to develop respectable playing skills on them, and in some cases more than respectable skills. He has provided his string players with modified instruments, curved bows, gut strings, shortened necks. He works at a lower tuning. Everything he does is recorded, which gives his performers opportunity to hear their own work and refine it. In short, he has created with twentieth-century technology

(mainly in the recording areas of high fidelity and digital sound) and with twentieth-century people a slice of musical life of eighteenth-century Leipzig. All of this is most impressive, if not overwhelming. Can anything be faulted about this incredible project (well-subsidized for years by the recording firm Telefunken)?

Well, yes. It is that the performances reveal glaring deficiencies of tone, mood, and feeling. In movement after movement, Harnoncourt's light and dancing approach contradicts not only Bach's texts, but more importantly the composer's powerful and expressive settings. Rhetorical devices are routinely flattened out. An expressive blandness seems to be the desired result. Is this too great a price to pay for the illuminating work in sound that Harnoncourt has consistently offered us? Not if we keep in mind the values of performance and the ways in which performances function to help a work of music or to obstruct it, the ways in which they focus or refract the rays of light which come from the composer and which shine through his work. If we could see these Harnoncourt recordings as polished museum pieces possibly helping to refine the work of more vital performers, all would be well.

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(YES, continued from page 14)

father when he encountered Stein's pianos, describing them in great detail and with highest praise. (Johann Andreas Stein is credited with being the perfecter of the so-called Viennese fortepiano in the early 1770s.) There is a testimony from Liszt to the Steinway company (among others) praising their pianos as highly. I am absolutely convinced that both Stein and Steinway built pianos of their genre that could not be improved upon. I would be perfectly happy to apply any later principles or materials to making a Stein piano better than it was in 1780, but as yet have been able to find none. And Steinway, whose piano reached its present form around 1870, has been able to make no real improvements on its instruments since that time. When one considers what advances have been made in technology and materials, these facts seem all the more startling. And thus we come rather circuitously to authenticity. I like Mozart on a Stein not because it is more authentic *per se*, but because a Stein piano, with its light bass and rapid decay, is far better suited to Mozart's textures and articulations than is a modern piano with its fuller, but at the same time heavier, tone, and its rich, but muddy bass register, designed expressly for the aesthetics of Franz Liszt and his contemporaries a century later.

A final word must be said about the use of appropriate instruments versus modern ones. (Let me limit myself again to pianos, but the reader must understand that violins, French horns and bassoons have changed accordingly, and modern ones are being similarly challenged for the performance of earlier music.) If I want to buy a Steinway, Bechstein or Bösendorfer piano, I can do quite a lot of shopping, examining many pianos, until I find just the one I want. If I want a Graf copy made, I can order *one* from a builder and hope it will turn out well. (Conrad Graf was the

most famous Viennese builder from about 1815 to 1840. Beethoven's last piano was a Graf; the Schumanns had a Graf and it was the piano most closely associated with Schubert.) If I have an old Steinway in wretched condition, I can have it restored, because I and the restorer have a clear conception of what a first-class Steinway should sound like. If I have an old Graf, I can try to restore it, but to what standard? There are none; there are simply no Grafs in tip-top condition that I know of anywhere.

There is a similar question about the standards by which we can measure performances on original instruments. Most performers on early instruments are, let's face it, terribly dull. But *most* performers on modern instruments are pretty dull too; it's just that with the modern instruments *standards* exist which do not yet exist for the old instruments. To be more specific—Julliard has about 300 pianists enrolled; out of these there are probably five or ten one would find genuinely exciting to listen to. But when any Julliard student gives his Master's recital, he has a very high standard that he must conform to that keeps all such playing above a certain level. In forte-piano, harpsichord or Baroque violin, such standards barely exist. Thus performers and instruments of a quality that would not be tolerated with their modern counterparts find themselves on stages and recordings simply because they are the only ones to be had. A dull player on a second-rate instrument can give no revelations of any sort. What is needed is the best players up to the standards of all good players on modern instruments. They should be studying and performing on old instruments that are as good as the best modern ones; only then will we begin really to take advantage of what those older instruments can teach us about music. We need, in short, the proper ingredients and the most talented cooks!



(NO, continued from page 15)

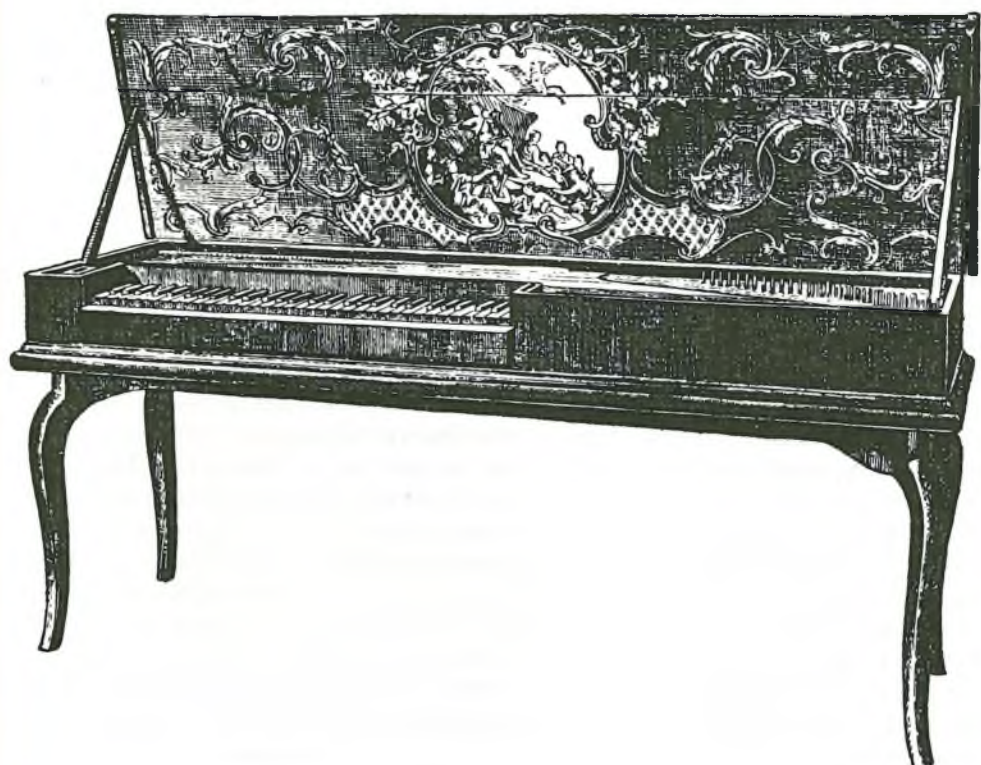
Alas, this has not been the case. Harnoncourt's records were championed as the last word, the norm against which all the other Bach performances were to be measured, and so it was that the great Bach conductor Karl Richter began to be the recipient of a standard criticism at the end of his life, namely that his performances were "typical of the old-fashioned way of doing Bach," a catch phrase of little meaning except as an indication that these writers had heard the "new sounding" Harnoncourt recordings and could use these as a stick to beat Richter with. Automatically and overwhelmingly the verdict was formed that the "new" way was better and the "old" way could not be tolerated any longer. I know that in later generations listeners will realize that the comparison, if one is to be made, is between a dedicated artist, Richter, expressing his personal view of the music, attempting to plumb the depths of Bach's work from every point of view, including the theological, and the dedicated scholar, Harnoncourt, concentrating on the pursuit of the historical task to the virtual exclusion of all else. In this generation, however, absolutism holds sway, and the version with the old instruments dominates.

My own personal experience in performing contemporary music gives me a basis for understanding how performance can and does evolve in ways that help the composition and serve to illuminate it ever more clearly to successive generations of listeners and players. I remember the first performance I was ever involved in of Schoenberg's *Pierrot Lunaire*. Stories abounded of how at its first performance this work required somewhere in the neighborhood of 140 rehearsals. Two members of my ensemble were in fact veterans of performances under Schoenberg's direction, though the rest of us (including the conductor) were younger musicians in their early twenties. The veterans, around whom we clustered gladly at breaks

and intermissions, always wanted to tell the younger performers how difficult the music was. The younger players were often puzzled by what the fuss was all about. Could we not play this music by "ear" so to speak? Hadn't we listened to it, absorbed it, didn't we understand it and feel it? Well, the older performers said, "You don't understand what it was like."

John Harbison, the distinguished young American composer, has said, "I know enough about performance to like to think that in the next century, when they play my music, performers *won't* go to the recordings that are made right now, even by dedicated performers who have taken care to do their best, and try to copy them, but will play my music as a natural part of their own musical perspectives." (I am quoting Harbison from memory and from various conversations.)

Is there an analogy between the evolution of performance in contemporary music (all music was contemporary once) and the evolution of performance in old music? I believe there is. Yes, we would like to recreate the newness of a piece of music, its fresh sound, its startling, never-before-heard qualities, but this is far different from trying to preserve the historical moment by strangling the poor work of music at birth. To say that a work of music should be heard for all time exactly the way in which the composer heard it in the historical period of its creation is to take an extreme position indeed. One may admire the work of scholars who are recreating Shakespeare's Globe Theater and who can make us see the conditions of Shakespeare's performances without decreeing that the only authentic Shakespeare performances are those that have no curtains, no lights, and in which all female parts are taken by men. There is an absolutism which is repugnant, which would like to put a stop to the resonance of great works, and their quality of seeming always new, of having something to say to each generation.





## SHAKESPEARE'S SCRIPTS

From the time that English literature entered the canon of the teachable arts, Shakespeare has occupied the most hallowed ground. Yet, in the teaching of Shakespeare a paradox has persisted: the words that he wrote as lines for actors to recite on stage are instead read silently in classrooms, where the plays are examined primarily for their literary rather than their theatrical qualities.

The first major critic to turn the Shakespearean spotlight onto the Elizabethan stage was Harley Granville-Barker, British actor and playwright. Beginning in 1927, his Prefaces to Shakespeare explicated the dramas as they might have been performed, emphasizing the comparatively bare stage of Shakespeare's time rather than the over-decorated Victorian stage.

Miriam Gilbert, professor at the University of Iowa, says that in the last thirty years English teachers have moved away from an exclusively literary focus on the plays toward a treatment of the works as drama. "In the 1950s," she says, "when J. L. Styon (English professor at Northwestern University) wrote *The Elements of Drama and Shakespeare's Stagecraft*, he had to write in a polemic tone. Now his tone is 'do it and you don't have to apologize for it.'"

While scholars are increasingly aware of the merit of treating the plays as scripts, "it is far easier to say so than to do so," says Gilbert. Her own background happens to encompass literary scholarship, considerable experience directing plays, and long hours spent observing others, most notably the Royal Shakespeare Company, take a play from the incipient moments of casting to performance before an audience. Gilbert has taught at Iowa since receiving her Ph.D. from the University of Indiana in 1969. For some time she has been offering a short course to Iowa colleagues who teach introductory literary courses and "want to know what to do with

the plays."

