

Humanities

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Verdi's Life and Art

Rediscovering Gershwin

The University Press





Patrons in the Music Division of the Library of Congress "read" the literature of music by examining program notes on the record sleeve and listening to a recorded performance. Behind them is a page from the autograph manuscript of the opera *Ernani* by Giuseppe Verdi. (Manuscript: University of Chicago Press. Library photograph: Morton Broffman)

Editor's Notes

Musicology

Located unobtrusively within the Endowment's standard definition of the humanities is the phrase "history, theory, and criticism of the arts." It is here that musicology finds its niche as a relative newcomer. Most of the important texts in music were not generally available as musical scores until the 1950s, writes Joseph Kerman in *Contemplating Music*. "Readers who are acquainted with other fields of research—in literature or art, history or science—may find it difficult to appreciate the primitive state of musical documentation in the 1950s. . . . Dozens of Haydn symphonies were published in score for the first time in this period, as well as minor works by Beethoven and practically the whole corpus of music by important secondary figures of the Renaissance and Baroque eras. . . ." (emphasis in original)

This issue of *Humanities* offers several essays on the study of music—both for those who limit its scope to the study of the history of Western art music and for those who expand that definition to include ethnomusicology and the study of modern American compositions. In "Verdi's Life and Verdi's Art," Philip Gossett explains how Verdi's operas can be more fully understood and appreciated when seen in the context of his life. Music scholar Denise Boneau writes about a seminar to be held this summer in which high school teachers will examine the musical and philosophical ideas embodied in Beethoven's *Ninth Symphony*.

Musicologists are discovering that more "serious" music has been written by Americans than is generally known. Fifty years after the death of George Gershwin, exciting discoveries of lost musical scores in a New Jersey warehouse have engaged scholars like Wayne Schneider at Colby College in an examination of ways to restore the books, scores, and orchestrations of some of Gershwin's less familiar music and songs. Meanwhile, the Center for Black Music Research continues its efforts to encourage both scholarly research and performance of Afro-American music to increase public awareness of the characteristics that have become "part of the general American musical sound."

Publishing the results of scholarly research, whether in musicology or in other disciplines of the humanities, continues to preoccupy both those who despair, along with Joseph Kerman, that "half of the academic community writes when it has nothing to say, while the other half conspires to get that writing published," and directors of university presses like Allen Fitchen at the University of Wisconsin, who look long and hard for significance, originality, and centrality in scholarly manuscripts. Fitchen explains how acquiring editors assess the quality and publishability of scholarly works. Indeed, the videodisc technology described by Matthew Kiell in "The Sight of Music" poses exciting prospects for university presses of the future: publishing the scholarly works of musicologists, complete with soundtrack.

—Caroline Taylor

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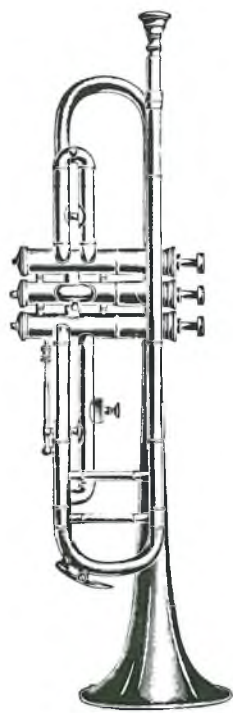
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Verdi's Life and Verdi's Art

BY PHILIP GOSSETT

WHEN THE ENGLISH historian Frank Walker published his remarkable collection of biographical essays, *The Man Verdi*, in 1962, his research was met with hostile resistance by many Italian critics. In searching for verifiable documentation, Walker questioned myths that had proliferated around the figure of Giuseppe Verdi both during the nineteenth century and since the composer's death in 1901. Emblematic was the exaggerated weight that had been given to the young musician's weekly walk between Busseto, where he was pursuing his studies, and the church in his home village of Le Roncole, where he played the organ each Sunday morning. As one earlier Italian writer expressed it: "Three or four hours just for the journey there and back!" Walker first deflates that story ("a town-bred Italian of today would undoubtedly faint if it were suggested that he should do the same, but this walk of about three miles in each direction would be nothing to a peasant boy in ordinary circumstances"), then characteristically adds in a footnote, "I have myself walked from Busseto to Le Roncole in forty-three minutes." Biography and myth are only rarely separated this easily.

The situation is particularly complex with Verdi. Not only was his life story given Horatio Alger overtones in Michele Lessona's 1869 collection of the lives of famous Italians, *Volere e potere*, but it was

tied inextricably to political forces. That the composer's name was an acronym for "Vittorio Emanuele Re d'Italia" imbued the phrase "Viva Verdi" with a barely disguised significance in a peninsula of independent states yearning for nationhood. In this atmosphere, Verdi was more than a great artist: He was a hero of the Risorgimento, an image of what "being Italian" might mean. He was elected to the first Italian Parliament, a position he did not relish and about which he said, "The 450 are really only 449 because Verdi as a deputy doesn't exist."

But Verdi as a composer did exist, and the relationship between Verdi's art and the society and culture of which he was a part has intrigued biographers from the beginning. He was directly affected by the political censorship so prevalent in Italy before 1860. His battles with the Austrian police in Venice over the libretto derived from Victor Hugo's *Le roi s'amuse* are characteristic: The Austrians were unwilling to allow a king to be shown as a libertine on stage, and further objected to the king being made the object of an assassination plot. Only after prolonged negotiations was a revised version of the libretto permitted, set in an imaginary ducal court in Mantua, rather than in the French kingdom under Francis I. Similar problems surfaced when Verdi sought to write *Un ballo in maschera* for Naples in 1857. The Bourbon censors were justifiably nervous about a story in which the King of Sweden is murdered during a masked ball, even if it was based on historical events and had already been the subject of two other operas.

At the end of 1856, after all, a soldier had made an unsuccessful attempt on the life of the Neapolitan king, Ferdinando II, during public celebrations for the Feast of the Immaculate Conception. In this case, the distance between the composer and the local censors was unbridgeable, and the opera was ultimately performed in Rome. For the performance to take place, the papal censors insisted that the story be moved to Boston, where conspirators called "Sam" and "Tom" play out their drama at a regal masked ball the likes of which the Massachusetts Bay Colony never knew.

For a brief period in 1848, hopes for the immediate unification of Italy ran high, and Verdi wrote a blatantly patriotic work, *La battaglia di Legnano*, performed in Rome on January 27, 1848, just after the Roman Republic was declared. The opera, whose last act is entitled "Morire per la patria" ("to die for one's country"), was deliriously received, until the return of the Austrian forces dampened the patriots' hopes and the opera's fortunes.

Because Verdi's sentiments were so strongly in favor of Italian statehood and because he composed a patriotic opera when the moment was propitious, historians have been encouraged to read political significance into other operas. Biographer Franco Abbiati reports that at the premiere of *Nabucco* (Milan, Teatro alla Scala, March 9, 1842), which was Verdi's first enduring success, the chorus of Hebrew slaves, "Va pensiero sull'ale dorate," was repeated by popular demand. The Milanese, we are told, were thus able surreptitiously to equate the desire of the

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U.S. Library of Congress

Hebrew slaves for freedom from the Assyrians with their own desire for independence from the Austrians.

But this story turns out to have been a myth, as Roger Parker, editor of the new critical edition of *Nabucco*, has demonstrated. (Parker's edition of *Nabucco* will appear later in 1987 in *The Critical Edition of the Works of Giuseppe Verdi*, published jointly by the University of Chicago Press and G. Ricordi & Company of Milan, with support from NEH.) "Va pensiero" was not received as a symbol of the Risorgimento until many years later, when it developed the status of an unofficial Italian national anthem:

"Oh mia patria
Sì bella e perduta,
Oh membranza
Sì cara e fatal."

"Oh my homeland
So beautiful and lost,
Oh memory
So dear and fateful."

When the reconstructed Teatro alla Scala opened after having been gutted by Allied aerial bombardments during the Second World War, the first music played in the hall, under the baton of Arturo Toscanini, was "Va pensiero."

In fact, the number repeated on the opening night of *Nabucco* was "Immenso Jeovah," an unaccompanied ensemble in the last act. This ensemble originally featured the following powerful quatrain:

"Spesso il tuo popolo
Donasti al pianto;
Ma i ceppi hai franto,
Se in te fido."

"Often you abandoned
Your people to tears;
But you broke their chains,
If they believed in you."

In a gesture that must be considered one of self-censorship, Verdi and his librettist, before the first performances, altered the text to:

"Tu spandi un'iride? . . .
Tutto e ridente.
Tu vibri il fulmine?
L'uom più non e."

"You spread a rainbow? . . .
Everything is joyous.
You launch a lightning bolt?
Man is no more."

This modification eliminates the overt reference to a captive people in bondage.

How, then, are we to understand *Nabucco*, and how should it be performed today? Should it be staged as an explicit allegory of the Risorgimento (as Luca Ronconi did in a famous production at the Maggio Musicale Fiorentino in the late 1970s), or should it be staged as a biblical drama whose political undertones are left beneath the surface (as Robert De Simone did in the production at the Teatro alla Scala based on the new critical edition that opened the season in December 1986)? What did Verdi intend? Should a biographer emphasize the opera's relationship to the liberal views Verdi expressed in 1848 and beyond, or should the opera be interpreted in conjunction with the Verdi of the 1830s, who assiduously cultivated contacts with the Austrian aristocracy, dedicating his 1843 opera, *I Lombardi* (which follows *Nabucco*), to the Austrian Maria Luigia of Parma?

By divorcing itself from an interpretation of his works, the biography of an artist can lose touch with the primary reason for writing a biography in the first place. By standing isolated from the biography of an artist, the interpretation of his works risks the sterility to which purely formalistic analysis can lead. Many aspects of Verdi's operas gain resonance when they are seen against the context of his life, both the larger context of social history and the intimate context of his personal relationships.

Verdi's first wife, Margherita Barezzi, and his two infant children all died in the short space of two years (between 1838 and 1840). By the end of 1841 Verdi met the soprano Giuseppina Strepponi, who sang the role of Abigaille in the premiere of *Nabucco*. Strepponi was at the end of her short career, her voice severely strained by overwork. Although she continued to sing for a few more years, in 1846 she moved to Paris and established herself as a singing teacher. There Verdi found her in 1847, living in reduced circumstances. No fictional scene of romance is more poignant than the image of Verdi and Strepponi in Paris, taking turns entering text into a duet in the autograph manuscript of Verdi's first French opera, *Jerusalem*: She writes the words for one character, expressing her despair, her sense that her life is over; he writes the words for the other character, assuring her that in his love she will again find peace and joy. In this duet, life and art become one.

Knowledge of Giuseppina's letters to Verdi in 1853 about his work on *La Traviata* encouraged the Italian

A hero of the Risorgimento, Verdi wrote one patriotic work, *La battaglia di Legnano*, which was performed in 1848 just after the Roman Republic was declared. This lithograph (ca. 1859) shows a panoramic view of the battle of Solferino, the final engagement of the second Italian war of independence.

Verdi Projects Funded by NEH, 1966-86

For the past twenty years, the National Endowment for the Humanities has supported a number of projects in Verdi scholarship, from publications to studies of the operas.

DIVISION OF FELLOWSHIPS AND SEMINARS

Martin Chusid, New York University, "The Operas of Verdi" (Summer Seminars, 1980, 1983)

Harold S. Powers, Princeton University, "Verdi and the Playwrights" (Summer Seminars, 1986)

_____, Princeton University, "Verdi's Operas of the Late 1850s" (1984-85)

DIVISION OF RESEARCH PROGRAMS

Hans Busch, Indiana University, *Selected Documents and Correspondence Related to Verdi's "Otello"* (1979-80)

_____, Indiana University, *Selected Documents and Correspondence Related to Verdi's "Otello," "Simon Boccanegra," and "Falstaff"* (1982-83)

Martin Chusid, *A Critical Edition of "Rigoletto" by Giuseppe Verdi*, University of Chicago Press (1980-81)

_____, Microfilming Verdi's Scores and Librettos (1977-81)

_____, New York University, Fifth International Congress of Verdi Studies (1977-78)

Philip Gossett and Morris Philipson, University of Chicago, *The Critical Edition of the Works of Verdi* (1977-88)

DIVISION OF STATE PROGRAMS

New Jersey, *Giuseppe Verdi: Patriot, Man, and Composer* (1983)

scholar Alessandro Luzio to interpret that opera as a sublimated description of the relations between Giuseppina (Violetta), Verdi himself (Alfredo), and Verdi's father-in-law (the father of his first wife), Antonio Barezzi (the elder Germont). Other biographers have pointed out that the identification of Violetta, a courtesan, with Giuseppina would hardly have been flattering to Verdi's beloved. There is probably truth on both sides. Certainly some of the parallels between Verdi's life and his art may help explain the richness of the composer's rendering of these characters. Or is it by chance that Violetta's words about her solitude "in questo popoloso deserto che appellano Parigi" ("in this crowded desert that is called Paris") recur verbatim in the correspondence of Verdi and Giuseppina?


Although not a religious man, Verdi was sensitive to the changing role of the church in the modern world, and his works frequently explore relevant moral and even philosophical issues. His attitude toward the clergy could be ferocious, as in his portrayal of the unbending Egyptian priests in *Aida*. Above all he hated hypocrisy. He was one of many Italians deluded when Pope Pius IX failed to embrace the cause of Italian unification in 1848. The reception history of some of his operas, therefore, must be seen against contemporary attitudes toward the church. *Stiffelio*, written in 1850, is based on the story of a Protestant minister whose wife has committed adultery. When the minister, as her husband, refuses to listen to her pleas for mercy, she exhorts him, as a minister, to hear her confession with the words "Ministro! confessatemi!" The censors refused to allow this dialogue on the stage and changed the key word to "ascoltatemi!" ("listen to me"), which vitiates the meaning of the entire scene. Similar manipulations were demanded elsewhere. Convinced that *Stiffelio* could not survive in its original form, Verdi heavily recast it in 1857 to a new libretto, *Aroldo*.

Only in recent years have a few tentative performances of *Stiffelio* suggested again the strength of Verdi's original conception.

Similarly, the original version of *La forza del destino*, written for St. Petersburg in 1862, concluded with a

darkly atheistic close, bleak in its rejection of hope and consolation. The revised version of the opera (first performed at the Teatro alla Scala in 1869) allows "a shaft of human warmth to penetrate [the] drama," in biographer Julian Budden's words. Did Verdi come to this change in a concession to his audience or from internal conviction? What should be performed today? Budden points out that theaters in Eastern Europe seem to prefer the original version, Western theaters the revised one.

There is a fascinating case of the interaction of politics and art at the end of *Ernani* (1844), based on Victor Hugo's *Hernani* (1830), the play that launched the French romantic movement in drama. In the version of the opera performed ever since opening night, Ernani and Elvira sing together just before the end when Ernani takes his own life, victim of an oath he swore earlier in the drama: "Non ebbe di noi miseri, / Non ebbe il ciel pietà" ("Heaven had no pity on us wretched ones"), it is an insipid phrase from the mouth of the bandit Ernani. In fact it is a revision of the following original version: "E' questa per noi miseri / Del cielo la pietà" ("This is the pity Heaven has on us wretched ones"). Did Verdi change this faintly blasphemous line for his own artistic reasons, from fear of outward censorship, or as a result of direct external intervention? And which version should we choose today? There are usually no simple answers. A composer's life and his works interact constantly, but our efforts to interpret that interaction are necessarily a function of our own intellectual perspectives, whether we are preparing editions, writing a biography, or presenting the operas in the theater.

At the present moment, there is no thoroughly satisfactory biography of Verdi. The major Italian biographies remain hagiographic; English-language ones tend to focus on particular periods or works. Julian Budden, whose three volumes on *The Operas of Verdi* set a new standard of excellence for the study of Verdi's operas, has recently written a fine short biography, which he calls "a bird's-eye 'Verdi '84.'" Perhaps it is the harbinger of the full biographical and critical study that still remains to be written of Italy's most beloved yet imperfectly understood composer. 