She found that many colleagues lament their lack of experience in the theater and "don't feel comfortable talking about performance and interpretation." She realized that although she reads plays as scripts as a matter of course, teachers without theater experience don't know how. She devised an eight-week course-semester-workshop to teach them. Based on an analysis of the steps she herself takes in translating words into stage production, the seminar, "Shakespeare's Plays As Scripts" was funded by the NEH Summer Seminars for College Teachers program and was held in 1979 and again in 1981.

In each of the seminars she worked with twelve participants—English teachers lacking a background in drama, drama teachers who felt insecure about working with Shakespeare, and teachers of the humanities whose experience with Shakespeare was limited to traditional literature courses.

For the first four weeks, the classes met three times a week in two-hour sessions. They began with the basic problem, "What do the words mean?" then they moved on to "How can the actor convey that meaning?"

Working with both familiar and unfamiliar plays, the group pored over the texts almost word by word, seeking clues to action, gesture, movement and ultimately, meaning. Gilbert calls this "line crawling."

"We began with the simple things," Gilbert says, "lines which express a gesture or a movement." When King Lear awakens in Act IV, Scene 7, and says to Cordelia, "Be your tears wet?" I asked the class to tell me the gesture to go with these words. The gesture is implied by the line—Lear reaches out and touches her face.

"From this level we moved on to more complicated scenes. How does a character change his mind in the middle of a speech? *Macbeth* in Act I, Scene 7, says he will not murder

Duncan. Then he decides to do it. How does Lady Macbeth persuade him?

"Then we work on scenes where it is not so obvious what is happening. For example, in Act III, Scene 5 of *Much Ado About Nothing*, the action turns on a message that is not delivered."

The concentration on word-by-word analysis that this approach to Shakespeare demands uncovers a character's motivation and spirit. The thoroughness produces, therefore, a fuller understanding of the whole play.

"*The Merchant of Venice* still provokes public debate and criticism every time it receives a major production," Gilbert says. "It is tempting to write off the problem of Shylock as one of Elizabethan insensitivity, but a close reading of the text shows something beyond Elizabethan or even twentieth-century stereotypes."

Considering the plays as productions also enlivens the teaching of them. Gilbert asked the class to block out scenes based on implications contained in the script. Using the play within the play in *Hamlet* and *A Midsummer Night's Dream*, and a scene from *Troilus and Cressida* in which a conversation is overheard, Gilbert tried to demonstrate how audiences' sympathy can be controlled by the physical placement of actors. The class also discussed production style.

At the end of four weeks, having developed a skill in interpreting scripts, seminar participants had an opportunity to work with actors to try out their talents as directors. Each was assigned two actors to direct in a Shakespearean scene. Picked by Gilbert through audition, the actors were graduate students, reasonably experienced, but not professional.

Creating scenes for only two

actors was more manageable for fledgling directors than scenes with crowds of people. Each scene was assigned to two participants so that differing interpretations would be possible.

For two-and-a-half weeks, as teachers-cum-directors worked to transform script into stage production, they kept journals recording their work with the actors and spent time on their own research in the University of Iowa library, which has a complete and up-to-date collection of Shakespeare criticism.

Gilbert regards the workshop portion of the seminar as an opportunity for active involvement with the text. "It is one thing to offer a suggestion while sitting in a classroom with a group of colleagues and quite another to be responsible for helping actors understand a scene clearly enough to play it," she says. "Nothing makes you know a text as well as having to explain it to someone else, especially when that someone has to *speak* the lines, not just write about them."

In the seminar's final week-and-a-half, the group met regularly to view the scenes each had directed and then to consider such questions as how each had solved major interpretive problems and which moment in a scene seemed "determined" by the text or which called for invention.

Bill Davis, Director of Theater and professor at Eureka College in Illinois, says that before the seminar he had become set in his directing style, inhibited from taking risks by deadlines and the desire to produce a good performance. In the seminar environment, he found an opportunity to take risks. "Now I am willing to spend more time with the script and to let the production grow from the words, rather than from a pre-production mind-set. I place



A playbill of 1856 from the Folger Shakespeare Library; John Wojda as Bassanio, *The Merchant of Venice*, one of the Folger theater's recent productions.



Photographs courtesy of the Folger Shakespeare Library



By His *M A J E S T Y*'s Company of Comedians,  
AT THE  
**Theatre Royal in Drury-Lane,**  
This present *Thursday*, being the 27th of *MAY*, 1751  
Will be presented the TRAGEDY, of  
**H A M L E T;**  
PRINCE of Denmark.  
Written by *SHAKESPEAR*.  
*Hamlet* by Mr. GARRICK,  
The King by Mr. DAVIES,  
Ghost by Mr. BERRY,  
Horatio by Mr. HAVARD,  
Polonius by Mr. TASWELL,  
Laertes by Mr. BLAKES,  
Ostrick by Mr. PALMER,  
Rosencraus Mr. Simson,  
Guildenstern Mr. Scrafe,  
Bernardo Mr. Marr,  
Marcellus Mr. Bransby,  
Player King Mr. Burton,  
Player Queen Mrs. Bennet,  
The Gravediggers by Mr. YATES and Mr. Vaughan,  
*Ophelia* by Miss MACKLIN,  
*Queen* by Mrs. PRITCHARD.  
To which will be added  
**The Englishman in PARIS.**  
*Buck* by Mr. PALMER,  
[Being the First Time of his appearing in that Character.]  
*Lucinda* by Miss MACKLIN.  
Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.  
PLACES for the Boxes to be had of Mr. VARNY, at the Stage-  
door of the Theatre.  
+ No Persons to be admitted behind the Scenes, nor any Money to be returned  
after the Curtain is drawn up. *Vivat REX.*  
+ The MANAGERS intended to have finish'd the Season this Evening,  
but as several Persons of Quality have desir'd to see *Lethe* again, the Comedy  
of *Much Ado About Nothing*, with that Farce, will be acted To-morrow,  
being positively the Last Time of Acting.

more trust in the actors and let the production evolve."

Another participant, David Brailow, professor of English at McKendree College in Lebanon, Illinois, says that "the idea of basing analysis of literature, especially dramatic literature, on imagining actual performances has changed my whole approach to teaching."

Brailow, using techniques that he learned from his work in the summer seminar, is having students enact scenes from the plays they are studying in his dramatic literature courses this semester. "Students begin to understand a play in ways that can come only through production," Brailow says, noting that discovering the meaning of a scene by acting it is a more powerful learning experience than listening to a lecture explicating the text. "There is a third dimension which brings insight into the play and oneself," he says.

A dramatic approach to teaching Shakespeare does not mean a break with the past. Gilbert cites a long tradition that stresses the importance of character imagery in

The Merchant of Venice still provokes public debate and criticism every time it receives a major production," says Miriam Gilbert, Iowa University professor of English.



Photographs courtesy of the Folger Shakespeare Library

Shakespeare's texts. Believing that this fits into what she is doing, she says, "Think of an image for what it tells about what a character is thinking."

We also should look at kinds of language, she says. She credits John Benton of the Royal Shakespeare Company with approaching Shakespeare as if each character chooses the language in which he speaks. "What kind of person would say this? Talk about what words mean and then find out what kind of person would speak them."

The techniques Gilbert uses to interpret Shakespeare can be applied to works of other playwrights.

However, Gilbert says, "not all are as good and therefore, the information is not in the language."

The techniques also can be transferred to other branches of literature, especially poetry. In one class she tried an experiment with Andrew Marvell's *To His Coy Mistress*. She asked a student to read the poem straight, with no emotion. Then she gave the reader directions for tone and pauses, as if the poem were a dramatic utterance. The class had no trouble recognizing the striking difference.

When teaching novels, she often takes a "scene" written from one character's point of view and asks students to write papers in which they try to imagine what is going on in the minds of other characters. Recently, an assignment on *Pride and Prejudice* brought "some lovely papers on Mrs. Bennett, a very shallow character."

Next summer Gilbert is teaching an NEH-funded seminar for secondary school teachers on *Shakespeare: Text and Theatre* without actors or workshop, "not to teach method but to discover, or rediscover a major text."

—Anita Mintz

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

"Shakespeare's Plays as Scripts"/Miriam Gilbert/The U. of Iowa, Iowa City/  
\$45,525/1979/\$50,703/1981/  
Summer Seminars for College Teachers

# Sixty Years of Chinese Drama

The Great Proletarian Cultural Revolution (GPCR), staged by Mao Tse-tung to purge the People's Republic of what he called "reactionary" and "revisionary" ideologies, opened in 1965, according to O. Edmund Clubb in *Twentieth-Century China*, with an attack on a playwright. Under Mao's influence, the Shanghai newspaper *Wen Hui Pao* censured playwright Wu Han, who was also the deputy mayor of Peking, for being a "counterrevolutionary" in a political review of his 1961 play, *Hai Jui Dismissed from Office*. The next few months saw the formation of the Red Guard and the toppling of Peking officials connected with the unfortunate Wu Han, and the Revolution had begun.

The opening scene of the GPCR is but one illustration of a mixing of politics in drama, and drama in politics, that Westerners may deplore as an adulteration of both. But twentieth-century Chinese politicians—and dramatists—respect the practice as a blending of means to achieve one end: the advancement of socialist culture. There is no modern Chinese drama that does not have as its focus a political issue.

Edward M. Gunn, professor of Chinese literature at Cornell University, has recently edited an anthology of plays that demonstrates the dependence of Chinese literature on Chinese politics. He writes in the introduction to the forthcoming collection, "Indeed, for most Chinese writers the form of spoken drama itself was an iconoclastic statement, designed to convey broader views for social reform and revolution."

The anthology, *Twentieth Century Chinese Drama*, is to be published in May by Indiana University Press with an NEH subvention grant. It will contain translations of sixteen representative plays, most of them appearing in English for the first time, that illustrate the development of the modern dramatic theater in China from its origin in the Republican Period through the Japanese occupation, Mao's ascendancy, and the Cultural Revolution.

The iconoclasm that Gunn refers to in the introduction had as its object the traditional Chinese operas that enact in highly stylized spectacle various stories from



Most Chinese see drama not as it is written for stage, but as it is adapted for film. This scene is from *Third Sister Liu*, a comic opera, which enjoys greater popularity in China than the newer "spoken drama."



Photograph courtesy of the American Film Institute

legend or popular history. The new "spoken drama" (as opposed to sung) turned away from fantasy and the past toward realism and the depiction of contemporary social values.

The first play in the anthology, *The Greatest Event in Life*, published by philosopher Hu Shih in 1919, is called by Gunn "the watershed in the development of a new theater." With a new purpose to instruct his audience in modern ideas, Hu Shih presents themes of feminism and social change in a realistic story that shows the strong influence of Henrik Ibsen's *A Doll's House*. At one point in the play, the female protagonist storms Nora-like from the house in search of greater independence. Difficulty in finding a woman intrepid enough to portray this character, whose rebellion would have been unacceptable in the contemporary society, postponed the production of the play for several years.