TEATRO ALLA SCALA

Rappr. N. 1

ENTE AUTONOMO

FUORI ABBONAMENTO

DOMENICA 7 DICEMBRE 1986 - ORE 20

SERATA D'INAUGURAZIONE
DELLA STAGIONE D'OPERA E BALLETO 1986/87

NABUCCO

Dramma lirico in quattro parti di TEMISTOCLE SOLERA
Musica di

GIUSEPPE VERDI

(Edizione critica a cura di Roger Parker - The University of Chicago Press, Chicago
G. Ricordi & C. S.p.A., Milano)

Personaggi Interpreti

Nabucodonosor, re di Babilonia	RENATO BRUSON
Ismaele, nipote di Sedecia re di Gerusalemme	BRUNO BECCARIA
Zaccaria, gran pontefice degli ebrei	PAATA BURCHUL
Abigaille, schiava creduta figlia primogenita di Nabucodonosor	GHENA DIMITR
Fenena, figlia di Nabucodonosor	RAQUEL PIERO
Gran Sacerdote di Belo	MARIO LUPERI
Abdallo, vecchio ufficiale del re di Babilonia	ERNESTO GAVAZZONI
Anna, sorella di Zaccaria	FRANCESCA GARELLI
Coro, soldati babilonesi, soldati ebrei, leviti, vergini ebre, donn magi, grandi del regno di Babilonia, popolo, ecc.	

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Si ringrazia per la collaborazione



IMPAGINAZIONE E STAMPA ARTI GRAFICHE CONFALONIERI - MILANO

Portrait of
Giuseppe Verdi.
The La Scala op-
era playbill is
from a 1986 per-
formance of
Nabucco, which
used the score
and libretto from
*The Critical Edi-
tion of the Works
of Giuseppe
Verdi*, published
by the University
of Chicago Press
with support
from NEH.



The Father of New England Music

BY DENISE BONEAU

THE NAME William Billings (1746–1800) is no longer familiar to most Americans, yet his music was as much a part of American colonial life as the community church.

Today, Billings is the first American composer to be honored with a critical edition of all his known works. The four-volume series is being published by the American Musicological Society and the Colonial Society of Massachusetts with NEH support. Musicologist Hans Nathan began the project as a musical tribute to the bicentennial of the Declaration of Independence in 1976. The project is now being supervised by two other American-music scholars, editor Karl Kroeger of the University of Colorado, and editorial consultant Richard Crawford of the University of Michigan. Volume 3, containing facsimile pages and musical transcriptions of two collections of Billings's church music, *The Psalm-Singer's Amusement* (1781) and *The Suffolk Harmony* (1786), has just appeared.

The Puritan Ethic

Like the young American republic, Billings had a wealth of talent and self-reliance. Largely self-educated, he was forced by family circumstances to learn a trade at age fourteen. He became a tanner—an occupation he practiced, along with music, most of his life. He was an ardent patriot and friend of revolutionaries Samuel Adams and Paul Revere. Billings's patriotic song "Chester" captured the defiant confidence of the revolutionaries with

such lyrics as: "Let tyrants shake their iron rod/ and slavery Clank his galley chains/ We fear them not we trust in god/ and New England's god forever reigns."

In Puritan New England, music was viewed with suspicion. Although it was believed to enhance the worship of God, its pleasurable aspects were viewed as potentially dangerous. In church, the people sang psalms; and a simple musical style, inherited from the English churches of the Puritans' religious traditions, was advocated.

Since the seventeenth century, psalm texts have been fit into metrical verse patterns. A version of the Lord's Prayer thus became: "Our Father, who in Heaven art,/ All hallow'd be thy Name;/ Thy Kingdom come; thy Will be done;/ Throughout this earthly Frame." These texts became deeply engrained in the American consciousness and were sung, interchangeably, to a number of well-known melodies.

To correct problems that developed from many congregations' lack of musical knowledge, churches advocated "singing schools," classes held regularly for several months to teach the rudiments of musical notation and singing. The students were mostly adolescents and young adults of both sexes. Billings, who lived in Boston, undoubtedly learned music in a singing school, and throughout his life he taught in them.

Popular Psalms

Billings was one of the most popular composers of his time. Until the 1770s, most music sung in American churches was English in origin; fewer than a dozen pieces were by

American composers. In 1770, Billings changed that with publication of *The New England Psalm Singer*, 126 compositions consisting mostly of his own psalm and hymn tunes for four-part *a capella* chorus. It was the first of several such collections; Billings's music was reprinted repeatedly in collections until about 1815.

Two collections from the 1780s—*The Psalm-Singer's Amusement* (1781) and *The Suffolk Harmony* (1786)—appear in volume 3 of the edition. According to Kroeger, they represent Billings at his best. "This music could be performed only by singers experienced in choral singing and alert to musical subtlety."

Not only is Billings the first significant American composer but, as Kroeger explains, "The music has intrinsic value. It's also significant in the development of music in this country." Kroeger believes that Billings's music introduced a new spirit into American psalmody. "It has a liveliness and vigor," Kroeger explains. "Prior to this, psalm tunes tended to be slow, homorhythmic, and rather staid. Billings and his contemporaries began to use great variety in rhythm and an independence in the counterpoint. The main melody is in the tenor line—this is a carry-over from the Renaissance—but now the treble line is often a melodic line in its own right and often vies with the tenor for the listener's attention. Also Billings was the first American composer to compose the fugal tune—pieces using imitative counterpoint and separate vocal entries—and he helped to popularize it in this country."

Billings composed about 340 pieces of choral music, mostly psalm

Denise Boneau is a doctoral candidate in musicology at the University of Chicago.

and hymn tunes, but he also composed about 100 pieces in more elaborate forms, such as fusing tunes and anthems. These were sung in church, singing schools, and singing societies formed by a musically literate public.

The Nineteenth-Century Reaction

Billings's music fell out of favor during the nineteenth century, Kroeger explains. "Around 1820, a group of composers, who had specific ideas about what devotional music should be, came to the fore. They were schooled in the European art music tradition; they were familiar with the works of Handel and Haydn. They looked at the American compositions they had known from their youth and felt that these compositions did not measure up in terms of standard European harmonic formulas or the kind of counterpoint that one sees in a Handel chorus. These people either did not understand, or did not want to understand, the theoretical basis of Billings's music, which is related more to the music of the Renaissance composers like Lassus, Palestrina, and Josquin des Pres than to the eighteenth-century harmonic style of Haydn, Mozart, and Beethoven. When they saw something that contradicted standard modern European


concepts of harmony, they saw it as an error. They considered the composers crude and unlearned, and rejected their music. The sort of free-for-all spirit that many of these tunes had—they were fast and rhythmic—just was not devotional music by their aesthetic standards." And these nineteenth-century composers were very much involved in compiling and selling their own tunebooks for profit.

Master of a Tradition

Billings has fared better in the twentieth century, but the path has not been straight. "After World War I, when America was looking for a musical identity, musicians began to look at Billings as an American original," says Kroeger. "Suddenly he was raised to a kind of rural musical prophet, which of course is completely wrong. Now we're trying to discover what Billings was as a musician—his strengths and weaknesses, the limits of his abilities. We're trying to put Billings into a proper perspective. He was enormously talented and had the ability to write marvelous melodies. Within the limited scope of his musical tradition, he was a master."

Until recently, Billings's music was not readily available to the general public, and musicians with ac-

cess to the originals found them hard to read. As Kroeger explains, "The art of engraving in colonial America was primitive. To get the essence of what Billings's music sounds like or to perform from one of the original editions is extremely difficult. Also, Billings usually gave only one line of text, and if you wanted to perform more than one verse, you'd have to find the complete text in another source. In the edition, we have given the complete text for every piece. Some pieces don't have a text, so we have supplied one [based on the given poetic meter]." The new edition presents each piece in clear, easy-to-read modern notation.

With the new edition, it is now possible to perform, study, and assess Billings's music more easily than in the past. Present-day Americans will be in a better position to judge whether colonial clergyman and scholar William Bentley was correct in calling Billings "the father of our New England music." 

Through the Texts-Publication Subvention Program of the Division of Research Programs, the American Musicological Society was awarded \$7,390 to support the publication of The Complete Works of William Billings. The project director is Karl Kroeger.

ANTHEM

Thou, O God, Art Praised

[♩ = M.M. 60]



Thou, O God, art praised - ed in Si-on, art praised - ed in Si-on, art praised - ed in Si-on; un-to Thee shall t

Rediscovering Gershwin

BY WAYNE SCHNEIDER

The year that marks the fiftieth anniversary of the death of George Gershwin is also the year of the first American premiere (Library of Congress, May 15, 1987) of *Primrose*, an operetta that Gershwin wrote for the London stage, where it was produced in 1924. *Primrose* and other musical scores by Gershwin, Cole Porter, and Rodgers and Hart are part of a cache of material—long presumed lost—discovered in 1982 in a warehouse in Secaucus, New Jersey.

At once America's most famous yet least-known and appreciated composer, George Gershwin is loved and revered for a handful of songs, a few instrumental works, and selections from the opera *Porgy and Bess*. Although the Secaucus "finds" unearthed many Broadway and Tin Pan Alley treasures, much of Gershwin's music remains virtually unknown—hundreds of songs, show music, and even several large and important instrumental works, all gradually fading with the generations that first sang and heard them.

George Gershwin's rise from Tin Pan Alley songster to opera com-

Wayne J. Schneider is assistant professor in the Department of Music at Colby College. He is currently writing a book on Gershwin for Cambridge University Press and editing a libretto and piano-vocal score of Gershwin's operetta *Let 'Em Eat Cake*.

poser is well-known, almost a part of American folklore. His musical career as a professional Tin Pan Alley tunesmith began typically. He dropped out of a technical high school in order to assume a position as a "house" pianist and song-plugger for a Tin Pan Alley publishing firm. He later became a rehearsal pianist for Broadway revues and "book shows" and he began composing. Some of his early songs were interpolated into burlesques and revues.

Then, from 1918 to 1933, Gershwin wrote the songs and show music for a string of book shows and revues of which many of the titles, much of the music, and most of the books are forgotten (see Box). Gershwin also wrote songs for five largely forgotten films: a Thomas Ince silent film *The Sunshine Trail* (1923), and the sound films *Delicious* (1931, Fox), *Shall We Dance* (1937, RKO), *A Damsel in Distress* (1937, RKO), and *The Goldwyn Follies* (1938, Goldwyn-United Artists).

Only a few of the songs from these shows and films survive in

public memory. Some have been published, although very few are still in print. Unfortunately, almost none of Gershwin's show music—the music that connects the songs and make them a show—has ever been published. If "Swanee," "Do It Again," and "Somebody Loves Me" are well-known, the shows in which these songs were premiered—*Capitol Revue* (1919), *The French Doll* (1922), and George White's *Scandals of 1924*—are not. Yet precisely these shows and songs provided Gershwin with his considerable income and formed the basis for that public adulation so unprecedented for an American composer within his lifetime. Gershwin's shows—the context for the songs—successfully mirrored the nervous, kinetic energy of urban populations in the Roaring Twenties, glamorizing and heightening that era's hedonistic swing.

Notwithstanding his tragic early death of a brain tumor at age thirty-eight, George Gershwin would be



George Gershwin on board ship. Between 1923 and 1928, he made five trips abroad.

no more remembered or revered today than his fellow songsters Cole Porter, Vincent Youmans, or Irving Berlin had it not been for the atypical side of his career and music.

Gershwin was more than a Tin Pan Alley songster. Although popular lore has it that he was largely a self-taught composer, in fact he did study, on and off, with a remarkable array of teachers—from relatives, neighborhood pianists, and obscure operetta composers to theorists and composers of considerable repute (Wallingford Reigger, Rubin Goldmark, Henry Cowell, Joseph Schillinger, and others). These studies of musical style and composition were clearly responsible in part for a creative output strange for Tin Pan Alley: instrumental music and operas.

Many, but not all, of Gershwin's instrumental works are familiar and widely performed: *Lullaby* for string quartet (ca. 1919); *Rhapsody in Blue* (1924); Concerto in F and *Short Story* for violin and piano (1925); preludes for piano (1926); *An American in Paris* (1928); Second Rhapsody for orchestra with piano, *Cuban Overture* and *George Gershwin's Song-Book* (1932); "I Got Rhythm" *Variations* for piano and orchestra (1934); *Catfish Row Suite* (1936); and several short pieces for solo piano. The operas are the

early *Blue Monday* (1922) and *Porgy and Bess*, first performed in 1935.

The two different educations and the resultant two different musical styles in the works of George Gershwin and the fascinating cross-overs between the two have been a subject for much prose and even debate since the first performance of *Rhapsody in Blue*, but attempts to make these musics easily available for serious study have been almost nonexistent. Yet Gershwin's place in the history of American music is undeniable. His importance to his contemporaries lay not only in the fact that he was a celebrated writer of popular songs but that he successfully brought together both the separate musical worlds of jazz and classical traditions in his instrumental work and the worlds of opera and black American folk music in *Porgy and Bess*.

That so little of Gershwin's music is known rests on two distressing circumstances. First, as alluded to previously, much of Gershwin's music is simply not published. Three instrumental works—the original two-piano scores of *Rhapsody in Blue* and

An American in Paris, and *Catfish Row*, an orchestral suite from *Porgy and Bess*—have never been published. The one-act opera "ala Afro-American" *Blue Monday* is unpublished.

The situation is far worse in Gershwin's non-operatic works for the stage, which constitute the lion's share of his creative output. Piano-vocal scores—a "short score" format consisting of all vocal lines and a reduction of orchestral music to two staves playable by a pianist—are published for only four shows: *Primrose*, *Strike Up the Band*, *Girl Crazy*, and *Of Thee I Sing*. For the rest of the shows, only those songs fortunate enough to have been printed separately in sheet-music format survive. In print at this writing are only the piano-vocal score of *Of Thee I Sing* (and, of course, the opera *Porgy and Bess*) and fewer than fifty songs out of nearly three hundred from other shows.

The second circumstance hin-

A scene from the original Broadway production of *Porgy and Bess*, which opened at the Alvin Theater on October 10, 1935.

Billy Rose Theatre Collection, The New York Public Library at Lincoln Center; Astor, Lenox, and Tilden Foundations



dering a true appraisal of Gershwin's legacy centers on authenticity. Much of Gershwin's more familiar music is known in abridged, cut-and-pasted performances and printed editions. Moreover, this music is largely performed from and printed in reorchestrated, corrupt versions.

The task of restoration in Gershwin's music is most formidable in his non-operatic works for the musical stage. Because shows in the Twenties and Thirties were viewed as largely disposable commodities, the heritage of American musical theater is an extraordinarily fragile thing. Modern revivals of Gershwin shows are rare because the materials necessary to perform them are incomplete. In fact, fewer than half a dozen Gershwin shows are performable, and each involves compromises consequent on incomplete sources. Reliable manuscript primary sources for these works are in all cases at this writing either lost, incomplete, or unavailable. The books

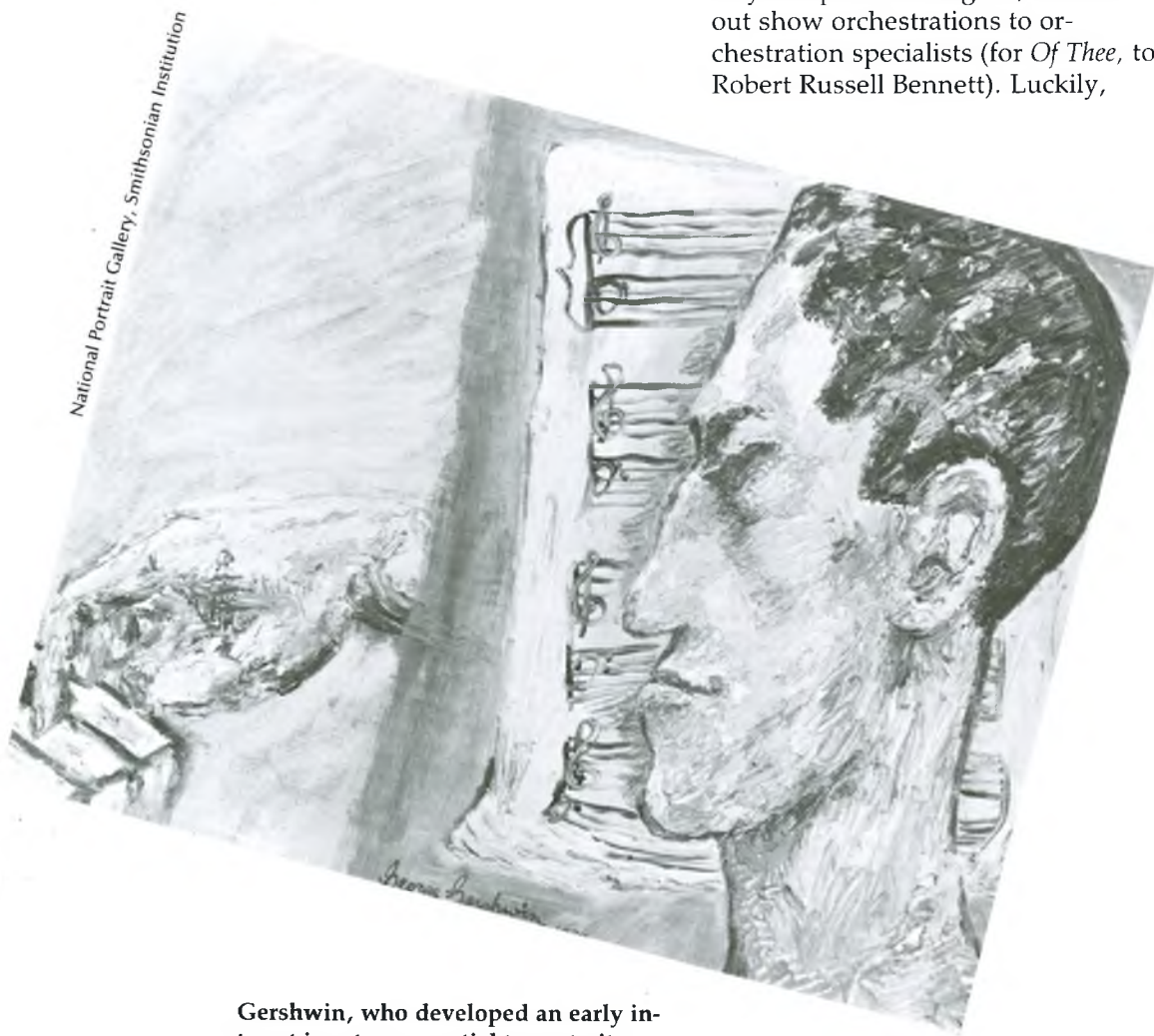
(spoken text) for only half a dozen of Gershwin's thirty-odd shows survive. Only two books—those for *Of Thee I Sing* and *Let 'Em Eat Cake*—have been published. A few hit songs from other shows were published in sheet music; few are still in print. Present knowledge of most of the books, synopses, casts, credits, and overall look of Gershwin shows come from photographs, playbills, firsthand accounts in newspaper and magazine reviews, and personal reminiscences.

For example, it is possible for a modern producer to mount a production of *Of Thee I Sing*, a Gershwin political operetta of 1931, the book and lyrics of which won a Pulitzer Prize for authors George S. Kaufman and Morris Ryskind and lyricist Ira Gershwin, because the book and piano-vocal score survive although the orchestration does not. As for its sequel *Let 'Em Eat Cake*, from 1933 and written by the same foursome—only the book survives in print. Gershwin, like many of his Broadway composer colleagues, farmed out show orchestrations to orchestration specialists (for *Of Thee*, to Robert Russell Bennett). Luckily,

Gershwin usually assisted the orchestrator by scoring a number or two in the show to ease deadlines. One Gershwin manuscript orchestration in *Of Thee* survives: the second-act opening (the only known surviving Gershwin orchestration of show music, incidentally). From this precious document, one can presumably reconstruct the approximate ensemble of instruments and hope to capture the sound and style for orchestrations of other numbers in the show. The scoring is more operetta than "big band" with strings reinforced by wind instruments in pairs rather than the mixes of reeds, brass, rhythm, and adjunct strings characteristic of later eras—the sound is thin and sinewy, the rhythms crackle, the harmonies punch.

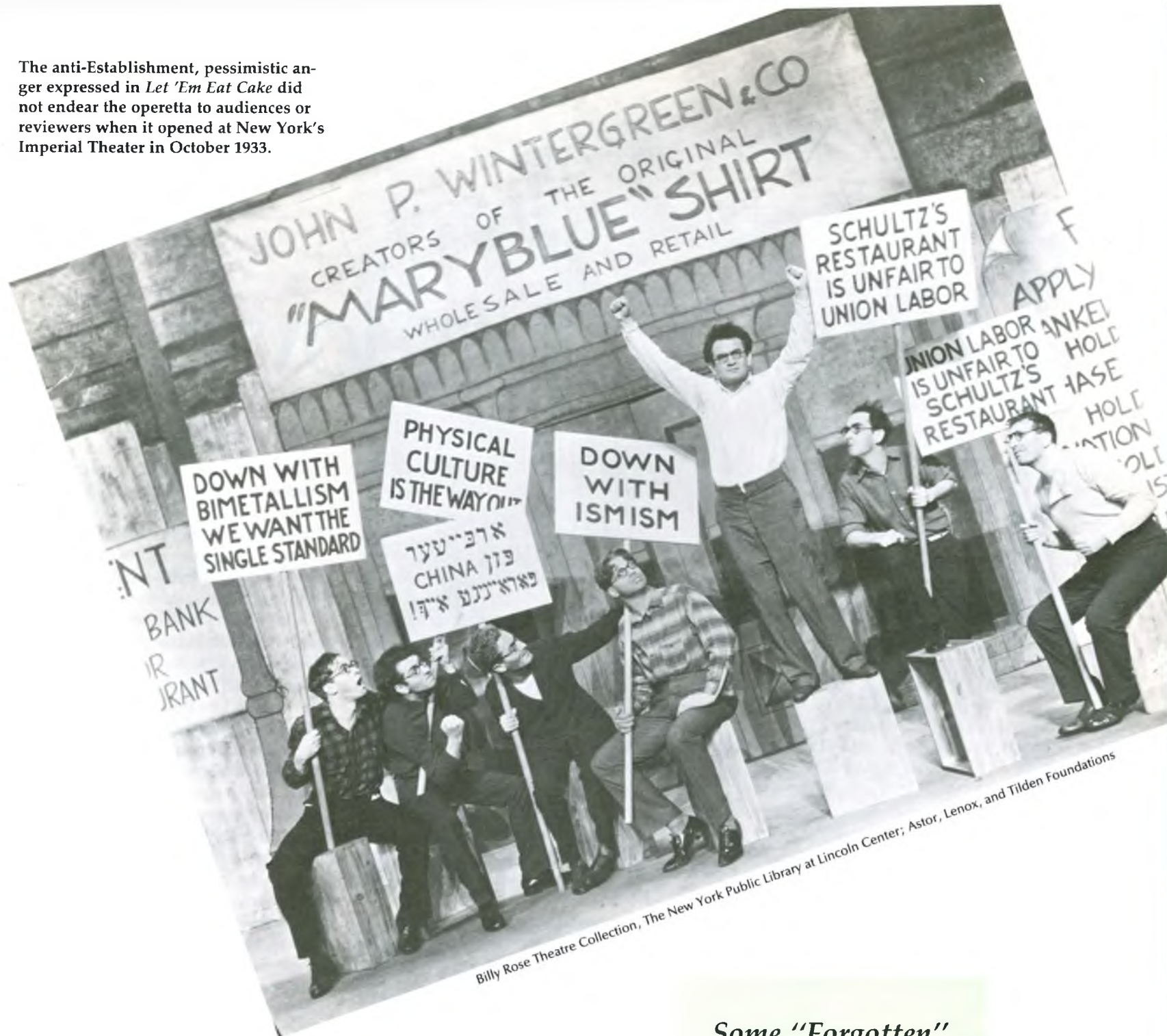
The situation surrounding *Let 'Em Eat Cake*, the innovative but unhappy sequel to *Of Thee I Sing*, is far worse for the modern producer. Like that for its predecessor, the book for *Cake* was published in 1933, but unfortunately, it is condensed and simplified with whole scenes omitted from the second act. Kaufman and Ryskind's typescript notes to the book and Ira Gershwin's notebooks of lyrics survive, but these give only vague clues to lacunas in the published book. George Gershwin's manuscript piano-vocal score survives, riddled with additions, corrections, deletions, and cryptic rubrics. No orchestrations survive. Only four songs from the show were published in sheet music.

Even *Porgy and Bess* has not escaped the ravages of time afforded to Gershwin's other works for musical theater. Gershwin finished composing the opera in 1935. It was given a private unstaged reading at Carnegie Hall soon thereafter—the only complete performance Gershwin heard. Before, during, and after its tryout in Boston, many cuts were made. The original production, therefore, and indeed all subsequent productions until that of the Houston Grand Opera in 1976, sported different abridgements. Moreover, starting with the 1938 Merle Armitage revival, Gershwin's orchestrations for the opera's music were freely doctored. Again, only with the Houston production have Gershwin's original orchestrations been restored.



Gershwin, who developed an early interest in art, was partial to portraits. This self-portrait, oil on panel, was done in 1934.

The anti-Establishment, pessimistic anger expressed in *Let 'Em Eat Cake* did not endear the operetta to audiences or reviewers when it opened at New York's Imperial Theater in October 1933.



Billy Rose Theatre Collection, The New York Public Library at Lincoln Center; Astor, Lenox, and Tilden Foundations

In the last five years or so, Gershwin enthusiasts and scholars—notably Wayne D. Shirley, music specialist at the Library of Congress—have been calling for the restoration of Gershwin's original orchestrations, such as in the library's May 15 concert, which featured the American premiere of *Primrose* and the first performance since 1933 of *Pardon My English*.

How does one "restore" Gershwin? In the instrumental works and the operas, the answers are clear: Publish the unpublished and revive

the uncut versions. Let Gershwin's original orchestrations speak for themselves, not with the glitter or flash of Tchaikovsky or Ravel, but with the studied efficiency of scoring for the theater—the sound of Kurt Weill, perhaps. Let them radiate color in their original burnished hues. In the case of non-operatic works for the musical theater, efforts must continue to locate and preserve books, scores, and orchestral parts to shows from the first Golden Age of Broadway lest our national heritage of musical theater disappear forever, confined only to pictures, reviews, and a clutch of fading printed song sheets. ♪

Some "Forgotten" Gershwin Shows

- La, La, Lucille* (1919)
- Scandals* (1920, 1921, 1922, 1923, 1924)
- A Dangerous Maid* (1921)
- Sweet Little Devil* (1924)
- Primrose* (1924)
- Tell Me More* (1925)
- Tip-Toes* (1925)
- Oh, Kay!* (1926)
- Funny Face* (1927)
- Rosalie* (1928)
- Treasure Girl* (1928)
- Show Girl* (1929)
- Girl Crazy* (1930)
- Pardon My English* (1933)

READING BEETHOVEN

BY DENISE BONEAU

A WELL-KNOWN THEME in the Western world, the "Ode to Joy" from Beethoven's Ninth Symphony, has been popularized in films, on television, and even in a rock music adaptation. Yet, like many works of art that have become part of popular culture, the ode and the Ninth Symphony are familiar but not understood in depth.

This summer, a group of secondary school teachers will have an opportunity to examine the Ninth Symphony as a great text of Western culture. High on the bluffs and woodlands overlooking the Missouri River near Kansas City, Missouri, Park College is hosting a seminar on the Ninth Symphony. This great symphony, "a milestone in the culture of mankind," as seminar director Theodore J. Albrecht describes it, will be the focus of four weeks of study for a group of high school teachers of English, German, history, and music.

The seminar is designed to accommodate the diverse interests and various levels of musical knowledge of the participants. "A band director may examine the Ninth Symphony for the 'Turkish' military music in the finale, while a piano teacher might want to examine the Choral Fantasy, which uses the keyboard extensively," Albrecht, who teaches music, adds that general music teachers concerned with music appreciation will find the seminar particularly helpful for developing varied approaches to this massive work by Beethoven.

The seminar will consider not only

Denise Boneau is a doctoral candidate in musicology at the University of Chicago.

the music and ideas embodied in Beethoven's symphony, but also how Beethoven's musical and philosophical ideas evolved over a period of thirty years and how they manifested themselves in other pieces of music during that time before culminating in the grand statement of the Ninth Symphony. This approach adds substance and context to the study of music, says Albrecht, making a deeper understanding of Beethoven's achievement accessible to those with diverse backgrounds.

Participants will trace the beginnings of the musical ideas of the Ninth Symphony back to the most obvious sources: an early, posthumously published song, "Gegenliebe," of 1794-95, and the Choral Fantasy, Opus 80, which presents variations on the earlier piece. These two works employ a simple ascending and descending theme, "the symmetrical melody that ultimately has its mirror in the 'Freude' theme in the Ninth," says Albrecht. The *Choral Fantasy* also anticipates the choral ending to a primarily instrumental piece, as in the Ninth Symphony.

Other elements in the Ninth Symphony, such as the Turkish march music and the influence of French revolutionary cantatas, were foreshadowed in works throughout Beethoven's career. Many of these will be considered by the group, including pieces from Beethoven's opera *Fidelio*, military marches, the lesser-known *King Stephan* and "Namensfeier" Overtures, and the very early *Cantata on the Death of the Emperor Joseph II* of 1790. Sketches for the second movement date back a decade to 1815.

"Like any great work, the Ninth Symphony did not spring fully formed from Beethoven's head when the time came," Albrecht explains. "It is a work full of ideas, both musical and philosophical, that Beethoven had been working with for a long time, which at last found their final form in this giant work."

The Ninth Symphony was first performed on May 7, 1824, at a concert arranged by Beethoven's followers and friends to pay him homage. Beethoven conducted the work; the house was full, the applause thunderous. It was a triumphant moment, although the concert brought him disappointingly little money. Other pieces on the program included the *Consecration of the House* overture and three pieces from the *Missa Solemnis*.

Albrecht stresses that the Ninth Symphony is a work of extra-musical ideas as well. According to Albrecht, "Beethoven was at that point in his life where he felt a need to bring verbal ideas into play to express his feelings. I think the selection of verses from Schiller's 'An die Freude' gives us Beethoven's message. He really chose his verses carefully from Schiller's poem."

Schiller's "An die Freude" of 1785 (revised 1800) attracted Beethoven's attention when it was first published, and he wanted to set the poem to music even before leaving Bonn for Vienna at the age of twenty-two. "When he finally set parts of it to music in the last movement of the Ninth Symphony, it had been on his mind for nearly thirty years," says Albrecht.

"There is far more autobiographical material in Beethoven's works

than we're prepared in most cases to allow," claims Albrecht. Beethoven was exposed to the ideals of the Enlightenment during his youth in Bonn. Participants will trace the beginnings of Beethoven's philosophical ideas back to the *Lese-Gesellschaft* (Reading Society), formed by former members of the Order of Illuminati, a group that included Beethoven's teacher Neefe and other associates of Beethoven. "In this group, Beethoven embraced the principles of the Enlightenment—humanity, equality, brotherhood," says Albrecht. It was the *Lese-Gesellschaft* that commissioned from the young Beethoven the *Cantata on the Death of Joseph II*, who was considered an enlightened monarch.

The last movement of the Ninth Symphony is the most explicit statement of Beethoven's message of harmony and brotherhood. Indeed, when the bass soloist enters, he does not begin with Schiller's poem but announces in Beethoven's own words, "O friends, not these sounds (referring to the opening of the movement), but rather let us strike up more pleasing and joyful ones."