"The dramas tend not to have lives independent of the sociopolitical issues they confront," says Gunn. But though literary criticism in China is more concerned with analysis of a work's political viewpoint than its use of language, what form its action takes, or how art-

fully its characters are portrayed, Gunn feels that the Western reader can still find aesthetic interest in these plays. More valuable, however, is the glimpse they give of life in the People's Republic of China.

"There are things to be learned about a society," says Gunn, "that are not necessarily learned from reading newspapers." Decision makers fill journalists' reports; the machinery of government is usually their substance. We learn from them how a socialist or communist system is set up, but in the plays we see how people live within it. "We see how they manipulate it," says Gunn, "as people will manipulate any organization."

The most obvious example of this is *If I Were Real*, the last play in the anthology, written in 1979 by three members of the Shanghai People's Art Theater. Set in the late 1970s following the purge of the Gang of Four, the play satirizes the attainment of privileges through Party influence. Throughout the play the main character poses as the son of an influential Party cadre in order to obtain special favors and at the end is finally brought to trial as an imposter. What is also tried in court, however—and here the audience, too, passes judgment—is the prac-

tice that a municipal bureaucrat describes in Scene 5:

CHENG: (with a wry smile) Sure. An eighth assistant bureau chief naturally ought to give way to a party municipal committee secretary. The higher the rank, the greater the privileges. Privilege. If you have power, then you have privileges to go with it.

Gunn, who translated this and several of the other plays in the collection, was asked to change the title "If I Were Real" because of its existential implications that were most likely not intended by the writers. The play will be published in another work as "The Imposter."

But Gunn believes that the last scene does signify existentialism to a degree. When the young man says "If I were real" to the tribunal, he means to show that his actions to gain special favors would have been legal behavior for the society's elite. But besides pointing out such injustice, the phrase also questions the meaning of existence for the ordinary Chinese citizen.

*If I Were Real* was performed in several cities until the Party decided that the play contained ideological flaws. Party Chairman Hu Yao Bang, addressing a 1980 conference

of writers, pointed out that the nature of society, which the play portrays as demoralized, had since changed. The play, therefore, was simply no longer accurate.

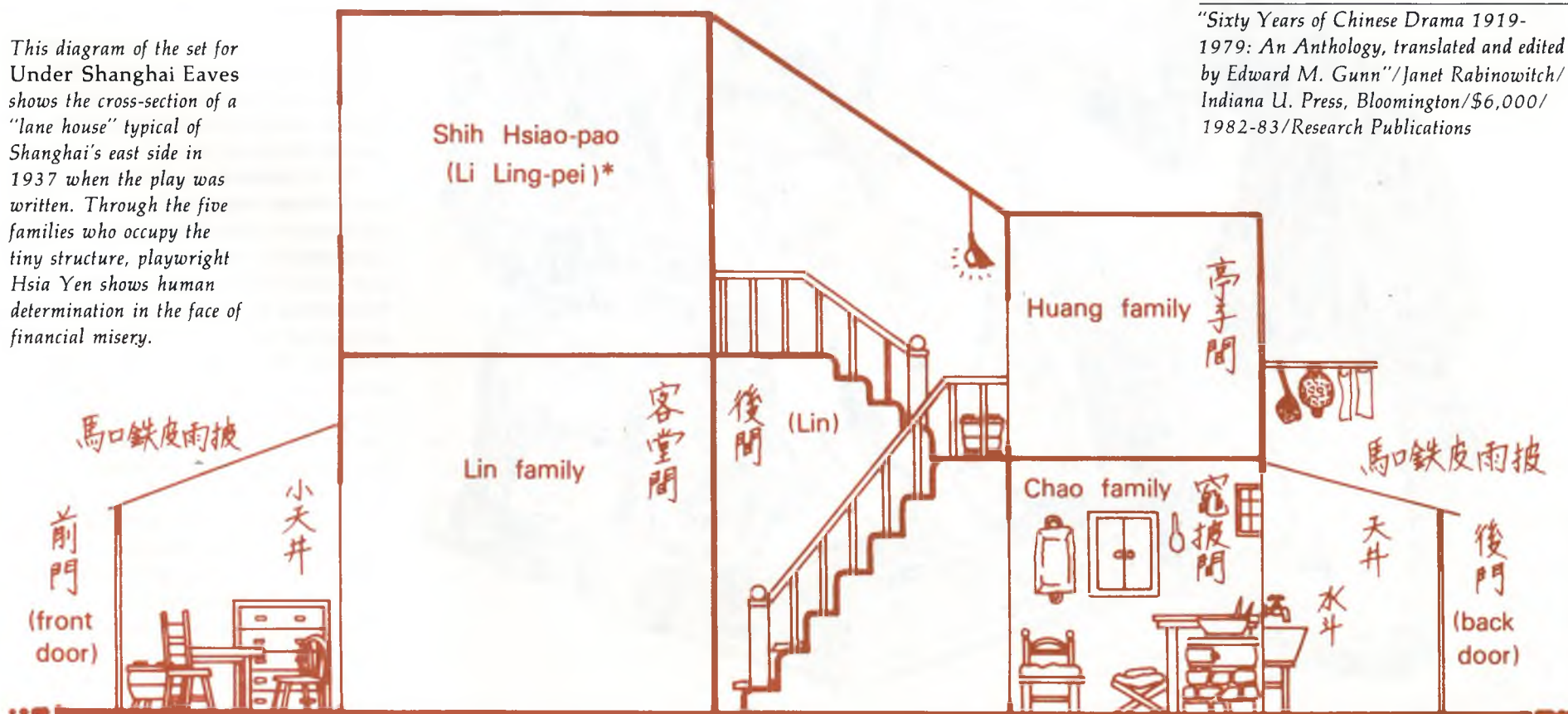
A similar fate befell *Cuckoo Sings Again*, written by Yang Lu-fang in 1957 about a girl on a farm cooperative who aspires to be a tractor driver. One of the few plays written about rural life in China, *Cuckoo Sings Again* is a lighthearted but irreverent comment on bending individual thinking to ideological orthodoxy and a derision of the bureaucratic mentality. Gunn explains in the introduction that the play "ran afoul of powerful critics" in the period following the Great Leap Forward when "bourgeois individualism" was cited by Mao as an enemy of the State. The playwright Yang Lu-fang does not appear in the "Notes on Authors and Texts" appended to the introduction. Gunn could find no trace of him.

Gunn compares the occupational hazards of the playwright in the PRC to problems with American washing machines. "There's a certain amount of built-in obsolescence," he suggests.

—Linda Blanken

Ms. Blanken is managing editor of *Humanities*.

This diagram of the set for *Under Shanghai Eaves* shows the cross-section of a "lane house" typical of Shanghai's east side in 1937 when the play was written. Through the five families who occupy the tiny structure, playwright Hsia Yen shows human determination in the face of financial misery.



"Sixty Years of Chinese Drama 1919-1979: An Anthology, translated and edited by Edward M. Gunn"/Janet Rabinowitch/Indiana U. Press, Bloomington/\$6,000/1982-83/Research Publications

Indiana University Press



# TUNING IN TO THE HUMANITIES



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their counterparts all over the world, most American children, according to some estimates, watch between 3,000 and 4,000 hours of television before they enter the first grade—more hours than it takes to earn a college degree.

Television clearly is the most pervasive and influential medium in the lives of our children. But aside from a handful of exemplary programs (most of them on noncommercial television), the fare offered by children's programming is universally deplored.

In an attempt to harness and exploit the inherent power of the electronic media to educate as well as captivate young minds, the NEH has launched the children's media initiative. This new program aims to improve the quality and humanities content of radio and television programming directed at a children's

audience. Among the recently funded projects now underway are: —"Booker," a one-hour television story of two critical boyhood years in the life of Booker T. Washington. Born in slavery before the Civil War, Washington founded the Tuskegee Institute and became, according to his recent biographer, Louis Harlan, America's "schoolbook hero for more than half a century" following the publication of his autobiography, *Up From Slavery*, in 1901. But during the 1960s, Washington was dismissed by many black leaders who rejected what were, by that decade's standards, his conservative political and social beliefs. Despite the serious scholarly research on Washington's life and career since his papers were opened some thirty years ago, he is a major black historical figure who remains neglected in popular imagination.

In fact, Washington's early life is a classic, emotionally satisfying story of a poor boy's triumph over adversity. A film about young Booker during the formative years from nine to eleven, when he learned to read, is a natural vehicle for presenting historical themes of slavery, the Civil War and the early days of Reconstruction. While depicting the life and times of a famous figure, the film is also a poignant story about a little boy caught in one of

the most difficult periods in our history.

Directing the project is Avon Kirkland, an independent producer based in Berkeley, who created and produced the Public Broadcasting Service series on black family life, "Up and Coming," and formerly directed instruction services for the San Francisco public television station, KQED. From the wealth of documentation now available on Washington's extraordinary boyhood, Kirkland aims to make a film that reflects the highest standards of historical accuracy and at the same time presents the work of scholars in a persuasive and entertaining way. Advisers to "Booker" include Raymond Smock and Louis Harlan, coeditors of the authoritative Washington papers, as well as historians Leon Litwack and Nathan Huggins.

The working alliance between scholars and film people, Kirkland reports, represents the challenge of distilling an overwhelming mass of documentary material into a television format that will appeal to a general audience. The historian's natural tendency is to want to convey the "full picture," something that isn't possible in one hour while the filmmaker's aim is to develop dramatic characters. Compromise is inevitable, if not always easy.

But the grand story of "Booker" belongs within an important pedagogical tradition of literature and theater: teaching young people history through the exemplary lives and deeds of heroes.

—"Tales of the Unknown South," a two-hour, four-part television adaptation of stories by Edgar Allen Poe, Ambrose Bierce and DuBose Heyward, produced by the ETV Endowment of South Carolina. The stories, all gothic tales set or reset in the low-country South, are chosen to appeal to the taste and imagination of a national teenage audience. Almost nothing on television is geared specifically to this group—fourteen- to eighteen-year-olds who are just beginning the serious study of literature. The host for the series will be the poet, critic and novelist, James Dickey.

—A major radio series, "The Spider's Web," produced by WGBH in Boston, to dramatize classic American literature for an audience of young people from about nine to fourteen. One hundred programs of dramatic readings will include such classics as *The Red Badge of Courage*, *Rip Van Winkle*, *Little Women*, as well as short stories by Jack London, Bret Harte, O. Henry, Twain, Poe, Fenimore Cooper and Melville, the great popular nineteenth-century American writers whose work has for generations enthralled young readers. Each story in the series, planned for distribution over National Public Radio this fall, will feature a prominent actor supported by players from the Yale School of Drama.

—Another radio series for Ojibwa Indian children produced by WOJB, located on the Lac Courte Orilles Ojibwa Indian reservation in northwestern Wisconsin. The children on the reservation will not only be the audience for programs exploring history, philosophy, language, and religion through Ojibwa legend and culture. They will also be part of the program.