What is the anticipated result of this summer work? Although Beethoven's Ninth Symphony is outside the performing capabilities of most high school ensembles, "participants may take back to their schools an awareness of other works which *could* conceivably be performed at the secondary school level," says Albrecht.

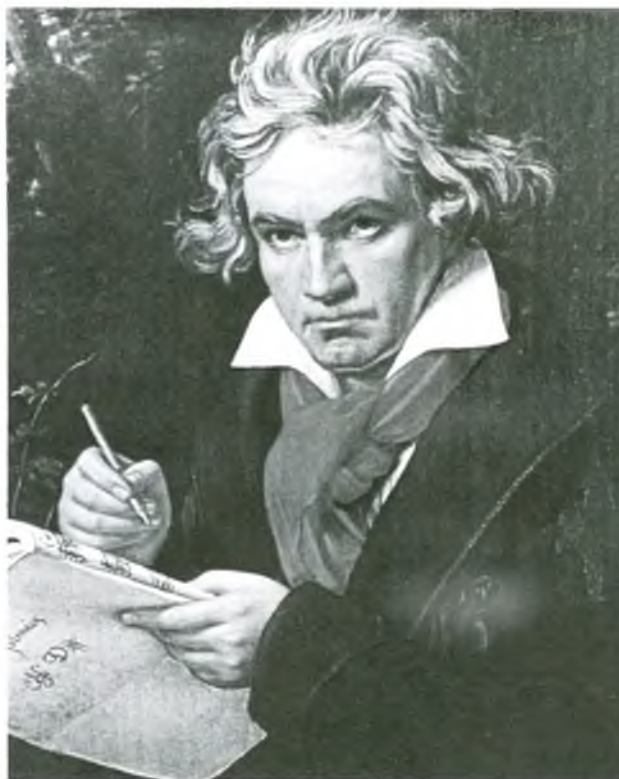
By delving into a musical text that so explicitly evokes Beethoven's personal philosophy and methods of composition, the participants will gain insights into Beethoven's whole oeuvre. And if the seminar follows the pattern of other NEH summer seminars, the participants will return to their schools not only better informed about the subject they studied, but also renewed in their common calling by the exposure to intensive intellectual work in company with colleagues from across the country.

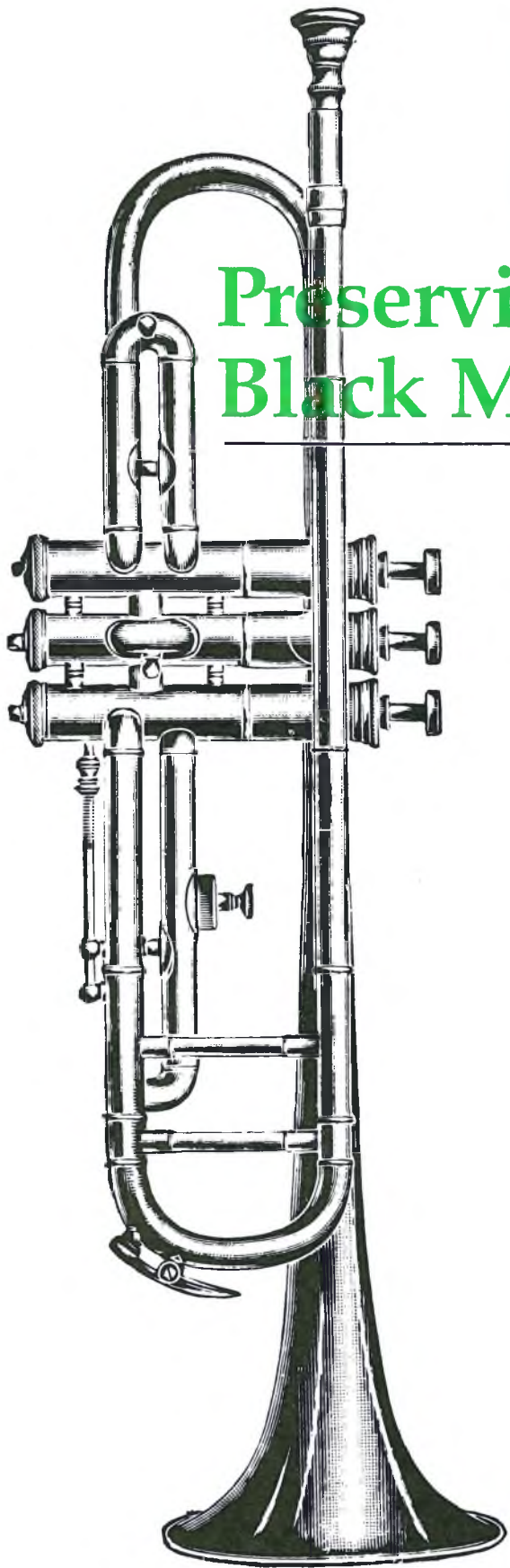
In 1986, Theodore J. Albrecht of Park College received \$44,215 to conduct a Summer Seminar for Secondary School Teachers on Beethoven's Ninth Symphony. The award was made through the Division of Fellowships and Seminars.

Courtesy Dr. Theodore Albrecht



Top left: The original performance score of the first violin part of the Scherzo of the Ninth Symphony, with corrections in Beethoven's hand. Above: The Ninth Symphony premiered on May 7, 1824, at the Imperial Court Theater by the Kärntnertor, Vienna. Right: In this 1819 portrait by Joseph Carl Stieler, Beethoven holds the sketchbook for the *Missa Solemnis*, which premiered with the Ninth Symphony in 1824.





Preserving the Roots of Black Music

BY ANGUS PAUL

It's possible to turn on the television set, leave the room for a moment, hear Afro-American music accompanying a commercial, sitcom, or religious program, return to the TV, and see only white people playing and singing—"no black people anywhere," according to the music scholar Samuel A. Floyd, Jr.

And most viewers won't recognize the song's Afro-American roots, he said in an interview, in part because scholars and teachers in this country have stressed the music of Europeans, rather than that of blacks or other Americans.

"People aren't being educated; they're being half-educated," he argued. "Any time you educate people from the standpoint of European music and European culture, you're producing a highly ignorant populace when it comes to the music of its own culture."

Hopes to End 'Miseducation'

Mr. Floyd hopes to help change that system of what he calls inadvertent "miseducation" through his efforts as director of the Center for Black Music Research at Columbia College in Chicago.

Facilitating, stimulating, and disseminating scholarship on blues, gospel, Creole, jazz, and other kinds of black music are the goals that shape the activities of the center, which was established in 1983 and which has received support from the Borg-Warner Foundation, the Kenneth and Harle Montgomery Foundation, and the NEH.

Mr. Floyd; the assistant director, Marsha J. Riesser; and four other staff members are developing com-

puterized reference tools, planning a conference for October, working on the latest issues of a journal and newsletter, and making preparations for a black-music repertory ensemble—all of which should contribute to an increased awareness of the characteristics of Afro-American music that have become "part of the general American musical sound" Mr. Floyd said.

That phenomenon, he pointed out, has "gradually crept in and now it's here. And that's fine, because it helps mainstream black culture and black music, and creates more cultural understanding. Those are positive things."

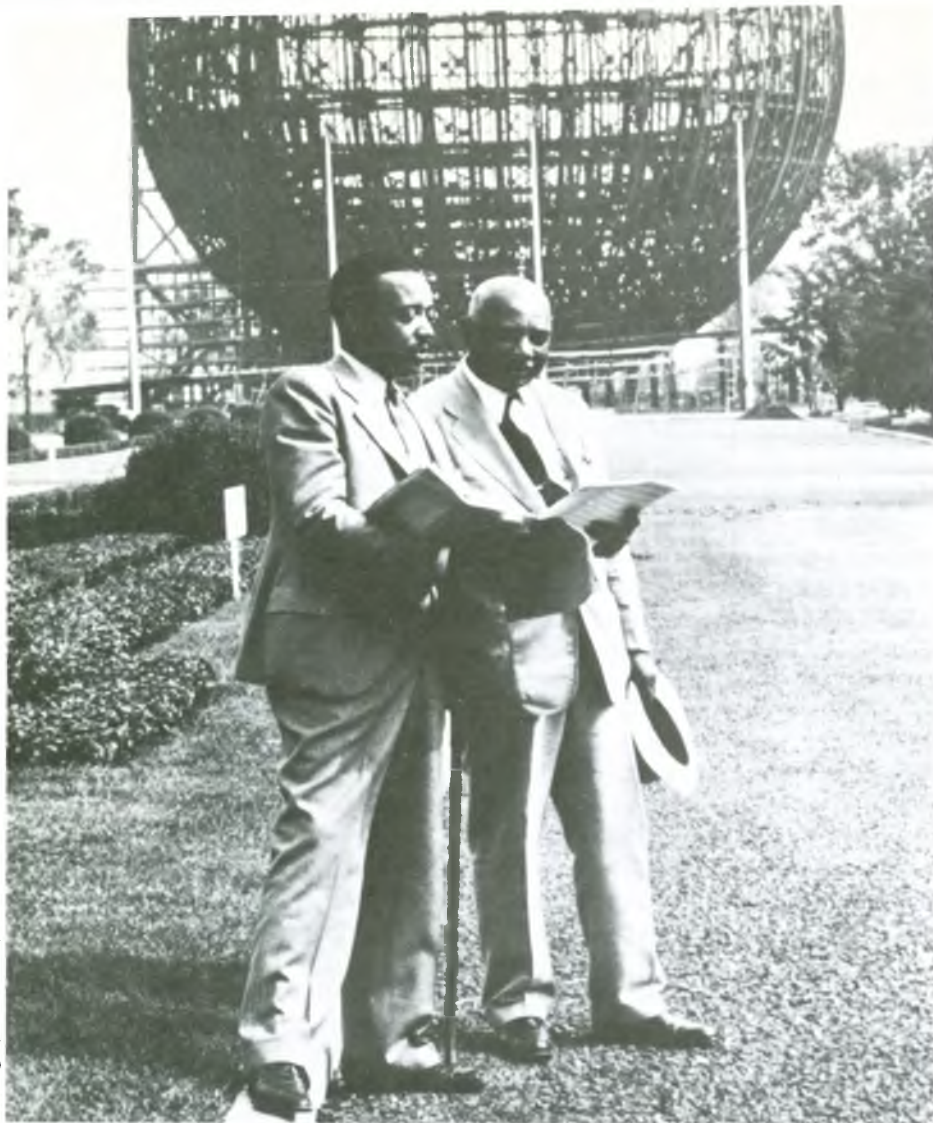
At the same time, he said, ignorance of the Afro-American influence on much of today's music could perpetuate a still-present, and dangerous, notion—"that black people haven't contributed anything significant to American culture, or to culture in general."

'Change Is Taking Place'

For Americans as a whole to become better educated about their own music, whether by blacks or members of other groups, the musicological establishment has to increase its receptivity to music outside the European classical tradition, Mr. Floyd argued.

Musicologists have tended to frown on American music, he said, in part because they "feel it's an informal music that doesn't fit in with the formal music of the curriculum."

He added, however, that "for the first time I think we can say that some change is taking place. One of the reasons is that younger musicologists want a broader viewpoint."



Opposite: Samuel A. Floyd, Jr., is director of the Center for Black Music Studies. Above: William Grant Still, the first black American to compose a symphony and the composer of music for the *Perry Mason* and *Gunsmoke* television shows, with W.C. Handy, "the father of the Blues," at the New York World's Fair, 1939-40.

The field of ethnomusicology—which examines the relation among culture, music, and society throughout the world—has done much to foster research on non-European subjects. Since the 1960s, Mr. Floyd said, "an increasing number of people have been writing dissertations on areas of black music, and most of them end up working in ethnomusicology programs."

Although quite a few institutions have a strong curriculum in jazz studies, for example, Mr. Floyd said he knew of no college or university degree program devoted exclusively to black music as a whole. Scholars instead run across such things as advertisements "for somebody to direct a jazz band and teach a course in some phase of black music," he said. "That's the typical kind of position out there."

Other scholars in the field have

had to earn a doctorate in a traditional musicological area, accept a faculty appointment they've won on the basis of their specialty, then study and teach black music as time allows. Mr. Floyd noted, for example, that Eileen Southern of Harvard University, author of the influential book *The Music of Black Americans*, began her career in Renaissance studies. "What we're asking people to do to some extent," he argued, "is to become specialists in a field, then to do so over again on their own."

Paucity of Black Scholars

Mr. Floyd hopes his center will be able to provide a few more men and women with the means to pursue an interest in research on black music. His ambition is to have two fellows-in-residence each year. Primarily they would engage in scholarship,

but they would also teach.

The program would help address an issue that observers have sometimes raised—the relative paucity of black scholars in black music research.

In discussing what he called "a difficult topic," Mr. Floyd first pointed out that "there just aren't many black scholars compared to white scholars" in any field. At historically black colleges, for instance he noted, the mission of faculty members is primarily to teach, not to do research.

And at black institutions that have master's programs, he added, teachers "are very much concerned about their students' being able to pass entrance exams at schools that offer Ph.D.'s like the Eastman School of Music, the University of Illinois, or the University of Michigan—none of which is going to ask questions about Jelly Roll Morton."

Mr. Floyd thus anticipates offering fellowships to, among others, "people who wouldn't ordinarily be able to do their work because of heavy teaching loads in black colleges," he said. "I would hope that the opportunity to have the support to accomplish what they'd like to accomplish would encourage more black scholars to do research in this field."

Developing a 'Union Catalog'

Such research will be aided by a tool the center's staff members are now developing—a union catalog, or computerized data base, that will enable scholars to find the books, records, scores, and other materials that six Chicago-area institutions have on a particular black musician, say, or a certain kind of black music. The institutions represented are the Columbia College Library, the Carter G. Woodson Regional Library of the Chicago Public Library, the Newberry Library, and the music libraries of Northwestern University, Roosevelt University, and the University of Chicago.

A national union catalog—to list the holdings of leading black-music institutions across the country—is something the center is likely to help organize in the years ahead.

Moreover, it will continue to sponsor conferences for which scholars are asked to write papers on topics often neglected in the past. This year's will take place in New Orleans in October and focus on Cre-



ole, gospel, and other kinds of music whose development in that city is not well known. Myths about jazz there and in Chicago earlier in this century will also be examined.

Papers from the conferences and elsewhere are published in the *Black Music Research Journal*, which Mr. Floyd founded in 1980 and continues to edit. Beginning in 1988, it will appear twice rather than once a year.

Mr. Floyd plans to bring the fruits of research—the rediscovery of forgotten compositions, for instance, and knowledge of how they were meant to be performed—to popular audiences through the Black Music Repertory Ensemble, which may make its debut in October.

The ensemble will consist of eleven instrumentalists and three vocalists with a stylistic range covering everything from the blues, folk music, jazz, and ragtime to classical and contemporary concert music. The ensemble hopes to perform in Chicago, at major U.S. cultural centers, and on records. T.J. Anderson

of Tufts University has been named the group's first director, and Hale Smith of Xavier University of Louisiana its orchestrator.

Need for Reference Books

The scholarship that will, among other things, contribute to the ensemble's success will involve writing biographies, analyzing compositions, doing field work and investigating historical matters—such as the musical side of the Harlem Renaissance, the subject of a forthcoming special issue of the *Black Music Research Journal*.

According to Mr. Floyd, however, one of the most important endeavors in the near future will be the preparation of reference books. A landmark project in that area is the *Bibliography of Black Music*, edited by Dominique-René de Lerman of Morgan State University. Greenwood Press published the fourth volume in 1984; more are on the way.

Mr. Floyd himself, along with his assistant director, Ms. Reisser, has

put together an annotated bibliography of biographies of black musicians, which Kraus International Publications is scheduled to bring out next month.

Discographies, dictionaries (of black-music terms, for instance), and additional bibliographers are also needed, said Mr. Floyd, to advance further a discipline that already sustains not only the *Black Music Research Journal*, but also the journal *The Black Perspective in Music*, edited by Ms. Southern of Harvard.

New homes for scholars in the field are emerging, as well—in the planning stage are the Black Music Archives at Morgan State under Mr. de Lerna's guidance, for instance, and the Thelonious Monk Center for Jazz Studies in Washington.

In the words of Mr. Floyd, the study of black music is "healthy and growing healthier." ♪

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Photograph by Jeffrey P. Green, courtesy Dr. Samuel A. Floyd, Jr.



A portrait, ca. 1931, of the Jenkins Orphanage Band of Charleston, South Carolina. The band produced many fine jazz musicians—Dizzy Gillespie, for one, and Cat Anderson, the trumpet player for Duke Ellington.

NEH Grants for Black Music Studies

The National Endowment for the Humanities has, over the years, awarded a number of grants in the field of black music studies.

DIVISION OF FELLOWSHIPS AND SEMINARS

Eleanor J. Baker, "'Silas Green from New Orleans': A Part of the American Musical Tradition" (1985-86)
James R. Braithwaite, Talladega College, "Afro-American Religious Music in the First Half of the Nineteenth Century" (1984-85)
William R. Ferris, University of Mississippi, "Blues as History, Literature, and Culture" (Summer Seminar, 1987)
Samuel A. Floyd, Columbia College, "Black Music in the United States" (Summer Seminar, 1985)
 ———, Evaluation, Selection, and Annotation of Selected Black Music Sources (1984)
Ellistine P. Holly, "A History of Black Music in Chicago: 1890-1935: Celebrations, Exhibitions, and Expositions" (1986)
Wendell M. Logan, Oberlin College, "The Jazz Avant-Garde, 1957-79" (Summer Seminar, 1980)
Doris E. McGinty, Howard University, "A History of Afro-American Music, 1880-1980" (Summer Seminars, 1984, 1987)
Eileen J. Southern, Harvard University, "Afro-American Musicians in the Nineteenth Century" (Summer Seminar, 1982)
 ———, Harvard University, "Afro-American Music in the Nineteenth Century" (Summer Seminar, 1986)
Mark T. Tucker, "The Memoirs of Garvin Bushell, Afro-American Musician" (1986)
Richard A. Wang, University of Illinois, Chicago, "Musical Collaboration and Collective Composition in the Duke Ellington Band" (1983)



DIVISION OF GENERAL PROGRAMS

Bette Cox, Beem Foundation for the Advancement of Music, "Black Bards and Unknown Musicians: The Story of Black Classical Music" (1985)
A. Christine Dall, Calliope Film Resources, Inc., Classic Blues Documentary (1985, 1987)
William R. Ferris, University of Mississippi, "Perspective on the Blues" (1983)
William D. Jackson, "Didn't We Ramble On" (1983)
Robert S. Levi, The Songwriter's Hall of Fame, "Duke Ellington's Cotton Club Years" (1987)
Willis C. Patterson, University of Michigan, Symposium on Black American Music (1984-85)

DIVISION OF RESEARCH PROGRAMS

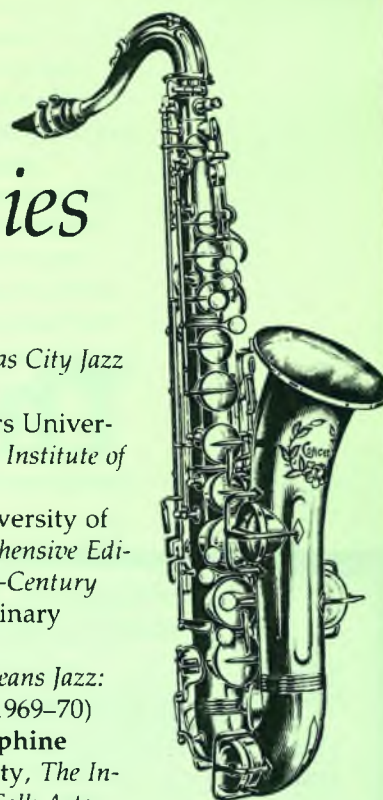
Bruce Bastin, Publication subvention for *Red River Blues: The Blues Tradition in the Southeastern United States*, University of Illinois Press (1984-86)
Jason F. Berry, New Orleans Ethnic Music Research Project (1981-82)
Dena J. Epstein, University of Chicago, *A Historical Study of the Development and Emergence of Black Folk Music in the United States* (1971-74)
Samuel A. Floyd, Consultant Grant for Organizing and Processing the Fisk University Black American Music Resources (1980-81)
 ———, *The Music of American Composers: An Anthology* (1979-81)
 ———, Columbia College, National Conference on Black Music Research
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Marie P. Griffin, Rutgers University, Cataloguing and Preserving Jazz Collections (1984-86)
Mary L. Hart, University of Mississippi, *Bibliographic Guide to the Blues* (1983-85)
Howard Litwak, University of Mis-

souri, *Oral History of Kansas City Jazz* (1978-80)

Dan Morgenstern, Rutgers University, *Computerized Catalog, Institute of Jazz Studies* (1978-82)
Daniel W. Patterson, University of North Carolina, *A Comprehensive Edition of American Nineteenth-Century Tunebook Spirituals; Preliminary Phase* (1980-83)
William Russell, *New Orleans Jazz: The Men and Their Music* (1969-70)
Eileen Southern and Josephine Wright, Harvard University, *The Integration of Afro-American Folk Arts through Music: An Annotated Classified Bibliography* (1979-82)
Patricia Willard, Edward Kennedy "Duke" Ellington (1980-82)

DIVISION OF STATE PROGRAMS

Colorado. *Rhythm as an Approach to Life: The History of the Jazz Tap Dance* (1986)
Connecticut. *Aspects of Jazz History* (1986)
Delaware. *Scott Joplin: The Struggle of Classical Ragtime* (1984)
Georgia. *Critical Histories of Four Contemporary Black Composers* (1983)
Kentucky. *Kentucky Jazzmen* (1983)
Louisiana. *Jazz in New Orleans* (1985)
Missouri. *Jazz Influence on the Kansas City Society of the 20s and 30s* (1984)
Mississippi. *Black Culture through Black Music* (1983)
Nevada. *Jazz in Transition (Stanley Dance)* (1983)
North Carolina. *Jazz, Scribble, and a Poem or Two* (1984)
Ohio. *The Blues Come to WCLV-FM* (1984)
Pennsylvania. *Francis Johnson and His Contemporaries: Black Composers of Early Nineteenth-Century Philadelphia* (1985)
Tennessee. *This Little Light of Mine: A Radio Program Series on Black American Sacred Music from the Oral Tradition* (1984)
Vermont. *Discover Jazz History* (1986)
Virginia. *Black Musical Styles in Virginia* (1983)



Videodisc technology gives music teachers access to stereo performances, scores, slides, and many other reference materials—all in a single package.

The Sight of Music

BY MATTHEW KIELL



A video image of the suggested keyboard fingerings of the G-minor scale at top with fingerings executed at bottom.

Anyone who has taken or taught a music appreciation class knows how difficult it can be to study works of music. On the surface, music is distinctly a single-sense matter—listening. But few areas of study need such an effective coordination of audio and visual materials. Even the most competent teacher can end up dropping the phonograph needle repeatedly on increasingly scratched records, searching for just the right passage to demonstrate a point, while juggling slides and scribbling on the blackboard. About six years ago, music professor Fred T. Hofstetter realized that a solution to these problems in music study could be found in laser videodisc technology. In the great storage and random-access capabilities of the videodisc, as well as its ability to produce excellent video and stereo sound, Hofstetter, who is also director of the Office of Instructional Technology at the University of Delaware,

saw great possibilities.

With an NEH grant and the help of a board of distinguished consultants comprising historians, theorists, performers, curators, and librarians, Hofstetter has developed the *Videodisc Music Series*. Among the members of its editorial review board are Michael Bronson of the Metropolitan Opera, Joseph Kerman of the University of California at Berkeley, and Howard E. Smither of the University of North Carolina at Chapel Hill.

The series' four, two-sided laser videodiscs present a carefully selected sample of classical music of numerous genres and periods—symphonies and concertos; orchestral, chamber, and solo works; *lieder*, choral works, and opera. The aim, Hofstetter states, is not to try to include works of every style period but music "selected from the classical and romantic periods because it is the most widely used in teaching." At least some of the material can be used—and is being used—with students in the early elementary grades, although many parts are designed primarily for high school and college students.

The discs run on standard videodisc players. There is no need for specialized computer equipment, which has been a drawback of educational videodiscs to date. Because of the system's simple overall design, little training is required to work with the discs. Therefore, not only do experienced music teachers find it easy to use the discs in classrooms, but so do teachers with little music training and students—even younger ones—who can easily use them independently as study aids. Also, laser discs overcome a costly

problem for listening centers, which must now frequently replace records and tapes that have declined in quality and through frequent use.

Each disc side contains 54,000 frames, with a video track and two audio channels. At thirty frames per second, thirty minutes of audio and visual material can be presented. A still frame may also work like a slide: Each side includes a 1,770-frame library containing pictures of cultural and historical interest on the composers; their acquaintances and the major figures of their times; significant places; the composers' countries; and manuscripts, instruments, and performances. It is a "slide" collection that preempts only one minute of disc space, yet it is equivalent to having twenty-two carousels of slides at instant reference.

Teachers, or students working independently, have available to them stereo performances, scores, and slides, and many other materials in a single package. A worthwhile introductory high school or college music appreciation or theory course can be designed simply by following the directions in the instruction manual.

The discs are not limited, however, to the preplanned formats created by Hofstetter and his colleagues in the manual. One or more discs can be pulled from the series without difficulty for use in a course on a particular area of music. An opera course, for example, could use disc 3, side 2, Puccini's *La Boheme*. The side contains excerpts of the opera, directed by Franco Zefferelli, with James Levine and the Metropolitan Opera company. The disc

Matthew Kiell is a freelance writer in Chicago.



also includes an interview with Zefferelli and features rehearsals and backstage activity, as well as the 1,770-slide library.

"Haydn's 'Surprise' Symphony, Berlioz's *Symphonie Fantastique*, and Debussy's prelude to *The Afternoon of a Faun* can support a comparative study of orchestration in classical, romantic, and impressionistic music, respectively," says Hofstetter.

The analysis portions on the discs do not follow a particular theoretical approach. There are examples of melodic contour analysis, roman numeral harmonic analysis, Schenkerian reductions, color-coded formal analysis, contrapuntal analysis, and impressionistic analysis.

The organization of each disc side is unique—constructed to serve the featured piece. Disc 1, side 2, for example, features the first movement of Mozart's Piano Concerto in G Major, K. 453, as well as period-instrument demonstrations. The first twelve minutes of the disc contain a staged performance, with stereo sound, on period instruments by the Ars Musica ensemble. An alternate cadenza is presented next. Then the full stereo performance is repeated, this time accompanied on screen by a score analysis that scrolls along with the music. The remainder of the disc is devoted to the "slide" library and to demonstrating the instruments in the period orchestra—the fortepiano, baroque flute, classical oboe and bassoon, natural horn, and classical strings, including the violone—using passages from the performance. The video focuses on the instrument in question, so that viewers can see as well as hear period performance practice. (A similar modern-instrument demonstra-

tion accompanies a performance of Debussy's *Prelude*.)

The instruction manual accompanying the set of discs gives teachers information needed to locate in a moment any passage in either the performance or score. If, for example, a teacher wishes to show the Mozart concerto's second closing theme, with the score, frame 34520 merely needs to be accessed for the exact starting point of that theme.

On a disc of keyboard music, two performances of a C.P.E. Bach fantasia appear—one on fortepiano, the other on clavichord. One can compare entire performances simply by playing the two successively. Or one can compare identical, brief passages in each to demonstrate clearly the differences in the two instruments.

Students studying Berlioz's *Symphonie Fantastique* can first hear the

idée fixe in the context of the fifth movement, which is featured on the disc (the theme starting at frame 22157) and then listen to the *idée fixe* from movement 2 (at frame 39397) or movement 4 (at frame 42624).

The separability of the two audio channels creates another flexibility and variation. C.P.E. Bach's keyboard fantasia, along with the notation, comes in full performance on channel 1, reduced to its harmonic basics on channel 2; one can follow the score of Schubert's song, "Erlkönig," in the German original on channel 1, an English translation on channel 2.

The discs are anything but restrictive in their use. The manual provides one or several approaches to using the audiovisual material, but the options are limitless and completely at the control of the teacher or student.

Today, the educational videodisc remains a specialty item. But even seven years ago, one commentator, Arvid Larsen, predicted that videodiscs would become a predominant presentation medium in music education. The University of Delaware's *Videodisc Music Series* may help spark a revolution in educational audiovisual technology. ♪

The Division of Education Programs, through its Humanities Instruction in Institutions of Higher Education Program, awarded Fred T. Hofstetter of the University of Delaware \$424,288 in 1982 to support the Videodisc Music Series.



Photographs courtesy Videodisc Music Series

University of Delaware professor Leon Bates performs Chopin's *Polonaise in A-flat Major*, Opus 53, one of the works presented in the videodisc series.

Call Her Madam Secretary

BY MARY T. CHUNKO

Significant American Lives

In 1986 the Media Program in the NEH Division of General Programs began to encourage proposals to fund film and radio biographies of the lives of significant Americans.

Chairman Lynne V. Cheney notes that "In the last few years, the general public has shown a fascination with biography and we believe it to be a genre that, handled expertly, is not only intensely absorbing, but highly educational. We particularly invite projects on American men and women who were leaders of their times."

Grants from the Media Program are available for planning, scripting, or production of American biographies. Applications are invited for both single programs and for series in a variety of documentary and dramatic formats.

Collaboration between scholars in the humanities and media artists is an essential component of biographies funded by the Division of General Programs. Because a wealth of information is often available about leading Americans, the Endowment expects that some projects will focus on a single aspect of a well-known life, while others form part of a series. Subjects of biographies that have received Endowment support have included Huey Long, Booker T. Washington, four generations of the Adams family, and several American poets.

Character," says film-maker Robert Potts, "is the most important quality to look for when choosing a subject for a biography." Potts is in a good position to make such a statement, having recently completed a film, *You May Call Her Madam Secretary*, about the life of Frances Perkins. After three years of being immersed in historical documents, films, and photographs relating to Franklin Roosevelt's secretary of labor, co-producers Robert and Marjory Potts are still impressed with Perkins's strength of character.

Marjory Potts credits "the serendipity of research" with her "discovery" of Perkins, who from 1933 to 1945 was instrumental in developing the Social Security Administration and in passing legislation that established the forty-hour work week, minimum safety standards, and mandatory retirement. "About four years ago, I was writing an article about Mary Harriman Rumsey, who founded the Junior League, and Averell Harriman mentioned that his sister had been great friends with Frances Perkins. My reaction was like that of many people: The name Frances Perkins was vaguely familiar to me—I knew that she had been secretary of something—but the image that came to mind was of a grim-looking woman in a tricorn hat."

The image of a grim Frances Perkins was dispelled when Marjory Potts read *Madam Secretary*, George Martin's biography of Perkins. The work portrayed Perkins as a witty and dramatic woman deeply committed to improving working conditions in the United States. This was borne out by a transcribed oral history of Frances Perkins that the Pottses consulted in the Butler Library at Columbia University. The

oral history, which Perkins recorded at Columbia University from 1951 to 1956, suggested to the Pottses the form that their film would take.

"The story of Frances Perkins, who doesn't even have an entry in the latest edition of the *Encyclopedia Britannica*, stood out as an exciting film possibility because it not only illustrates the contribution that women of her generation made to social justice in America, it is also full of the vitality necessary for a well-paced documentary," says Robert Potts. In Perkins, the Pottses found a person who was involved in the major social events of her day and whose life could illuminate a period of American history.

Part of her appeal lay in the irony of her life. "Frances Perkins's aspirations were nonpolitical," explains Robert Potts. "She never ran for public office. She wanted to change working conditions by passing laws, yet she became a close friend of two supreme politicians, Al Smith and Franklin Roosevelt. As Industrial Commissioner for New York State, she also won the respect and affection of the Tammany Hall politicians. She convinced them of the justness of her causes by working around the clock and taking lawmakers on tours to canneries at five a.m., where little children were leaving and arriving for work."