The children will participate in workshops, sing-alongs, and cultural education programs to be recorded for broadcast over WOJB and other public radio stations in Minnesota and Wisconsin. Workshops and sing-alongs will be led by Winston Wuttenee, master storyteller, composer and singer from the Cree nation of Canada, and Basil Johnston, an Ojibwa ethnologist and linguist from the Royal Ontario Museum.

Is there a child in America who doesn't love Cookie Monster, Big Bird, Grover, Bert and Ernie and the rest of the denizens of Sesame Street? The program has nine million regular viewers, more preschoolers than any other daytime television offering. *Sesame Street* is,

Children's classics from such great nineteenth-century authors as Mark Twain, Jack London and Herman Melville will be the basis for a major radio series, "The Spider's Web."





simply, the most powerful educator of young children in the United States, and much of the rest of the world as well.

Since its inception in 1969, *Sesame Street* has enlarged its basic cognitive emphasis, which produced the catchy alphabet and number songs that adults find themselves humming, by adding new areas such as health, safety and science. The new curriculum has proved to be as attractive to the series' devoted fans as the original one, not to mention their parents and older siblings who watch with them.

With NEH support, the Children's Television workshop will produce a sixty-minute public television special, *Sesame Street at the Metropolitan Museum*. The program, which also has the enthusiastic cooperation of the Museum staff, will be shown in an early evening time period and will introduce museums, their artifacts and the past to young children and their families.

The themes will be simple: there are museums; they are full of beautiful and interesting things that people have made and used in the past; looking at them and thinking about them is fun. As the producers of *Sesame Street* know, this is a lot for very young children to learn in one gulp. (The program's target audience is ages three to six.) But the program will present just enough basic factual material to show the strong link between the museum and its artifacts and the human past.

The plot is a typical *Sesame Street* contrivance. Finding themselves locked in the Museum after hours, the characters will roam about and make discoveries. Oscar will come upon the Greco-Roman statues, read a placard giving their dates and an explanation of how they were "boken," and then declare them "the most beautiful trash I've ever seen." In another segment in the hall of armor, Maria will describe the history and use of armor to the children in the cast.

Each airing of the special will be followed by a short epilogue in which Big Bird or another favorite character encourages viewers to explore their local museums: "You can go in the morning or after school or weekends, and you don't have to spend the night. Here are some wonderful places to go...." Information about local museums and their special exhibits will then be provided.

Using the enormous appeal of *Sesame Street* to introduce the next generation, at a very early age, to a major humanities resource embodies the central idea that informs the children's media initiative. Broadcasters, media people and humanities scholars all agree it is an idea whose time is now.

—Barbara Delman Wolfson

*Ms. Wolfson, a mother of two, has been watching Sesame Street for twelve years.*



*Everybody's feathered favorite, Big Bird, and his Sesame Street friends will introduce museums and the study of the past to young children. The 60-minute special will encourage viewers to explore their local museums.*

## CHILDREN'S MEDIA INITIATIVE

Interest on the part of broadcasters and producers in the NEH children's media initiative has been intense. Following are some things prospective applicants should know about the program:

Grants are awarded for planning, script writing and production of broadcast quality programs that meet technical standards for regional and national distribution. Projects must focus on one or more fields of the humanities and include humanities scholars as well as people with experience in young people's media programming. Programs

should be designed primarily for use outside of schools and to reach a youth audience in broadcast hours after school, on weekends, or during family viewing times.

Applicants are urged to try to carry young people's interest in the humanities beyond simply passive viewing of the program itself. Such print material as bibliographies, workbooks, discussion guides for parents and youth leaders are encouraged, as are forms of at-home participation, for example, call-ins.

Programs should be directed to an

audience of children and young people under eighteen and applicants should specify which age group they hope to reach. The NEH is also particularly interested in knowing an applicant's promotion plans for making programs known and available to a wide range of audiences.

Endowment staff members will be glad to help by discussing ideas and application procedures by telephone, 202/724-0318. Proposals will be accepted at the special March 7 deadline for children's media projects and at every regular media program deadline thereafter. **B.D.W.**





# Nearest Grant Application Deadlines



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

## 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

### Humanities Instruction in Elementary and Secondary Schools

Collaborative Projects—Francis Roberts 724-0373

Institutes for Teachers—Crale Hopkins 724-0373

### Exemplary Projects in Undergraduate and Graduate Education

Feasibility Grants—Janice Litwin 724-1978

Major Projects—Cynthia Wolloch 724-0311

### Humanities Programs for Nontraditional Learners—Gene Moss 724-0393

### Teaching Materials from Recent Research—Cynthia Wolloch 724-0311

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

#### Museums and Historical Organizations—Jann Gilmore, 724-0327

#### Special Projects—Leon Bramson 724-0261

Program Development (including Libraries)

YOUTH PROGRAMS—Carolynn Reid-Wallace 724-0396

Youth Grants

Youth Projects

## 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

#### Fellowships for College Teachers—Maben Herring, 724-0333

#### Summer Stipends for 1984—Joseph Neville 724-0376

#### Fellowships in the Humanities for Journalists—Julian F. MacDonald 724-0376

### SEMINAR PROGRAMS

#### Summer Seminars for College Teachers—Dorothy Wartenburg 724-0376

Participants: 1983 Seminars

Directors: 1985 Seminars

#### Summer Seminars for Secondary School Teachers—Ronald Herzman 724-0376

Participants: 1984 Seminars

Directors: 1984 Seminars

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

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

### Intercultural Research—Harold Cannon 724-0226

### General Research Program—John Williams 724-0276

Basic Research

Regional Studies

Archaeological Projects—Gary Messinger 724-0276

Research Conferences—David Wise 724-0276

### Research Materials Program—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

### Research Resources—Jeff Field 724-0341

### Humanities, Science, and Technology—Eric Juengst 724-0276

Joint NEH-NSF Program

Individual Awards

Collaborative Projects

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

### Planning and Assessment Studies—Stanley Turesky 724-0369

## OFFICE OF CHALLENGE GRANTS—Thomas Kingston 724-0276

Deadline in  
boldface

For projects  
beginning after

**April 1, 1983**

October 1983

**April 1, 1983**

October 1983

**April 1, 1983**

October 1983

**June 15, 1983**

January 1984

**June 15, 1983**

January 1984

**April 1, 1983**

October 1983

**July 1, 1983**

January 1984

**October 1, 1983**

April 1984

**June 1, 1983**

January 1984

**March 7, 1983**

October 1, 1983

**July 25, 1983**

April 1, 1984

**April 25, 1983**

January 1, 1983

**March 14, 1983**

October 1, 1983

**May 2, 1983**

January 1, 1984

**To be announced**

**June 1, 1983**

January 1, 1984

**June 1, 1983**

January 1, 1984

**October 1, 1983**

Summer 1984

**March 1, 1983**

Fall 1983

**April 1, 1983**

Summer 1983

**February 1, 1984**

Summer 1985

**February 1, 1984**

Summer 1984

**April 1, 1983**

Summer 1984

**February 1, 1984**

Fall 1985

**February 15, 1984**

July 1, 1984

**February 1, 1984**

January 1, 1985

**February 1, 1984**

January 1, 1985

**February 1, 1984**

January 1, 1985

**September 15, 1983**

April 1, 1984

**October 1, 1983**

July 1, 1984

**October 1, 1983**

July 1, 1984

**May 1, 1983**

October 1, 1983

**July 1, 1983**

April 1, 1984

**June 1, 1983**

April 1, 1984

**August 1, 1983**

April 1, 1984

**August 1, 1983**

April 1, 1984

**August 1, 1983**

April 1, 1984

**June 1, 1983**



# RECENT NEH GRANT AWARDS

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

## Archaeology & Anthropology

**Center for Southwestern Folklore**, Santa Fe, NM; Bruce E. Lane: \$25,000. To develop a script for a 30-minute documentary on ethnic identity and modernization as it affects a Totonac Indian boy and his family in East Central Mexico. *GN*

**Institute for the Study of Human Issues**, Philadelphia, PA; Loretta K. Fowler: \$90,000. To conduct a study of age-graded societies among the Plains Indians. Anthropologists using ethnographic and ethnohistorical research methods will focus on age-group dynamics in these societies. *RO*

**Lewis and Clark College**, Portland, OR; Leonor S. Ingraham: \$85,360. To conduct a four-part series of public programs on the archaeology and ethnology of Pacific Northwest Indians and the scientific aspects of the Lewis and Clark Expedition. *GL*

**Science Museum of Minnesota**, St. Paul; Orrin C. Shane, III: \$15,000. To plan a traveling exhibition and related programs using objects loaned from the Harvard Peabody Museum's collection which will illustrate the "Maya-Toltec" city of Chichen Itza and its Sacred Well as a study of Mayan history and culture. *GM*

**SUNY at Albany**, NY; Gary H. Gossen: \$75,000. To conduct an ethnographic and ethnohistorical study of the emigrant Chamula Tzotzil Indians of Chiapas, Mexico. Anthropologists will investigate the cultural persistence of the Chamula culture, documenting its adaptation to new settings. *RO*

**Tufts U.**, Medford, MA; Miriam S. Balmuth: \$10,000 FM. To implement an international colloquium on Sardinian archaeology for the purpose of evaluating discoveries of the last decade and the island's relation to other seafaring cultures and traders of the Mediterranean. *RD*

**U. of Florida**, Gainesville; H. Russell Bernard: \$24,663. To aid collaboration of an American anthropologist and an Otomi Indian from Mexico who are writing together an ethnography of Otomi life. The results are being published in English, Otomi and Spanish. *RO*

**U. of Pittsburgh**, PA; Hugo G. Nutini: \$80,000. To conduct an ethnographic study of the structural development, ideology and expressive culture of the Mexican aristocracy. Two anthropologists will analyze the ideological structure of Mexican social stratification, focusing on the elites. *RO*

**VOICES**, A Sub-Office of Fresno Free Col. Fnd., Pasadena, CA; Everett C. Frost: \$47,550. To produce a series of four 1-hour radio programs presenting and interpreting episodes from the mythologies of the Cahuilla and Chumash Indians of southern California, and of the Nahuatl-speaking (Aztec) peoples of pre-Columbian Mexico. *GN*

## Arts—History & Criticism

**Bauhaus Group**, 246 West End Avenue, NYC; Judith Pearlman: \$500,000 OR; \$100,000 FM. To produce a two-and-a-half-hour dramatic film on the development of the Bauhaus School and a concluding 30-minute documentary on "The Bauhaus in America." *GN*

**Black Filmmakers Foundation**, NYC; William D. Jackson: \$48,000. To develop a script for a 1-hour film for television recounting the evolution of the black processional music from 14th-century West Africa, through European adaptations, to the United States. *GN*

**Brooklyn Museum**, NY; Dianne H. Pilgrim: \$15,000. To plan an exhibition which will explore the profound impact the machine had on this country in the 1920s and 30s, a period when artists looked to the future, effectively

putting an end to the American Renaissance. *GM*

**Minneapolis Institute of Arts**, MN; Samuel Sachs, II: \$31,091. To implement two documentary exhibitions and produce an interpretive brochure in conjunction with a major retrospective exploring Grant Wood's relationship to American Regionalism in the 1930s. *GM*