Like many of the social reformers of her time, Perkins came from a comfortable, middle-class background. As a student in 1900 at Mount Holyoke College, she was first exposed to factory working conditions when her American history teacher, Annah May Soule, took her students into the factories of

Mary T. Chunko is senior editor of Humanities.



tures a disembodied, authoritative voice over pictures. We have used the transcribed oral history as the living tool it should be." Few recordings of Perkins's voice exist, so her stories are told by actress Frances Sternhagen, who does not play Frances Perkins, but who, through her ability to tell the stories, gives the audience a sense of the woman.

The setting is a simple New England inn suggestive of Perkins's home. Some of the stories are told directly to the audience, others are related with still photographs and

"Jane Addams spoke for herself and all the Frances Perkinses when she said that the settlement houses offered young, educated women a chance to give meaning to their lives, to serve a moral purpose. This feeling was very much the theme of the day and it is reflected in this story."

Marjory Potts adds that she sees the audience for the film as "young people who may not know much about American history of this century. The lesson of the film for a generation described as self-

Holyoke to do a survey of working conditions. About the same time Perkins read *How the Other Half Lives*, Jacob Riis's account of life in New York City's tenements. During her senior year, Perkins attended a lecture at Mount Holyoke given by one of the leading social reformers of the time, Florence Kelley. Years later, Perkins recalled that Kelley's speech "first opened my mind to the necessity for and the possibility of the work which became my vocation."

After graduating from Mount Holyoke in 1902, Perkins taught for five years, and became involved in settlement-house work in Chicago. Through this experience, Perkins realized that her vocation lay in settlement work rather than in teaching. "I had to do something about unnecessary hazards to life, unnecessary poverty. It was sort of up to me. This feeling . . . sprang out of a period of great philosophical confusion which overtakes all young people. One thing seemed perfectly clear . . . the circumstances of the life of the people of my generation was my business, and I ought to do something about it," Perkins stated years later in her oral history.

Transcripts of the oral history show that Perkins was a gifted storyteller who often assumed a different voice for each person she described in a story. Marjory Potts explains, "She didn't just describe people and what they said. In the course of a story, she became the person she was describing; she assumed that person's manner and gestures."

The Pottses have told Perkins's story using a combination of photographs with narration and drama. "This is not docudrama," says Robert Potts, "nor is it the standard form of documentary, which fea-



film footage from the 1920s and 1930s. All of the lines spoken by the actress are statements attributed to Perkins. The film also features interviews with Perkins's daughter and with her contemporaries in the social reform movement, including ninety-four-year-old Clara Beyer, associate director of the Division of Labor Standards in the Department of Labor from 1934 to 1945.

"This is a story not only about an individual but about her contemporaries, about how the social reform movement took hold and fired the imagination of the generations around Perkins," says Robert Potts.

involved, bent on riches, can only be inspirational. The society they are enjoying is the result of many forces, but certainly the cooperation and moral determination of the social reformers contributed to its stability and its humanity."

You May Call Her Madam Secretary is a finalist in the 1987 American Film and Video Festival held in New York this June.

In 1985 Robert A. Potts was awarded \$208,718 through the Humanities Projects in Media Program in the Division of General Programs for "Madam Secretary."

Opposite: Frances Perkins, ca. 1912, and above, greeting President Franklin D. Roosevelt on his return from the Teheran Conference in 1945.



Courtesy Dr. Charles McLaughlin

Land of a The Fred Olmsted

BY KATHI

When I wrote my senior essay on Frederick Law Olmsted in 1951 I had a sense of a man who seemed to have taken a long time to discover himself, what he wanted to do." So observes historian Charles McLaughlin about the nineteenth-century park and city planner who directed the first large-scale attempt in the United States to apply art to the improvement or embellishment of nature in a public park, and revolutionized America's urban landscape.

In his introduction to the planned twelve-volume series, *The Papers of Frederick Law Olmsted*, McLaughlin

Kathi Ann Brown is a graduate student in American history at George Mason University.

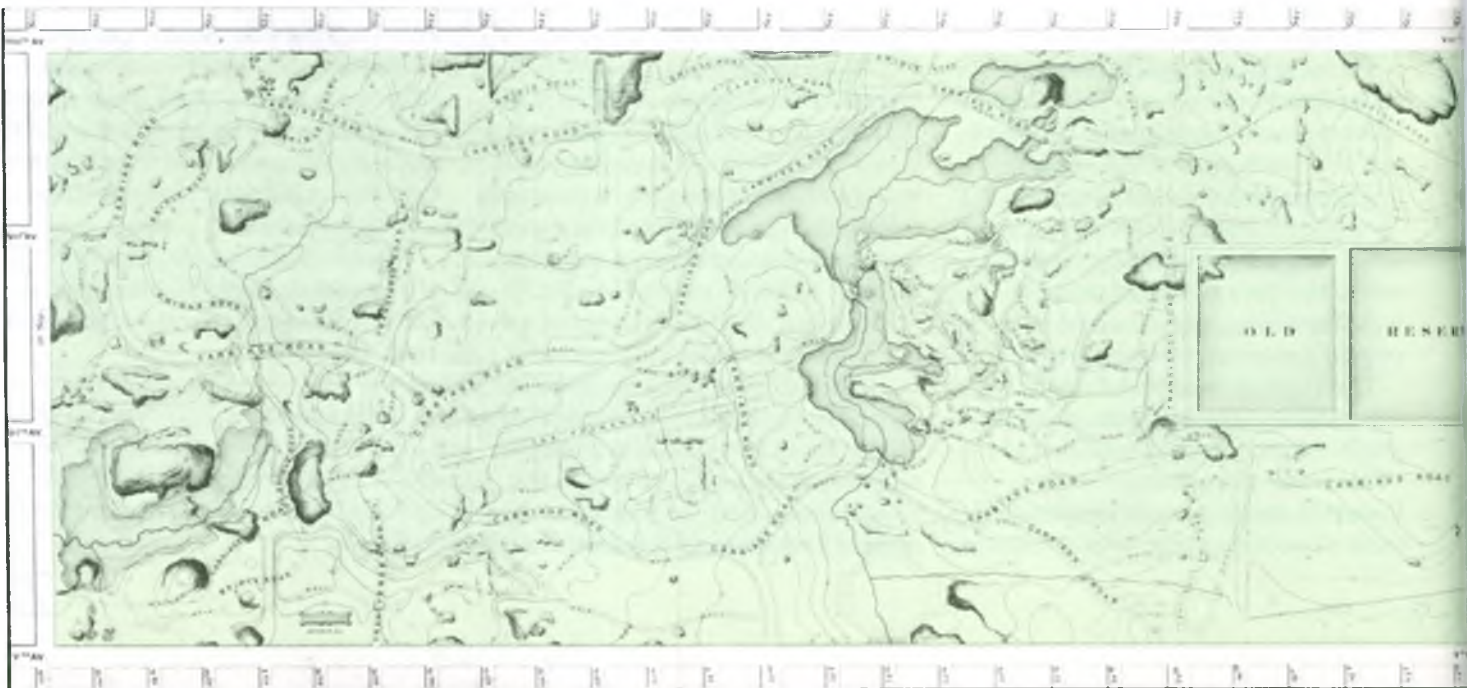
explains that Olmsted suffered from the "painful luxury of being able to take his time in choosing a career." Only at age forty-three did Olmsted's "unique blend of social concern and artistic ability" blossom into a life dedicated to tempering the indiscriminate growth of the American industrial cityscape with green parks offering a "civilized amalgam" of tranquillity, community, and "healthful recreation for the inhabitants of the city, of all classes."

Born in 1822 into a well-to-do Hartford, Connecticut, merchant family, Olmsted spent his youth and early adulthood dabbling in travel, writing, publishing, and "scientific farming." Although the elder Olmsted was financially indulgent of his oldest son's schemes, he was also insistently impatient with the

young man's apparent inability to choose a career.

During his early thirties, Olmsted's social and artistic visions began to coalesce. His perceptive first-hand commentary in the *New York Daily Times* on the crippling effects of slavery on American civilization would ultimately be published as *A Journey in the Seaboard Slave States* (1856). Similar books about other travels followed. His tours of Europe and elsewhere resulted in experiments—not always successful—on his Staten Island estate with British agricultural methods, gardens, and parks. To neighbors seeking his horticultural advice he spoke enthusiastically of the power of nature "to cultivate true taste" and "to nourish in our hearts all that is true and good." At

U.S. Library of Congress



scape Life: rick Law ! Papers

IN BROWN

Courtesy Dr. Charles McLaughlin



age thirty-five, though, Olmsted was still in search of a career in which he could combine his interests in social reform and horticulture. In August 1857, at the behest of Central Park Commissioner Charles Elliott, Olmsted applied for the post of superintendent of the city's new park.

His tenure as superintendent of Central Park was trying. Implementing the Greensward park plan that he and architect Calvert Vaux had designed proved to be a formidable task. Olmsted had to contend with insufficient funding, hostile commissioners, labor demonstrations, and the unsavory aspects of political patronage. To a man unaccustomed to New York City politics, the situation was irritating. In 1861, he resigned.

Olmsted quickly channeled his energy into other interests. Two years

as general secretary of the U.S. Sanitary Commission (the Union's quasi-official medical relief program) during the Civil War followed his exit from New York. Olmsted believed that his time with the commission was his finest public service, but the war took its toll on him. In 1863, suffering from frayed nerves and personal debts, Olmsted gratefully, but with a twinge of guilt, took up a lucrative offer to manage the vast Mariposa gold mining estate in California. There he recovered his health sufficiently to toy with schemes for buying a newspaper or starting a telegraphic wire service, and to contemplate writing a book about the American frontier.

Fortunately for the future of America's urban landscape, Calvert Vaux, his Central Park partner,

coaxed Olmsted east again—permanently. For the next thirty years, Olmsted played an important part in the design of more than 600 parks around the country. His fundamental belief in the regenerative and elevating influence of "a charming bit of rural landscape" on urban society found expression in his plans for Riverside, Illinois; Boston's Fenway and Franklin parks; Stanford University, and the grounds of the U.S. Capitol.

Unlike his restless nineteenth-century subject, Charles McLaughlin seems to have discovered his mission in life at an early age. McLaughlin credits his lengthy career as editor-in-chief of the voluminous Olmsted papers to a boyhood curiosity "about why we had trees along our streets."

Opposite: The Fenway, Boston, near Longwood Avenue during construction, 1892, and right, The Fenway from the Longwood Avenue bridge, 1920.



Detail of a map of Central Park showing the original topography of the site, with a diagram of the roads and walks under construction in January 1859. The legend lists Frederick Law Olmsted as architect-in-chief.

In his search for the answer to his childhood question, McLaughlin quickly discovered that all roads led to Frederick Law Olmsted.

Olmsted's idealistic belief in the moral and social benefit of urban parks—especially to “the hundreds of thousands of tired workers, who have no opportunity to spend their summers in the country”—appealed to McLaughlin. Soon he began searching for a dissertation topic among the 27,000 assorted, largely *unsorted* pieces of Olmstedian miscellany donated to the Library of Congress by the landscape architect's son. A makeshift index in hand, McLaughlin became an expert on Olmsted during the eight years he spent working in the collection to produce his doctoral dissertation for the History of American Civilization program at Harvard.

Over the past thirty years, McLaughlin has uncovered from among nearly 100,000 items in Olmsted's private and professional records the essence of both the private man and his public vision.

Because of the diversity of Olmsted's activities and the breadth of his intellect, senior editor, Charles Beveridge, and his staff are selecting for publication only a small percentage of primary materials on the social history of Olmsted's day.

“Olmsted's personal records fill seventy-three boxes; there's a like number for those of his firm, Olmsted & Associates,” notes Beveridge. “Plus there exist forty letterpress volumes—21,000 pages—containing the firm's correspondence until 1895, when Olmsted retired. Altogether we're talking about approximately one hundred yards of written materials. Not all of that was written by Olmsted himself, of course. Of the 15,000 documents that we have which were written by Olmsted, we will ultimately publish about fifteen hundred, or 10 percent, in the twelve volumes.”

Criteria for selecting documents reflect the varying wealth of documents available from each period of Olmsted's life and career. The clarity and complexity of expressed ideas,

the proportion of miscellaneous material, and the “representativeness” of a particular document in the chronological context of Olmsted's writings are the main criteria for selection and annotation. The greater the number of potentially publishable items dating from one period of Olmsted's life, the more difficult the selection process becomes. The introductory volume, for example, contains sixty-four of the 212 extant Olmsted letters written before age thirty. Volumes 6 through 8 will together hold only about 5 percent of the 8,000 letters Olmsted wrote between 1865 and 1895.

“Selection gets to be tough,” comments McLaughlin. “Really good letters by Olmsted tend to cover well three different topics. Letters about which we would have to do a lot of explaining—in essence, rewrite—are simply not good selections.”

Published volumes (1 through 4) of the Olmsted papers cover his early years, southern travels, and his involvement with Central Park and the U.S. Sanitary Commission. Nine of the twelve volumes in the series will document almost exclusively Olmsted's landscape theory and the works executed under his direction. One of those volumes will be a large-format compendium of plans, with accompanying sketches, photographs, and studies.

Current interest in the accurate restoration of many of Olmsted's park and college campus designs, including renewal of entire park systems in Boston, Portland (Oregon), and Seattle, confirm McLaughlin's belief in the importance of making Olmsted's original thinking accessible to scholars and general readers alike. “We only can know what those designs were meant to be, and restore them intelligently, if we have available the words Olmsted used to describe and explain them,” says McLaughlin. “In that respect, Olmsted's unpublished papers are a crucial part of his legacy to the nation as a landscape architect.”

To support an edition of The Papers of Frederick Law Olmsted, Charles McLaughlin of American University was awarded \$115,000 in outright funds and \$115,000 in matching funds. The award was made in 1985 through the Text-Editions Program of the Division of Research Programs.

Detail of a portrait of Frederick Law Olmsted, by John Singer Sargent, 1894–95.



Courtesy Biltmore Estate, Asheville, North Carolina

"True criticism, as distinguished from petty cavil and presumptuous measurement, on the one hand, and encomiums, based merely on personal sympathy, on the other, supposes a range and equipoise of faculties, and a generosity of soul.... The great Critic is not merely the surveyor, but the interpreter of what other minds possess."

The Mother of Literary Criticism

BY MAGGIE RIECHERS

IN ANY DISCUSSION of nineteenth-century American intellectualism, Margaret Fuller stands out as a remarkable figure. Fuller was a teacher, translator, critic, essayist, and journalist. And as a leading female Transcendentalist, she was, in the modern vocabulary, a feminist and a revolutionary.

An uncommonly well-educated woman who moved freely among the intellectuals of the day, Fuller was the friend of Emerson, Thoreau, and Bronson Alcott. She traveled from New England to New York, the Midwest, and Europe, where toward the end of her life she became involved in the Italian Revolution.

Fuller set a new standard for literary criticism as editor of the Transcendentalist magazine, the *Dial*, and also as a reviewer for Horace Greeley's *New York Daily Tribune*. She translated works of German writers, including Goethe, and wrote several books, including one of the first feminist tracts, *Woman in the Nineteenth Century*.

Despite her accomplishments, Fuller remains something of an enigma. Early biographies cast her as a self-absorbed intellectual. Certain comments attributed to her helped to perpetuate this image. She is said to have stated to Thomas Carlyle, "I accept the universe," to which he reportedly replied, "By Gad, you'd better." To Emerson she is reported to have said, "I now know all the people in America worth knowing and I find no intel-

lect comparable to mine."

The eventual publication of all of Fuller's letters—in the six-volume series, *The Letters of Margaret Fuller*, edited by Robert N. Hudspeth (Cornell University Press) and supported by the National Endowment for the Humanities—sheds a new light on Fuller and the intellectual ferment of her time. It dispels any notion that she was an intellectual without passion, human frailty, or personal disappointments.

"The earlier biographies always shaped her as an intellectual oddity, which in part she was. But when we get all the letters, we see that her intellectuality existed with affairs of the day as a business woman, someone taking care of her family, and she becomes less of a hot-house product and a more complete woman than in the early biographies," says Hudspeth, professor of English and American studies at Pennsylvania State University. For example, shortly after her father's death in 1835, Fuller wrote:

My father left no will, and, in consequence, our path is hedged by many petty difficulties. . . . I have often had reason to regret being of the softer sex, and never more than now. If I were an eldest son, I could be guardian to my brothers and sister, administer the estate, and really become head of my family. As it is, I am very ignorant of the management and value of property, and of practical details. I always hated the den of such affairs, and hoped to find a life-long refuge

from them in the serene world of literature and the arts. But I am now full of desire to learn them, that I may be able to advise and act, where it is necessary. The same mind which has made other attainments, can, in time, compass these, however uncongenial to its nature and habits.

The letters in the collection span thirty-three years, from the seven-year-old Fuller trying to impress her stern father to the accomplished writer with a child of her own. According to Hudspeth, the collection serves as an autobiography. Hudspeth canvassed 1,500 libraries and historical societies to obtain the most complete set to date of Fuller letters. Until this undertaking her letters have been heavily edited and published selectively, providing only partial insight into Fuller.

Volume 1 (1817–38), volume 2 (1839–41), volume 3 (1842–44), and volume 4 (1845–47) have already been published. These volumes cover Fuller from her early correspondence as a well-read child to her years as a literary critic.

Fuller was born in Cambridge, Massachusetts, in 1810, the oldest of nine children. Her father, Timothy Fuller, was determined that his daughter should have a complete education, not generally considered necessary for girls, and expected her to study hard. Fuller learned Latin,

Maggie Riechers is a Washington-area freelance writer.



French, and some Greek and studied rhetoric, logic, mathematics, and history. She was always eager to impress her father. At age ten she wrote him, "Yesterday I wrote you a short epistle in Latin, now I sit down to address you in my native language. I am half through the fifth book of Virgil. . . ."

When her father died in 1835, Fuller's life of intellectual pursuit was overshadowed by her need to earn money for herself and her family. She turned to teaching; but her interests lay in writing, and she resigned from a teaching position and began writing for publication.

The letters of volume 2 cover the period when Fuller became a noted writer, conversationalist, and editor.

After leaving teaching, Fuller pursued her interest in German literature and translated Eckmann's *Conversations with Goethe*.

Fuller believed that the women of her day needed greater intellectual outlet. In 1839 she inaugurated a series of "conversations" for women. Held weekly in a Boston bookstore, the sessions drew a group of twenty-five prominent women for discussions of literature, art, mythology, and education.

She wrote of the idea for the conversations in a letter to a woman friend:

The advantages of such a weekly meeting might be great enough to repay the trouble of attendance if they consisted only in

supplying a union to well-educated and thinking women. . . . But my own ambition goes much further. Thus to pass in review the departments of thought and knowledge and endeavor to place them in due relation to one another in our minds. To systematize thought and give a precision in which our sex are so deficient, chiefly, I think because they have so few inducements to test and classify what they receive.

It was at this time Emerson and his fellow Transcendentalists decided to start a new magazine and asked Fuller to be its editor. As editor of the *Dial*, Fuller's writing sharpened, and she broke new ground in literary criticism. She set out not only to judge a work, but to interpret it. She believed it was her responsibility to broaden her American audience's interests and impart a sense of literary community by addressing works of European writers. She told her friend William Channing, "It is for dear New England that I wanted this review."

According to Hudspeth, "She thought carefully about what a literary critic should be. She broke away from the narrow, moralistic criticism that asked, Is the work morally beneficial or not? She asked, What does the work set out to do and does it accomplish it?"

In his introduction to volume 1, Hudspeth writes, "In her critical essays Margaret Fuller created a personality for her readers that represented the best a critic might offer—judgment and the power of interpretation. She was always ready to risk offending popular taste by taking up the cause of a neglected or maligned writer (Shelley, Sand) or of deflating an unearned reputation (Longfellow). Her standard was straightforward: 'True criticism, as distinguished from petty cavil and presumptuous measurement, on the one hand, and encomiums, based merely on personal sympathy, on the other, supposes a range and equipoise of faculties, and a generosity of soul. . . . The great Critic is not merely the surveyor, but the interpreter of what other minds possess.'" When Fuller turned editorship of the magazine over to Emerson two years later to pursue other interests, she feared he would limit the *Dial's* scope. She wrote him, ". . . I think you will sometimes

reject pieces that I should not. For you have always had in view to make a good periodical and represent your own tastes, while I have in view to let all kinds of people have freedom to say their say, for better or worse."

As Fuller's literary career was flowering, her letters show that she was experiencing some personal upheavals. Three times in her life Fuller fell deeply in love with men who did not return the affection. After the second experience, she turned to Emerson for comfort, seeking an emotionally closer relationship. But, Emerson, too, spurned her, and their relationship was never the same.

After leaving the *Dial*, Fuller took time to expand into a book an essay she had written for the magazine. *Woman in the Nineteenth Century* was a look at women's lives and their portrayal in mythology, history, and literature. Fuller's critique pointed out that a different sexual standard existed for men and women.

Hudspeth writes, "The book clearly shows Fuller to be an intrepid critic: she wrote on sexual topics; she described lonely and oppressed wives; she repeatedly drew painfully accurate conclusions: 'The life of woman must be outwardly a well-intentioned, cheerful dissimulation of her real life.' . . . For her effort, Fuller earned herself a place of honor in the history of American feminism."

Fuller left her native New England to move to New York and become book reviewer for the *New York Daily Tribune*, moving away from a life of literary discussion to one more concerned with social issues of the day.


The letters of volume 4 show Fuller's emerging involvement with the socialist movement in the United States and Europe. Although many of the letters deal with her growing interest in socialist issues, "a large portion of the letters in volume 4 reveal an infatuation with James Nathan," says Hudspeth.

Although some of Fuller's love letters have been published, they have never been put side by side with her other correspondence of the time. "This is the first time all the letters of that period are put together in chronological sequence," says Hudspeth. What results is a sharp contrast between the personal letters of a woman in love with those of a

writer, daughter, sister, friend arguing with her publisher and keeping up with family affairs and gossip.

In 1846 Fuller finally made her long-awaited trip to Europe. She visited England, France, and Italy, meeting such luminaries as Carlyle, George Sand, and Italian revolutionary Giuseppe Mazzini. Throughout her trip, Fuller sent reports back to the *Tribune* in New York. She became immersed in the Italian Revolution, married revolutionary Giovanni Angelo Ossoli, and had a son. While returning from Italy to the United States in 1850, Fuller died at the age of forty with her husband and son in a shipwreck.

Fuller's interest to modern readers springs from her sensibility as a

critic and from what Hudspeth calls the "breadth of her life. She did so much, covered so much territory, and made so many acute observations that we cannot ignore her. But beyond this interest lies the possibility of interpretation, of our seeing both how her life and her work yield a knowledge of our cultural yearnings and accomplishments, our failures and our triumphs." 

Cornell University Press was awarded \$4,290 through the Texts-Publication Subvention Program of the Division of Research Programs. The 1986 award supported publication of volume 4 of *The Letters of Margaret Fuller*. Robert N. Hudspeth is the project director.

your p.m.; the days
up to that time are
engaged; But we do
not wish that you
should call merely
as a matter of etiquette
we are aware that
as well as
your time, & that of
Mr Howitt, is much
occupied; our wish
is to see you, and
if you prefer and
will appoint a

Courtesy Dr. Robert N. Hudspeth



Ed. note: This is the second in a series of occasional essays to describe the world of scholarly publishing. The first essay (Vol. 6, No. 6, December 1985) by Herbert S. Bailey, Jr., then director of Princeton University Press, offered advice to scholars who are hoping to publish their first manuscripts.

In this second article, the director of the University of Wisconsin Press, Allen N. Fitchen, discusses factors affecting the decision to publish a scholarly work and how selections are made.

Scholars who feel the pressure to publish are submitting more manuscripts to scholarly publishers than can or should be published. In discussing the responsibilities and functions of the university press, two questions seem most important for the scholarly publisher to answer: (1) What affects the decision to publish a scholarly work? (2) What are the considerations in selecting the books that will be published, and who makes the selections?

Let's begin with the characteristics one looks for in assessing the publishability of a scholarly manuscript. Originality is certainly one, as is significance; so too are quality of research and quality of writing—literary quality, if you will, particularly in the humanities. One looks, as well, for a certain breadth of interest to the scholarly community at large—for an appeal to an audience of more than one's fellow specialists. Pinning down terms like *originality* and *significance* can and

Allen N. Fitchen is director of the University of Wisconsin Press.

The Selection Process

does (pre)occupy many of us much of the time, but my purpose here is to focus on those doing the pinning down.

Initial assessments of manuscripts are almost always made by acquiring editors, known also as list builders or sponsoring editors, sometimes in consultation with editors-in-chief or directors or both. As an eminent and much-published West Coast scholar-critic recently remarked to me in conversation, "Acquiring editors are people, too." Indeed they are; each with unique background, training, experience, taste, style, special interests, and talents. It is with their judgments that the selection process commences. These judgments are not formulated *in vacuo*. They are arrived at in the larger context of a particular university press, which has its own unique origins, development, style, interest, and strengths. Any number of broader considerations concerning the nature and state of a given press at a given point in time affect editorial judgments. What are the press's strengths? its weaknesses? In what areas is its prestige greatest? its visibility highest? What is it *known* for? In what fields does it intend to concentrate or want to make a name for itself? Under what financial constraints does it operate? Given its manufacturing budget, how many books (and of what kind) can it actually afford to produce per season? per year? Given its level of staffing, how efficiently and effectively can it deal with all aspects of the publication of those books? How many titles per year should it produce in any given field? What sort of balance and mix in its offerings must it maintain? The list of questions could go on and on, but it's long enough to

make this point: To a degree perhaps greater than many academics realize, all or most of the foregoing considerations, all or most of the time, are taken into account by a press's editorial staff in taking that first crucial step in the process that results ultimately in the decision whether to publish a scholarly work—that first crucial step being the decision to send out a manuscript or proposal for peer review.

Who should review the manuscript?—and furthermore, who says so? These questions are of signal importance, and they customarily raise a host of related questions, which in turn are affected by exigencies of various sorts. Again, it is the acquiring editor, in most instances, whose responsibility it is to secure outside readers, and it is the editor's knowledge and judgment that are crucial to lining up referees. The editor has many resources to draw upon; the author, who is routinely (at least at Wisconsin) asked for suggestions (not only about peo-



in Scholarly Publishing

BY ALLEN N. FITCHEN

ple to approach but people to avoid); advisers (other authors, other readers, series editors, press committee members, faculty members); those who have published extensively in the field to favorable critical reception; reviewers of published titles on related subjects; journal editors; and fellow professionals at other university presses. And of what should the ideal reader be constituted? Roughly equal parts, I would say, of (1) command of subject, (2) openness of mind, (3) objectivity, and (4) a congenitally constructive disposition. It is not uncommon to hear in academic circles snide remarks to the effect that "the only reason Art Smart got his book accepted was because of his connections." In the business of selecting referees, however, the remark has much to recommend it. The wider and deeper the editor's knowledge is of the best and the brightest people in a field, in other words, the more likely one is to put a manuscript in the hands of its best qualified and most appropriate reader.

When the acquiring editor does in fact receive a first report—or two, if simultaneous readings of a manuscript have been sought—the possibilities for what happens next, the questions that arise, are in most cases myriad. (I should make the observation here that the manuscripts that make the fewest demands on a press's time and energies are either the very best or the very worst. The manuscripts that fall somewhere in between are the ones that put us to the test and to which we must devote the majority of our time, thought, and professional skill if we are to publish genuinely worthwhile books.) At Wisconsin, we ask our referees for a thorough discursive

evaluation of any manuscript; we ask, as well, for a kind of bottom-line assessment, a rating of the script in one of the following categories: (1) This manuscript will make an important contribution to its field, and I highly recommend publication in its present form. (2) This manuscript will make a solid contribution to its field, and I recommend publication with minor revisions. (3) This manuscript will become publishable only with major substantive (and/or stylistic) revisions. (4) I recommend against publication of this manuscript.

Because many manuscripts fall into the second and third categories, in each case the acquiring editor is called upon to weigh a number of options: whether to decline the manuscript outright, for example; or to ask the author to revise in the hope (or with the assurance) that another reading will be obtained of said revised version; or to waive revision pending receipt of an additional report; or, perhaps, to seek approval immediately for some sort of advance commitment from press to author. Most of these options require that the editor consult with the editor-in-chief and/or director, who must in turn ponder a host of variables, many having to do with a given press's nature and state, before authorizing a particular course of action. Financial considerations are among the factors affecting a decision to proceed at this point. Is the manuscript slim? of moderate length? immense? Does it contain hundreds of tables and charts? scores of figures and illustrations? dozens of four-color plates? Is it loaded with Greek? Would it be reasonable to expect sales, over a three-year period, of 800 copies? 1,100?



1,750? more? Would these figures vary significantly if the book were to be published only in cloth? in paper only? simultaneously in cloth and paper? Would price be a crucial factor? Would the book lend itself to co-publication? Would it be unusually difficult or costly to reach its intended audience? More than an essay could easily be devoted to these matters alone. As a rule, however, editorial considerations remain paramount: If a book is good *enough*, no matter how expensive it is to produce, ways and means will be found to bring it out.

Once the determination has been made by the acquiring editor, editor-in-chief, and director to pursue a project beyond a first reading, the assumption is made, at least implicitly, that it will be presented at some future date to a faculty publications committee with a recommendation that it be approved for publication. Much can intervene, it must be said, to preclude such a presentation. A not uncommon "for

instance" is that the second outside reading of a manuscript may utterly contradict a highly favorable first reading, thus necessitating a rethinking of the project on everyone's part. The editor must do some serious soul-searching, asking again the question, "Just how deeply do I feel about the importance of this author's work?" The editor-in-chief and director must ask themselves whether it is in the best interest of the press to allocate further resources to what has all the earmarks of a problematic manuscript. The author too must ask whether it is in his or her best interests to take the gamble that everything will work out for the best in the end or to withdraw the manuscript and start fresh with another press. The "best case" scenario in this situation calls for an editor who is willing to put everything on the line and who has strong backing by his or her superiors; an author willing and able to make a clear, well-reasoned, persuasive rebuttal to the negative reader's report; and a third, adjudicatory reader who makes a forceful case for the book's publication. The "worst case" scenario (at least from the author's point of view) I think I needn't describe. I will say, though, that a firm rejection at this stage of the game may serve the author better in the long run than a succession of "maybes," opening up the possibility of publication elsewhere and precluding what might prove to be months of anxiety capped by ultimate disappointment.