**NYU**; Guenter Kopcke: \$57,000. To conduct research on Aegean art of the 3rd to 1st millennia B.C. The researchers will study artifacts from three areas of Aegean culture—Crete, the Cyclades, and the Greek mainland—linking aesthetic analysis to historical and anthropological evidence from the region. *RO*

**SUNY at Albany**, NY; Patricia K. Ross: \$26,366. To conduct a meeting of noted humanities scholars and experts on dance on April 21-24 to present seminars and film screenings of ethnographic, historic, and contemporary materials of the religious, political, social and aesthetic aspects of black dance. *GP*

**Tufts U.**, Medford, MA; Anne H. Van Buren: \$69,000. To conduct research toward a chronology of French and Burgundian historical costume, to be used as a method of dating fourteenth- and fifteenth-century works of northern European art. *RO*

## History—Non-U.S.

**Arizona State U.**, Tempe; Noel J. Stowe: \$25,000. To implement two mini-courses and four regular courses that prepare history graduate students for careers in business. *EB*

**Association of Black Women Historians**, Columbia, MD; Rosalyn M. Terborg-Penn: \$10,000. To conduct a three-day symposium examining research on women of African descent from pan-African and pan-American perspectives and drawing on specialists in Black Studies, Women's Studies, and African Diaspora Studies. *RD*

**Folger Shakespeare Library**, Washington, DC; John F. Andrews: \$181,000 OR; \$50,000 FM. To establish a center for the study of British Political Thought between 1550 and 1800, creating a program of seminars, conferences, colloquia and publication projects involving resident and visiting scholars. *RO*

**Found. for the Study of Resistance Movements**, NYC; Aviva H. Kempner: \$30,000. To develop a treatment for a 90-minute documentary on the Jewish resistance movement in the Vilna ghetto during the Nazi occupation. *GN*

**Harvard U.**, Cambridge, MA; Adam B. Ulam: \$87,000. To conduct historical research on the role of the intelligentsia in Soviet society, particularly during the Khrushchev era (1953-1964). *RO*

**Indiana U.**, Bloomington; Ilhan Basgoz: \$10,000 FM. To conduct an international conference on Turkic studies, dealing not only with Turkey but also with Turkish populations in Soviet Central Asia, Iran, Chinese Turkistan, Iraq, and eastern Europe. *RD*

**Princeton U.**, NJ; Denis C. Twitchett: \$101,000 OR; \$100,000 FM. To conduct research and cover editorial expenses for volumes 5 and 6 of the "Cambridge History of China," covering the Sung and Yuan periods (907-1367 AD). *RO*

**Renaissance Film Project**, Emerville, CA; Theodore K. Rabb: \$40,000. To prepare ten one-hour scripts and to begin preparing accompanying materials for the classroom. *EH*

**Robertson Center for the Arts and Sciences**, Binghamton, NY; Ross McGuire: \$100,238. To implement a major exhibition on the history of immigration and the growth of ethnic communities in Binghamton, New York—a medium-sized urban industrial area. *GM*

**U. of Hartford**, CT; Roger N. Buckley: \$52,000. To conduct historical research on the issues of war and slavery in the Caribbean during the era of the French Revolutionary and

Napoleonic Wars (1789-1815). *RO*

**U. of Pittsburgh**, PA; Roger T. Conant: \$24,630 OR; \$8,350 FM. To prepare visual and written curriculum materials on Polish history and culture, by revising "The Polish Phoenix," a multi-media program, for classroom use and by writing a sixty-page teacher's guide. *EH*

**U. of Wisconsin, Madison**; Joseph W. Elder: \$241,110. To produce two 40-minute documentary films with accompanying study guides on South Asian women for use in Women's Studies programs. One film depicts Hindu marriage practices; the second preserves the rituals and testimony of the "devadasis" of Puri. *EH*

## History—U.S.

**American Federation of Arts**, NYC; Samuel H. McElfresh: \$14,000. To plan a series of programs which will examine aspects of American life in the late 19th and early 20th centuries as reflected in early cinema. *GP*

**Essex Institute**, Salem, MA; Caroline D. Preston: \$77,850. To process manuscript collections on the maritime history of Essex County, Massachusetts, 1650-1890, through supplemental funding for professional salaries. *RC*

**ETV Endowment of South Carolina**, Spartanburg; Robin C. Maw: \$300,000 OR; \$200,000 FM. To produce a 4-hour dramatization about the initial contacts between English settlers and Native Americans at Roanoke, North Carolina. *GN*

**Kentucky Department for Libraries & Archives**, Frankfort; Richard N. Belding: \$13,166. To plan a series of public programs on selected aspects of Kentucky history. *GL*

**Old Sturbridge Village**, MA; Alberta P. Sebolt: \$25,000. To plan interpretive programs that will explore how the Constitution was understood in the New England of the first two generations after the Founders. *GM*

**Southern Regional Council**, Atlanta, GA; Randall Williams: \$107,180. To write five 30-minute scripts and three 60-minute scripts for a series of regional radio programs about the history of the Civil Rights Movement in the Deep South. *GN*

**Tufts U.**, Medford, MA; Douglas L. Jones: \$51,000. To research the social and legal history of poverty in New England, 1630-1830. A research team plans to use statistical data, case studies and the interpretation of laws, sermons and public documents to determine the origins of poverty in early America and the evolution of poverty law. *RO*

**U. for Man, Inc.**, Manhattan, KS; Julia T. Coates: \$14,972. To study existing historical materials on the settlements of the Great Plains to plan for research on oral traditions to supplement the existing materials and to design a series of public programs utilizing the materials and the research. *GP*

**U. of Pennsylvania**, Philadelphia; Richard R. Beeman: \$100,000 OR; \$90,000 FM. To implement the first three years of a ten-year collaborative research project by the Philadelphia Center for Early American Studies on the industrialization process in Philadelphia and the Delaware Valley from 1750 to 1850. *RS*

**U. of Southern Mississippi**, Hattiesburg; David J. Bodenhamer: \$9,858. To conduct a meeting of legal scholars examining the legal history of the South, emphasizing the regional character of southern legal history, partly as a counter-balance to the New England focus of much of this history. *RD*

**Wayne State College**, NE; Jack L. Midderdorf: \$9,794. To plan a series of public programs on selected aspects of Nebraska's history adapted from the NEH award, "The Great Plains Experience." *GL*

**WGBH Educational Foundation**, Boston, MA; Peter S. McGhee: \$15,000. To plan television programs designed to evaluate how the U.S. Constitution has fulfilled its mission and

relates to certain contemporary questions regarding technological and economic change. *GN*

**Yale U.**, New Haven, CT; Burke Marshall: \$45,000. To develop a script for a 3-hour documentary about the creation of the U.S. Constitution and Bill of Rights, covering the Philadelphia Convention of 1787 and other state ratifying conventions, with illustrations of specific changes or uses of the Constitution in later years. *GN*

## Interdisciplinary

**Academy of Natural Sciences**, Philadelphia, PA; Hollister K. Jameson: \$150,000. To implement a permanent interpretive exhibit revolving around processes of paleontology in historical context. *GM*

**African American Museums Association**, Washington, DC; Joy F. Austin: \$50,000. To implement a series of regional interpretation skills workshops on the theme: "Idea & Visualization: The Need for Balance" to be held in Minneapolis and Washington, D.C. *GM*

**Afro-American Historical & Cultural Museum**, Philadelphia, PA; Teri Y. Doke: \$10,000. To implement a self-study employing a consulting team of academic humanists and museum professionals who will help the Museum clarify its purpose, choose new interpretive themes, develop its collections and create new programs. *GM*

**American Assn. for State and Local History**, Nashville, TN; George R. Adams: \$71,120. To implement two seminars for staff of historical agencies and museums on the interpretation of history to be conducted over a six-and-a-half-day period. *GM*

**Five Colleges, Inc.**, Amherst, MA; Margaret L. Switten: \$147,752. To conduct a six-week institute for forty teachers of medieval studies to develop interdisciplinary richness and depth in the single-teacher classroom, and to produce and distribute a resource book. *EH*

**Gibbes Art Gallery**, Charleston, SC; Martha R. Severens: \$14,863. To implement an interpretive installation of the Gallery's miniature portrait collection by placing the works in a historical context focusing on daily life in Charleston from 1705 to the early 20th century. *GM*

**Indiana U.**, Bloomington; Patrick O'Meara: \$150,589. To implement an exhibition on Somali art and culture focusing on the relationships between material culture and the rich oral traditions which dominate all aspects of everyday life. *GM*

**Jewish Museum**, NYC; Norman L. Kleeblatt: \$15,000. To plan a traveling interpretive exhibition about the Dreyfus Affair in 19th-century France, adopting historical, literary and artistic perspectives. *GM*

**Lacy Associates**, Los Angeles, CA; Madison D. Lacy, Jr.: \$15,000. To plan a 2-hour television program dramatizing the story of Ota Benga, a Batwa Pygmy who was brought by anthropologist S.P. Verner to the U.S. to be exhibited at the St. Louis World's Fair. *GN*

**Ohio State U. Research Foundation**, Columbus; Mark P. Morford: \$114,790. To conduct a six-week summer institute on the teaching of classical civilizations for twenty faculty in two- and four-year colleges. Participants will prepare curricular materials concentrating on four subjects: women, religion, Roman law, and sport. *EH*

**Organization of American States**, Washington, DC; Jose Gomez-Sicre: \$73,000. To implement an interpretive reinstallation of the museum's permanent collection of modern Latin American art to emphasize the region's



complex cultural, historical and socioeconomic bases, and determine what portion of the collection could be available for sharing. *GM*

**Our Lady of Elms College**, Chicopee, MA; Thomas F. Moriarty: \$71,577. To implement a new core curriculum required of all students which integrates traditional materials of Western civilization with contemporary materials and concerns. *EB*

**Reed College**, Portland, OR; Ottomar Rudolph: \$63,387. To conduct faculty workshops and library acquisitions designed to extend the two-year interdisciplinary Western civilization sequence to three years to introduce materials not presently covered, and to enlarge the faculty group prepared to teach the courses. *EB*

**State Historical Society of Wisconsin**, Madison; H.S. Stromquist: \$64,401. To develop instructional tapes from a series of interpretive skills workshops for local historical societies and museums which will then have statewide distribution. *GM*

**Suquamish Tribal Cultural Center**, WA; Carey T. Caldwell: \$10,000. To plan self study which will allow the Suquamish Tribal Cultural Center to undertake a comprehensive evaluation of its goals for public programs. *GM*

**Tufts U.**, Medford, MA; Norman Daniels: \$75,000. To conduct research by a team of philosophers, economists, and geriatricians on the problem of the just distribution of limited resources to various age groups. *RO*

**Tufts U.**, Medford, MA; Jesper Rosenmeier: \$148,956. To expand undergraduate teaching of American Studies at Tufts University. Scholars of literature and history will work with faculty members from fine arts, social science, and engineering to plan and teach new courses. *EB*

**U. of New England**, Biddeford, ME; Spencer Lavan: \$15,000. To conduct a Medical Humanities Program for Osteopathic Students. *EB*

**U. of Vermont**, Burlington; Ildiko Hefferran: \$11,303. To plan a cross-cultural examination of the social and educational concepts embodied in folk toys in Vermont and Mississippi. *GL*

**Women of Summer Project**, Tenafly, NJ; Rita R. Heller: \$26,628. To develop a script for a 60-minute documentary on the history of the Bryn Mawr Summer School for Women Workers, 1929-1938, examining, in particular, the philosophy of the school's curriculum, and how its graduates fare in their later careers. *GN*

**Yale U.**, New Haven, CT; Nancy F. Cott: \$172,791. To develop 11 new courses focusing specifically on women and the revision of nine standard courses to include issues of gender and incorporate new scholarship on women. New courses will be offered by departments and cross-listed with Women's Studies. *EB*

**Yale U.**, New Haven, CT; Howard R. Lamar: \$50,000. To implement a project which consists of an exhibit of Northwest Coast Native art, a display of related archival documents; a catalogue; and a public outreach program of lectures and tours. This exhibit will investigate developments in Native art that result from cultural contact. *GM*

## Language & Linguistics

**Auburn U.**, AL; Richard L. Graves: \$45,000 FM. To implement a program of teacher in-service work in writing at three sites in Alabama. *ES*

**Benedict College**, Columbia, SC; Willese S. Sanders: \$119,700. To implement a requirement for student writing across the college curriculum by means of faculty workshops, release of English department faculty members to work with colleagues in other fields, and related activities. *EB*

**Bryn Mawr College**, PA; Julia H. Gaiser: \$55,000. To prepare and distribute eighteen lexical and grammatical commentaries on classical and medieval Latin texts for intermediate-level students. *EH*

**Catholic U. of America**, Washington, DC; Jean D. Moss: \$25,000. To conduct a conference for college teachers of English composition to review strategies for applying classical rhetoric to the teaching of writing, and to publish the lectures and teaching materials afterwards. *EH*

**Center for New American Media**, New Orleans, LA; Louis L. Alvarez: \$36,580. To develop a script for a 90-minute documentary exploring various aspects of regional English in America and its relationship to U.S. social and cultural values. *GN*

**Hampton Institute**, VA; Beatrice S. Clark: \$60,344. To implement Phase III: The Infusion of Afro-French/Hispanic Cultural Elements into Language Courses. *EH*

**Illinois State U.**, Normal; Janice W. Neuleib: \$56,256. To integrate secondary and post-secondary writing courses through collaborative teaching. *EH*

**Lehigh U.**, Bethlehem, PA; Barbara H. Traister: \$125,070. To conduct faculty workshops, administrative efforts, and off-campus consultants designed to make more effective the requirement of student writing in all humanities courses and in some non-humanities instruction. *EB*

**SUNY at Albany**, NY; Wolfgang W. Moellen: \$120,000. To conduct linguistic research on the Pennsylvania German dialect, exploring how a language isolated from its homeland is maintained and how it is affected by the surrounding language. *RO*

**U. of Wisconsin**, Madison; Keith N. Schoville: \$150,000. To implement an exhibition on the origins and history of writing from primitive communications to the alphabet by presentation of over 100 original artifacts representing and describing graphic communications from ca. 6000 BC to the 4th century AD. *GM*

## Literature

**CUNY Queens College**, Flushing, NY; Gaye Tuchman: \$40,000. To conduct historical and sociological research on the opportunities and difficulties encountered by Victorian women writers in England. *RO*

**Jean Mudge Productions**, Chicago, IL; Jean McClure Mudge: \$26,782. To develop scripts for two (one 60-minute and one 30-minute) documentary films about Edgar Allan Poe. *GN*

**Mississippi State U.**; Robert L. Phillips: \$59,000. To research the literature of the American South. Over forty literary scholars will contribute to a comprehensive history of Southern literature. *RO*

**New York Center for Visual History**, NYC; Lawrence Pitkethly: \$306,210. To produce one 60-minute documentary film on Walt Whitman and write two additional scripts for documentaries on Emily Dickinson and Hart Crane as part of a series on American poets. *GN*

**Stanford U.**, CA; Harumi Befu: \$55,000. To analyze the popular "bunkaron" publications in Japan. A cultural anthropologist will study how Japanese intellectuals portray the Japanese culture, society and national character in writing for the general public. *RO*

**Tucson Public Library**, AZ; Jere Stephan: \$199,320. To develop materials and programs for approximately 35 public libraries for use in exploring the cultural and historical development of the Southwest in literature. *GP*

**U. of California**, Santa Cruz; Murray Baumgarten: \$6,287. To conduct a conference of American and European scholars and writers in order to examine the role of the fantastic in the works of Dickens from the perspectives of structuralism, narratology, and more traditional literary criticism. *RD*

## Philosophy

**Community College Humanities Association**, Cranford, NJ; Tziporah F.S. Kasachkoff: \$104,432. To implement a four-week institute on nursing ethics for two- and four-year college faculty in philosophy and nursing and to develop appropriate curricular materials for nursing students. *EH*

**Florida State U.**, Tallahassee; Alan R. Mabe: \$12,931. To conduct a dissemination conference based on the 1980 NEH-sponsored Institute on Continental and Analytic Philosophy to be held in conjunction with the Pacific meeting of the APA in March, 1983. *EH*

**U. of Maryland**, College Park; Robert K. Fullinwider: \$42,000. To research the concept of equality of opportunity and its use in American law and policy, using philosophical literature and methods to analyze various conceptions of equality of opportunity. *RO*

**WGBH Educational Foundation**, Boston, MA; Ann Peck: \$15,000. To plan a series of television programs on philosophy, dealing with the consequences of philosophical questions in daily life, history, and society, and employing a number of leading scholars and citizens. *GN*

## Religion

**Hartford Seminary Foundation**, CT; Yvonne Y. Haddad: \$97,469. To conduct a comparative study of five mosques or Islamic Centers in the United States. Sociologists will investigate the role that religion plays in American Muslim life. *RO*

**Temple U.**, Philadelphia, PA; John A. Hostetler: \$90,000. To conduct an ethnographic study comparing the culture of contemporary religious wilderness communities with those with long-standing traditions. *RO*

## Social Science

**Institute for the Study of Human Issues**, Philadelphia, PA; Karen Kerner: \$56,000. To conduct an ethnographic study of the Glasgow policeman's role in society. *RO*

**Pennsbury Society**, Morrisville, PA; Nancy D. Kolb: \$15,000. To plan to document the lifestyle of the people living and working at Pennsbury Manor. *GM*

*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

**GL** Libraries Humanities Projects

**GM** Museums and Historical Organizations Humanities Projects

**GN** 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

More than half of all  
Humanities subscribers  
have received an NEH grant.  
For complete survey results  
see Page 27

## UPCOMING RESEARCH CONFERENCES

*Myth, Symbols and Folklore: Expanding the Analysis of Organizations/* University of California, Los Angeles/March 10-12/Contact Michael O. Jones (213) 825-4242

*Relocation and Redress: The Japanese-American Experience/* University of Utah, Salt Lake City/March 10-12/ contact Sandra C. Taylor or Dean May (801) 581-6121

*Medicine in the Old South: A Symposium/* Center for the Study of Southern Culture, University of Mississippi/March 17-19/contact Ann J. Abadie (601) 232-5993

*A Working Seminar on Gnoticism and Early Christianity/* Southwest Missouri State University/March 29-April 1/contact Charles W. Hedrick or Robert Hodgson (417) 836-5514

*Frescobaldi Quattrocentennial Confe-*

*rence/School of Music, University of Wisconsin, Madison/April 8-10/contact Alexander Silbiger (608) 263-1900*

*Aging and the Imagination: Perspectives from Literature and Psychology/* Center for 20th Century Studies, University of Wisconsin, Milwaukee/April 20-22/contact Kathleen Woodward or Carol Tennesen (414) 963-4141

*International Brahms Conference/* School of Music, University of Washington/May 5-8/contact George Bozarth (206) 543-9876 or Elizabeth Auman, Music Division, Library of Congress (202) 287-5504

*Medieval Gardens Symposium/* Dumbarton Oaks, Washington, DC/May 20-22/contact Elizabeth B. MacDougall (202) 342-3280



# NEH FY 1983 BUDGET

On December 30 President Reagan signed into law the appropriation bill containing the NEH appropriations for fiscal year 1983. His signature completed a process launched in the Spring of 1981 when the Endowment chairman, staff, and National Council on the Humanities began initial planning for the FY 1983 budget. (And soon after this article appears, NEH staff will begin the planning for the FY 1985 budget.)

The total appropriated for the year—\$130,060,000—is 35 percent over the agency's request of \$96 million and just slightly below the previous year's appropriation. The funds allocated to regular program grants remain the same as last year (\$90,432,000).

Major features of the FY 1983 budget include:

- support for a wide range of education, scholarly research, and projects for broad audiences;
- reorganization of NEH Education Programs to focus on exemplary projects in the core disciplines of the humanities;
- expansion of the program, initiated last year, offering secondary-school teachers opportunity to participate in special summer seminars directed by distinguished humanities scholars;
- conducting of a special initiative for children's radio and television programs;
- encouragement of humanities projects relating to the Bicentennial of the Constitution of the United States; and
- resumption of new grant-making in the Challenge Grant program and increased "Treasury" (matching) funds to stimulate private sector support for the humanities.

A summary of the Endowment's plans for the individual programs,

indicating the amounts allocated, is presented below.

## EDUCATION PROGRAMS

The NEH Education programs have undergone significant revision. Beginning in 1983 they will emphasize support of efforts to improve instruction in the central humanities disciplines, particularly history, English and foreign languages—and offer support for a wide variety of programs directed to accomplishing this goal.

The revised program for **Humanities Instruction in Elementary and Secondary Education** (\$4,790,000) plans to make about sixty awards for summer institutes for teachers and a variety of collaborative projects between colleges and universities, on the one hand, and elementary or secondary schools, on the other.

A new program, **Exemplary Projects, Nontraditional Programs, and Teaching Materials** (\$4,790,000), which replaces the Higher Education/Regional and National program, will support up to forty projects designed to improve humanities programs throughout higher education, including teacher institutes, development of model curricula, exemplary collaborative projects between cultural institutions and higher education institutions, and translation of recent scholarship into teaching materials.

Another new program, **Central Disciplines in Undergraduate Education** (\$4,721,000), which replaces the Consultant, Pilot, and Implementation Grants programs, will aid eighty-five to ninety individual colleges and universities in improving their introductory courses, in strengthening single fields, and in developing a more coherent as well as strengthened undergraduate program.

## FELLOWSHIPS AND SEMINARS

The \$2,675,000 allocated to each of the NEH programs providing year-long fellowships—**Fellowships for Independent Study and Research and College Teacher Fellowships**—will permit about 127 awards in each program.

In the programs aiding summer study, the Endowment plans to grant about 240 **Summer Stipends** (\$650,000); to support eighty **Summer Seminars for College Teachers** (\$4,655,000), in order to serve 960 college faculty; and to aid forty **Summer Seminars for Secondary School Teachers** (\$2,250,000), allowing 600 secondary school teachers to participate in these opportunities for study.

Approximately forty-five post-doctoral fellowships will be provided to humanities scholars through the program which supports **Centers for Advanced Study** (\$500,000).

## RESEARCH PROGRAMS

In the category of General Research, **Basic Research** (\$2,955,000) and **Regional Studies** (\$750,000) will allow about sixty and twenty awards respectively for collaborative projects in archaeology and other humanities disciplines. The **Intercultural Research** program (\$2,200,000) will continue to aid American scholars working overseas under the auspices of American scholarly organizations, while the **Humanities, Sciences, and Technology** program (\$850,000) will maintain its joint support with the National Science Foundation for collaborative projects involving scientists and humanities scholars. The **Research Conferences** program (\$400,000) expects to support forty to fifty scholarly conferences designed to assess the status of research and develop new initiatives.

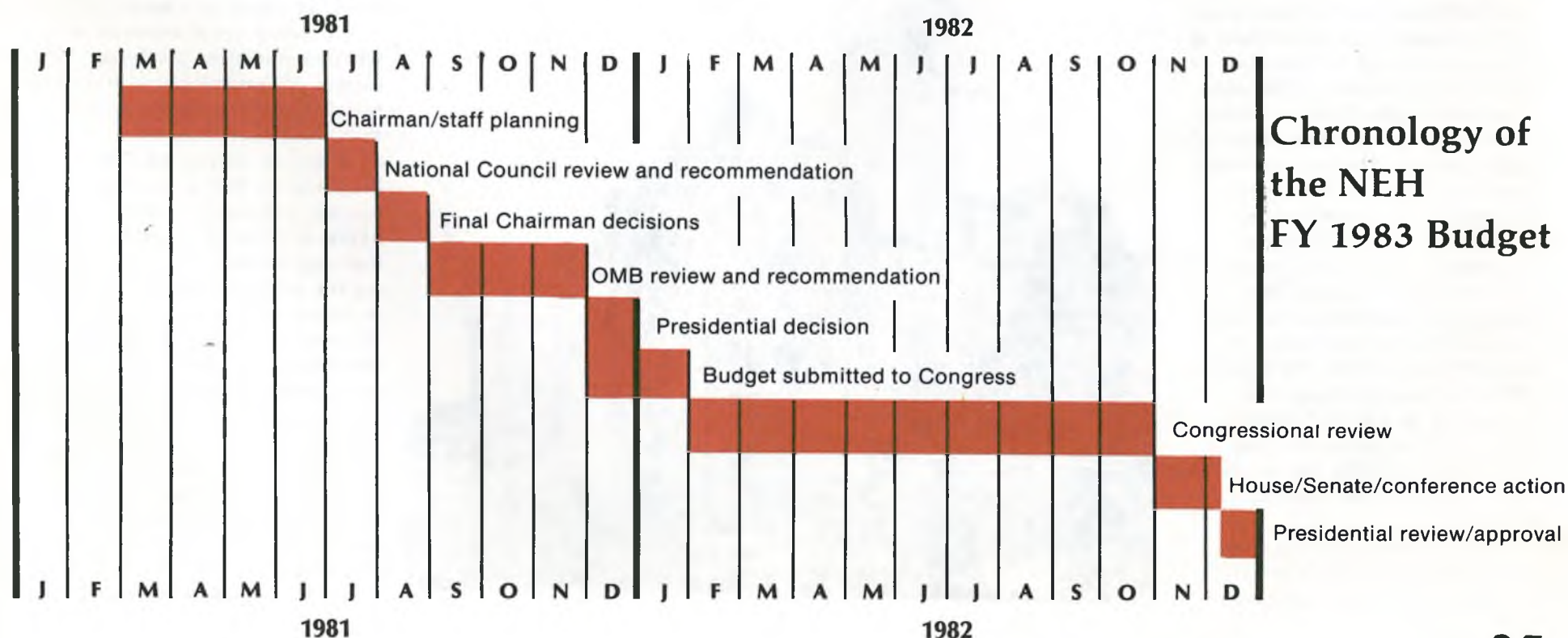
The Research Materials programs, which grant funds for the development of reference works and other materials needed by scholars—**Research Tools** (\$2,400,000), **Editions** (\$1,900,000), and **Translations** (\$1,000,000)—will make about thirty to thirty-five grants each.

In the Research Resources area, grants for **Organization and Improvement Projects** (\$3,300,000) will be made to forty-five to fifty research libraries, archives, and other collections while support will continue for the U.S. Newspaper Project. **Conservation and Preservation** funds (\$400,000) will further five or six training and model projects needed to help arrest the physical deterioration of materials used in humanities research. About seventy-five **Publications** grants (\$400,000) are expected to be made to help defray costs of publishing the results of important research.

## GENERAL PROGRAMS

Endowment programs supporting greater understanding and appreciation of the humanities by the general public have been consolidated in the new Division of General Programs. The guidelines of the programs in 1983 emphasize support for projects which focus on one or more specific humanities disciplines, with particular encouragement for proposals drawing on fields heretofore under-represented in the programs' grants: classics, philosophy, jurisprudence, and linguistics.

**Humanities Projects in Media** (\$8,447,000) will support about ninety projects for the planning, scripting, or production of films and radio and television programs. Proposals for children's media programs are especially encouraged again this year. (Continued on page 26)





**Humanities Projects in Museums and Historical Organizations** (\$6,912,000) will aid approximately ninety projects involving interpretive exhibitions and other activities which use material objects to exemplify various aspects of human culture.

The third area of the division, Special Projects, includes three continuing programs:

**Humanities Projects in Libraries** (\$2,650,000) will provide twenty to twenty-five grants to further the development of public and other libraries' resources for humanities programming;

**Youth Programs** (\$1,000,000) will provide approximately twenty "Youth Grants" to young persons conducting their own research, education, or community-oriented humanities projects, while fifteen to twenty grants will be made in the "Youth Projects" category to aid scholars working with both humanities and non-humanities organizations in conducting exemplary out-of-school activities for children and teenagers; and

**Program Development** (\$6,103,000) will provide support for experimental and other projects which fall outside other NEH programs, particularly those bringing the results of humanities scholarship to the general public. A special priority in 1983 is the encouragement of projects relating to the Bicentennial of the Constitution of the United States.

#### **STATE PROGRAMS** (\$20,329,000)

Funds will be provided to the state humanities councils in the fifty states, District of Columbia, Puerto Rico, and U.S. Territories for regranting to as many as 3,500 projects which link humanities scholarship to the interests of the general public in the state.

#### **PLANNING AND ASSESSMENT STUDIES** (\$730,000)

Fifteen to twenty awards will be made to support the collection, analysis, and dissemination of information about resources, problems, and trends in selected sectors of the humanities. Priority is being

given to projects illuminating the pattern of financial support available to humanities activities.

#### **CHALLENGE GRANTS** (\$16,864,000)

The Challenge appropriation, designed to encourage long-range financial planning and expanded bases of support, will enable the Endowment to provide second/third-year support for eighty institutions with approved multi-year Challenge plans and to offer new Challenge Grants (totaling about \$8 million) to approximately eighty-five humanities institutions. With required matching of at least three non-Federal dollars for every NEH dollar, the combination of new and continuing 1983 grants will help generate over \$50.5 million from private sources.

#### **TREASURY FUNDS** (\$11,064,000)

Matching grants requiring a one-to-one match from the private sector will be offered to help further 276 projects recommended by the National Council on the Humanities for NEH support.

#### **NEH APPROPRIATION REQUEST FOR FY 1984**

In the FY 1984 Federal government budget forwarded to the Congress last month, President Reagan has proposed appropriations totaling \$112,200,000 for the Endowment: \$72,840,000 for regular program funds, \$16,500,000 for Challenge Grants, \$10,570,000 for Treasury Funds (for matching of private gifts in support of projects recommended by the National Council on the Humanities), and \$12,290,000 for NEH administrative expenses. Hearings on the NEH appropriation request will be held in the spring by the House and Senate Appropriations Subcommittees on the Interior and Related Agencies, whose respective chairmen are Sidney Yates (Illinois) and James McClure (Idaho).

—Armen Tashdianian

*Mr. Tashdianian is the director of the NEH Office of Planning and Policy Assessment.*

## Notes and News

### **NEH Moves to New Digs (Nonarchaeological)**

The NEH will move its offices to the Old Post Office Building at 1100 Pennsylvania Avenue, N.W., (20506) in March or April.

All new phone numbers will be published at a later date; the new general information number is 202/786-0438.

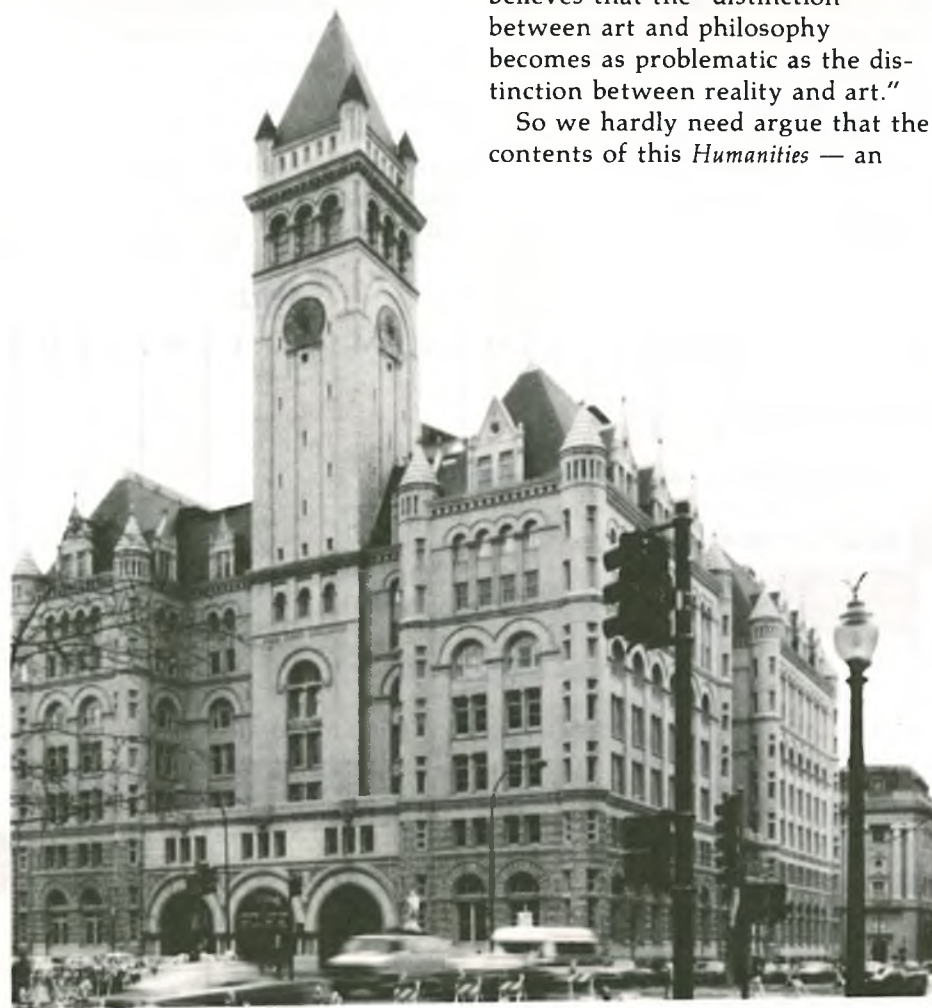
The Old Post Office, which has been on the National Register of Historic Places since 1973, has had a checkered past and an endangered future. Completed in 1899 to accommodate the U.S. Post Office Department and the city post office, it was abandoned by both by 1934 and inhabited variously thereafter by pieces of different federal agencies. The General Services Administration has had plans since 1928 to remove, not rehabilitate, it.

But now the old Romanesque structure, an anomaly in the neo-Athenian neighborhood, is taking center stage in the effort to revitalize and beautify the Pennsylvania Avenue corridor. Its three-year, \$20 million-dollar renovation, partly funded by the National Endowment for the Arts, which will live there along with the Humanities Endowment, has been compared to the renaissance of Boston's Faneuil Hall. The Old Post Office has been similarly redesigned as a "mixed use" building that will house restaurants and shops along with the federal offices beneath its massive, vaulted skylight.

Its most dramatic external feature, a clocktower that rises 315 feet above the street, will have an

observation platform, second only to that of the Washington Monument in height, accessible by a glass elevator. The clock has been restored so that its four lighted faces can be read from a distance.

The tower will acquire a set of bells, manufactured by the same firm that made London's Big Ben, that were England's Bicentennial gift to the United States.



## Editor's Notes

With an essay on aesthetics by Arthur Danto, Page 1, we begin what wags at NEH have referred to as our "song and dance number." Tracing the history of philosophy's relationship to art from Plato's commentary on the Greek sculptors to John Cage and Andy Warhol, Mr. Danto shows the way "that the philosophy of art has deep questions to consider, questions of representation and reality, of structure, truth, and meaning." He believes that the "distinction between art and philosophy becomes as problematic as the distinction between reality and art."

So we hardly need argue that the contents of this *Humanities* — an

essay on musicology by Howard Mayer Brown (page 5), a debate on original instruments by two professors of music and musicology who hold opposite views (page 14), as well as a variety of articles about NEH-supported projects having to do with dance, music and theater — are proper subjects for inclusion in the humanities.

Professor Brown tells us that "the development of music as a humanistic discipline has taken place in America entirely within my own lifetime." For even though there is a "vast literature from the time of the ancient Greeks to the present day that attempts in one way or another to explain the theory of music...they were not interested at all or only peripherally interested in music as an art, in the sound of music, as it were."

The stereotypical musician — whether composer, conductor, performer or musicologist — has often had difficulty convincing others that music is an intellectual as well as an artistic enterprise. (Mr. Brown notes that musicology was snorted at by such a renowned figure as Harvard's President Eliot.) But such articles as the one describing the painstaking efforts involved in reconstructing and assembling the works of Giuseppe Verdi and Jean-Baptiste Lully for critical editions demonstrate anew what rigorous scholarship is required. Page 6.

As Mr. Danto says, "the degree to which the appreciation (and study) of art becomes a matter of applied philosophy can hardly be overestimated."

—Judith Chayes Neiman



# Positive numbers: Subscriber Survey Results

The highlights of the *Humanities* subscriber survey taken in November and tabulated in December are shown at right.

We had no room to print the fact that about one-third of our subscribers have been readers for three years and that 68 percent of all subscribers pass their copies along to as many as three additional people (32 percent share it with four or more).

Many of you passed along suggestions for features you would like to add as well as improvements you would like to see. The computer could not cope with these handwritten comments but you can be sure we will be paying close attention to them in the months to come.

One of the most interesting and significant figures was that 53 percent of all subscribers have received an NEH grant. We would like to believe that a careful reading of *Humanities* over time has helped to demystify the Endowment by featuring exemplary grants as well as articles about the various NEH programs.

Similarly, the fact that 93.4 percent find the lengthy listing of grant awards by discipline or field

of study useful shows that this comprehensive printout of the Endowment's grant-making results is worth doing.

We were told by mail-order pundits when we planned the survey not to expect a return of more than 10 percent. When 44 percent of you took the time and trouble to reply, exceeding our most hopeful expectations four times over, we were, to put it mildly, delighted. Thank you. JCN

Approximately how much time do you spend with each issue?  
30 minutes or more: 85.5%  
One hour or more: 31.1%

Do you ever make photocopies of articles in *Humanities* for other people?  
Yes: 53.8%

Do other people ordinarily read your copy of *Humanities*?  
Yes: 74.2%

If yes, approximately how many?  
Up to three: 68%  
Four or more: 32%

Do you save back issues?  
Yes: 84.7%

Which features of *Humanities* do you ordinarily read?  
Articles about topics in the humanities  
Always or sometimes: 99%  
Articles about Endowment-supported projects  
Always or sometimes: 98.6%  
Articles about the application and grant-making process  
Always or sometimes: 92.6%  
Endowment notes and news  
Always or sometimes: 96.1%  
Grant application deadlines  
Always or sometimes: 88.3%  
Dustjackets (843 answered)  
Always or sometimes: 89.8%  
Lists of grants awards  
Always or sometimes: 96.4%  
About the author  
Always or sometimes: 95.0%  
Editor's notes  
Always or sometimes: 95.2%

Would you like to see a section in *Humanities* that presents different perspectives on current issues in the humanities and American intellectual life?  
Yes: 87.5%

Do you find the tabloid format of *Humanities* convenient?  
Yes: 80.7%

Does the design encourage you to read the articles and other features?  
yes: 54.7%

What kind of publication does *Humanities* most resemble?  
Magazine, Newsletter or Newspaper: 63.7%

How interesting do you find *Humanities*?  
Usually or always interesting: 78.4%

Do you find the extensive list of NEH grant awards useful?  
Always or sometimes: 96.4%

What is your occupation?  
Professor: 37.2%  
Academic Administrator: 19.5%  
Development Officer: 9.6%  
Museum Professional: 4.8%  
Librarian: 4.8%  
Other: 23.5%

Have you ever applied for an Endowment grant?  
Yes: 63.8%

Have you ever received an Endowment grant?  
Yes: 53.0%



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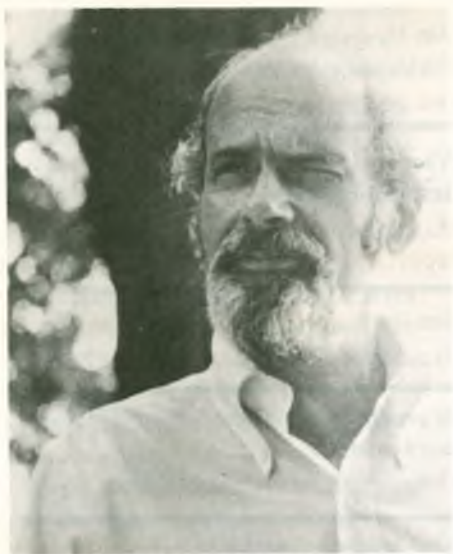
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## About the authors . . .



**ARTHUR C. DANTO** is the Johnsonian Professor of Philosophy at Columbia University and serves as Chairman of the Department of Philosophy there. A Fellow of the American Academy of Arts and Science, Mr. Danto is the recipient of two Fulbright Fellowships and two Fellowships from the American Council of Learned Societies. This year, on sabbatical leave, he is writing a book on the concept of representation. He is also enjoying his second Guggenheim Fellowship. The author of eight books in philosophy, he has written his most recent work specifically about art: *The Transfiguration of the Commonplace: A Philosophy of Art*, Harvard University Press, 1981, which was awarded the Lionel Trilling Book Prize. Professor Danto's wife, Barbara Westman, is an artist whose drawings regularly appear in the *New Yorker*. **Page 1.**



**HOWARD MAYER BROWN** is Ferdinand Schevill Distinguished Service Professor of Music at the University of Chicago. Educated at Harvard, he has published books and articles on various aspects of music in the Renaissance, including *Music in the French Secular Theater, 1400-1550*, *Instrumental Music Printed Before 1600*, *Embellishing Sixteenth Century Music*, and *Music in the Renaissance*. His two-volume edition of an anthology of fifteenth-century French chansons, *A Florentine Chansonnier from the Time of Lorenzo the Magnificent* will soon be published by the University of Chicago Press. Professor Brown is a past president of the American Musicological Society and he currently serves as vice-president of the International Musicological Society. He is currently engaged in studying what fourteenth-century art can tell us about the musical practices of that period. His extensive knowledge of music, history and art history informs his article on musicology. **Page 5.**



**MALCOLM BILSON** is well known as one of the leading proponents of the fortepiano in this country and in Europe. For the past twelve years he has been performing on Philip Belt replicas of Viennese fortepianos of the late eighteenth century, appearing in solo and chamber music performances throughout the United States, Canada, and Europe. During the summer of 1982 he performed at the Aix-en-Provence Festival in France and at the Esterhazy castle in Hungary for the Haydn year celebration. His recordings for Nonesuch records may be partly responsible for the current outpouring of interest in the fortepiano. Professor Bilson is music director of a concert series entitled "On Original Instruments," at New York City's Merkin Concert Hall. A professor of piano at Cornell, he divides his time between teaching, holding seminars and workshops on the fortepiano, and pursuing his concert and recording career. He takes the opposite position from Mr. Baron in their dialogue, **Page 14.**



**SAMUEL BARON** is a flutist, conductor, professor and chamber music player. He is a professor of music at the State University of New York, Stony Brook, as well as a teacher of flute at the Julliard School in New York. Professor Baron was a founding member of the New York Woodwind Quintet and the flute soloist of the Bach Aria Group. In 1980 he became the musical director of the Bach Aria Group and its Summer Institute at Stony Brook. His recordings include much contemporary music for flute (CRI, Nonesuch, and Desto labels) and chamber music with the New York Woodwind Quintet and other groups. He will appear this summer at many music festivals across the country including the New College Music Festival, the Norfolk Festival, and Victoria International Festival in British Columbia, as well as the third annual Bach Aria Festival and Institute at Stony Brook. Mr. Baron argues that the medium is definitely *not* the message in his dialogue with Mr. Bilson on **Page 14.**

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