But what happens now in the "best case" scenario—with any manuscript that has received good, responsible readings and has the solid backing of the press staff? The next step is the final step in the "decision to publish" process. Here at Wisconsin it is called "going to committee." It is almost invariably the case that a university press's imprimatur is guaranteed by a faculty committee, although constituted somewhat differently at different universities, of different numbers of members and given varying ranges of responsibility and authority. Ours is called the Committee on the University of Wisconsin Press; Chicago's is called the Board of University Publications; Cambridge has its Board of Syndics. The names are different but the game is the same: No book that the

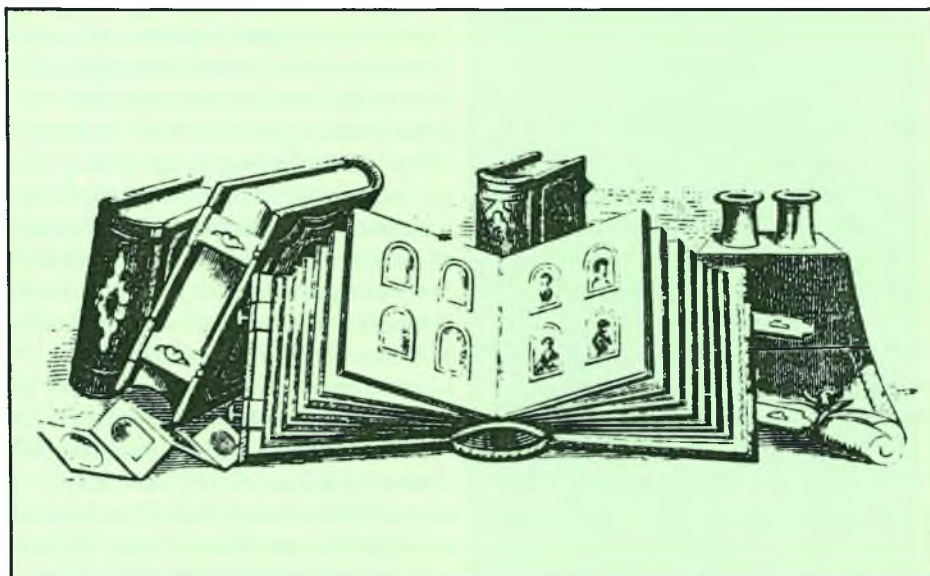
press's staff recommends for publication can actually be issued without the formal approval of this faculty body. In making the case for publication of a given manuscript, it is standard operating procedure among university presses to submit a dossier on the manuscript to all committee members several days before a meeting. That dossier customarily includes a statement about the book by the acquiring editor, the author's curriculum vitae, a table of contents, all readers' reports, and the author's responses to those reports. With that material in hand, committee members at a meeting can then address questions about a manuscript directly to the acquiring editor, to other members of the press's staff in attendance, or to both. At some presses (California, for example), committee members actually serve as readers of manuscripts and make formal presentations to their colleagues. At others (Chicago, for one), acquiring editors do the presenting. At Wisconsin we employ both practices on a roughly fifty-fifty basis.

Whatever the mode of presentation, however, the final factor affecting the decision to publish a scholarly work is the action taken by the faculty publications committee. That being the case, let us take a closer look at the committee member's role. Essentially, that role entails assessing the assessor, judging the judgments, testing (by which I mean neither contesting nor protesting) the case made by the press staff for any given publishing project or

proposal.

Again, questions are the order of the day. A committee member might well ask, for example, why did the acquiring editor seek Professor X's opinion of this manuscript? Wouldn't Professor Y, or even Z, have been better qualified? more objective? Or, of another work, is this title genuinely appropriate for the list of a scholarly publisher? of this university press in particular? Is there precedent for this kind of book at this press? If not, should we establish it? On yet another project, the questions might be, hasn't this subject been treated already by Professor X, does the author contribute anything new, or is this merely a synthesis of the work of others? With regard to another manuscript, the committee member might ask, how seriously are we to take the second reader's reservations about the concluding chapter? Should we insist on seeing a revised version before granting approval for publication? Should we leave that up to the press staff? However widely the questions may range, the committee member's role and purpose remain the same: to ensure the quality and appropriateness of any given title proposed for publication, to guarantee the imprint of the press.

So on again we go—and one marvels, from time to time, that scholarly books get published at all. That they do, however, and that so many of them are so highly commendable, is a tribute both to the actors involved and to the process itself. 



THE Humanities GUIDE

for those who are
thinking of applying
for an NEH grant

PROGRAMS

PROPOSALS

DEADLINES

GRANTS

GUIDE

The Truth about Challenge Grants

BY HAROLD CANNON

If Endowment categories could talk, I imagine that most of them would say to applicants: "You have a humanities project in need of support, and this is the category that offers support for your kind of project." But the Challenge Grant category would say: "You represent an institution active in the humanities, and you are concerned about long-term support for activities in the humanities that you find valuable and wish to strengthen and improve. Here is a category that will help you raise the funds necessary to ensure long-term or even perpetual support and enable you to find new sources of support for the humanities."

This is attractive, of course, but it is too often interpreted as a solution to present problems or a response to current needs. Applications fail in the competition

for Challenge Grants not because institutions aren't doing good work that deserves long-term support, but because the applicants cannot demonstrate how such a grant would strengthen and improve their work in the humanities over the next decade or two. If the grant helps to add an endowed chair to the faculty, creates a programming fund for radio or television offerings, puts books and journals on library shelves, documents a museum collection, or renovates an old building, how will that help the humanities flourish in that institutional context? Perhaps the need for money is greater in some cases than the desire to improve the humanities. There is ample evidence that reading and writing by candlelight are not necessarily improved by the introduction of electricity, although students will be able to read longer with less damage to their eyesight in better lighting conditions. The question is—what will influence them to choose to read more?

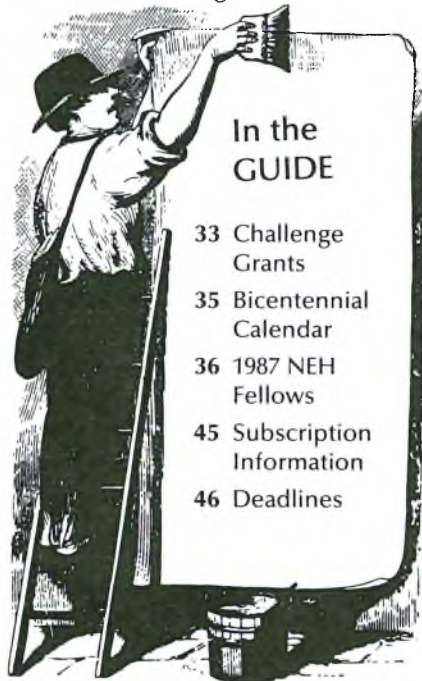
The best way to demonstrate improvement in humanities activities is to take them to the next stage in their natural development. This will cost money, and that is where the grant funds are appropriately spent. In 1984, Bradford College in Massachusetts had a grant from the Division of Education Programs to introduce a new core curriculum for undergraduates. In 1986 the college received a Challenge Grant to help establish a \$910,000 endowment for the writing program, which is a major element in the core curriculum. Seeking such long-term or permanent support for activities that have been tried and tested on temporary grant funds is a logical progression

for institutional planners to make. Commitment to the new activities is demonstrated by the decision, usually made at the very highest level, to raise funds for them. In the Office of Challenge Grants there is an established interest in taking on projects funded in other Endowment categories and granting them longevity.

In other words, Challenge Grants are unique in one respect but like all other categories in challenging applicants to assess the needs of the humanities at their institutions and come up with recipes for improvement. A question I like to pose to visitors, who have applications in mind (whether they admit it or not), is: "How could you spend \$3 million profitably on the humanities at your institution?" After a satisfactorily detailed answer to that question, I ask them how they would go about raising the necessary non-federal gifts if they managed to secure a Challenge Grant. Then we are well on the way to the first sketch of a draft application. The order of these questions is significant. Many of the weaker draft applications that I have been looking at recently start by demonstrating a capacity for raising money, then indicate how they propose to spend the money (or the revenues therefrom), and presume that spending more money on the humanities *must* improve them.

Any institution involved in the humanities and willing to solicit non-federal funds will wish to have an Endowment Challenge Grant. In most cases the funds raised will be invested, and only the interest or dividends used to ensure the stability and improvement of human-

Harold Cannon is the director of the Office of Challenge Grants



ities programs. In other cases, funds will be expended almost immediately on the retirement of debt, the construction or renovation of buildings, or the purchase of equipment. All Challenge Grants assure long-term benefits for the humanities in grantee institutions. Among U.S. institutions with tax-exempt status, only elementary and secondary schools are ineligible in this category.

These grants are "challenges" because through them the Endowment offers one federal dollar for every three or four raised from non-federal sources. Grants are made for not more than three years, and Endowment funds are released to grantees annually. But the fund raising often goes on for five years, because there is a grace period in anticipation of the NEH decision on an application, and requests for extensions to realize the last of the matching funds are not uncommon. In the current cycle, gifts raised since December 1986 will be allowable in awards announced in December 1987 for grants that may extend to 1991.

In larger institutions the distance between the development office and professional staff in the humanities can be great, but these two functions must combine and collaborate to produce a competitive Challenge Grant application. Smaller institutions may have some advantage in this respect. Long-term institutional planning must also be established and explained in such an application. It may have been easier in the past to raise gifts for new buildings, but that does not mean that better housing for the humanities must be the priority. For these reasons, the direct involvement of institutional leaders, who are often the only ones who can enforce collaboration between development and humanities staffs, is essential for success.

Here are three examples of recent Challenge Grants awards. If these do no more than whet the appetite, the full list is published annually in this periodical and in the Endowment's annual report.

- The Wing Luke Museum in Seattle, Washington, has a Challenge Grant of \$87,500 (plus \$262,500 match = \$350,000 total). These funds are being used to reno-

vate space, prepare a new building, mount a permanent exhibition that will be studied by 7,000 schoolchildren annually, and create an endowment for general operating support, marketing, and development.

- The Iowa City Public Library has a Challenge Grant of \$125,000 (plus \$375,000 match = \$500,000 total). The funds will be used to establish an endowment that will produce revenues to support a 30 percent increase in the acquisition of library materials.

- Hendrix College in Conway, Arkansas, received a Challenge Grant of \$143,750 (plus \$431,250 match = \$575,000 total). These funds will be used to support summer seminars for faculty, faculty travel, and visiting scholars and lecturers in the humanities.

My last advice is simple—so simple that it may be thought banal. *Please read the guidelines.* They are designed to prepare institutions for a successful experience in the review process. To ignore relevant items in the guidelines is to court disaster. It is like hoping to win a tennis match when there are strings missing from your racquet. And if you do not understand what you read in the guidelines, contact the staff at 202/786-0361. Ask. Today I was asked about our "December 1 deadline." This surprised me, since our annual deadline is May 1. "No," said the caller, "I have your guidelines in my hand and your first deadline is December 1. Am I too late with my application?" When I found the right page, I realized the caller was referring to the earliest date for raising eligible gifts in the current cycle—a matter explained at considerable length in (you guessed it!) the guidelines. So, I say again: read, mark, learn, and inwardly digest *THE GUIDELINES!*



Correction

There were several errors in the article, "A History of Prophets and Kings," in Volume 8, No. 1.

The article described an NEH-supported project to translate from Arabic into English the Islamic historian al-Tabari's *History of the Prophets and Kings*. A reference to the "Buwayhid caliphs" should have been to the "Buwayhid rulers," who had assumed power for a time over the Abbasids. The Sassanians, a pre-Islamic dynasty, not the Samanids, a local Muslim dynasty, were the major subjects of Tabari's treatment of Persian history. Tabari's name should have been spelled Abu Ja'far Muhammad ibn Jarir, not Abu Ga'far Muhammad ibn Garir. A quotation of the project director to the effect that earlier "there were not enough qualified scholars" to translate al-Tabari was taken out of context. In fact, those who edited the Leiden edition of the Arabic text were eminently competent to translate it. Also, the text is not divided thematically, as the article states, but in portions of about 200 pages each for the purpose of translation; but this is done in such a way that each volume may be used independently. *Humanities* regrets the errors.

Calendar of Events for the Bicentennial of the U.S. Constitution

Ed. note: In commemoration of the bicentennial of the U.S. Constitution, the National Endowment for the Humanities has awarded more than \$22 million in grants since 1982 for projects on the Founding document. This calendar marks events whose sponsors have received funding from NEH. Those entries marked () are for events sponsored by state humanities councils, which receive major funding from NEH.*



June 1-26

Oklahoma State University, Stillwater. "The Constitution: Its Roots and Significance," a four-week institute on the origin and principles of the Constitution for elementary and junior high school teachers and librarians.

June 4

University of Utah, Salt Lake City. "It Is the Constitution We Are Expanding," a debate featuring Judge Alex Kozinski and Judge Abner Mikva.

June 8-12

Columbia University, New York City. "Constitutionalism and Rights: American Ideas in Other Countries," a symposium.

June 8-July 3

University of Southern Mississippi, Hattiesburg. "The Constitution," a summer institute for thirty-six secondary school teachers from Alabama, Louisiana, and Mississippi, who will study the history and principles of the Constitution.

June 21-July 11

Stanford University, Stanford, California. "Political Experience and Thought in the Making of the Constitution," a seminar for law school professors focusing on the political background of the 1787 Convention, the debates in Philadelphia, and the arguments underlying the specific provisions of the Constitution and Bill of Rights.

June 28-July 24

Phillips Academy, Andover, Massachusetts. "American Constitutionalism," an intensive program of study for secondary and elementary school teachers and administrators.

June 29-July 31

Southern Methodist University, Dallas. "The Humanities and the Civic Self," a seminar for secondary school teachers exploring the links among the humanities, the cultivation of critical intelligence, and the civic self, using texts such as *The Federalist*.

June 29-July 31

University of Minnesota, Morris. "John Locke and the Philosophical Foundations of the American Constitution," a seminar for secondary school teachers that focuses on Locke's *Second Treatise on Government* and its relationship to the Constitution.

June 29-August 7

University of Redlands, Redlands, California. "Republicanism at the Founding: The Federalist, Anti-Federalist Debate," a seminar for secondary school teachers that will examine the two main points of view in the debate over the creation and ratification of the Constitution.



June 29-August 7

Canisius College, Buffalo, New York. "The Federalist and the Constitution," a seminar for secondary school teachers examining *The Federalist* and the Constitution in both the historical and contemporary contexts.

Throughout June

The Ohio State University, Columbus. (*) "The Traveling Exhibit of the Northwest Ordinance of 1787," an exhibition exploring the significance of the Northwest Ordinance and its influence on shaping the government and settlement of the Old Northwest.

Throughout June

Richland County Historical Society, Mansfield, Ohio. (*) "The Traveling Exhibit of the Northwest Ordinance of 1787," an exhibition exploring the significance of the Northwest Ordinance and its influence on shaping the government and settlement of the Old Northwest.

Spring and Summer 1987

Throughout the United States. "Dateline 1787," a series of half-hour radio programs, produced by National Radio Theater of Chicago and broadcast on various public radio stations. The programs simulate news reporting as it might have been done at the 1787 Constitutional Convention.

Spring and Summer 1987

Throughout the United States. "Constitutional Journal," a series of eighty-eight radio programs, each three minutes long, will be broadcast on commercial and public radio stations. The series is sponsored by the American Studies Center, Washington, D.C.

Through July 25

New York Public Library, New York City. "Blacks and the U.S. Constitution," an interpretive exhibition at the Schomburg Center for Research in Black Culture.

THE 1987 NEH FELLOWS

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

Archaeology and Anthropology

UNIVERSITY TEACHERS

Thomas O. Beidelman, New York U., NYC, *Metaphors of Gender: Karugu Initiation Rituals*

James A. Brown, Northwestern U., Evanston, IL, *Ancient Native Americans of the Eastern Woodlands*

George L. Cowgill, Brandeis U., Waltham, MA, *Mathematical Ideas in Archaeological Theory and Practice*

Richard H. Keeling, U. of California, Berkeley, *Song Magic among the California Tribes*

Oyekan Owomoyela, U. of Nebraska, Lincoln, *Yoruba Proverbs in Cultural Context: A Comprehensive Source Book and Exegesis*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Garrick A. Bailey, U. of Tulsa, OK, *The Collapse and Revitalization of Osage Society*

Robert S. Grumet, NYC, *Indian-European Legal Relations in the Middle Atlantic Colonies*

Joel C. Kuipers, Seton Hall U., South Orange, NJ, *In a Personal Voice: Ritual Speech and the Poetics of Self in Weyewa*

Anna S. Meigs, Macalester College, St. Paul, MN, *Concepts of Reproduction, Kinship, and Gender in the New Guinea Highlands*

Mary B. Moore, CUNY Research Foundation/Hunter College, NYC, *The Attic Red-Figured Pottery of the Athenian Agora*

A. David Napier, Middlebury College, VT, *Balinese Notions of the Foreign*

YOUNGER SCHOLARS

Mark D. Lucia, Secondary School, Prairie View, IL, *The Decline of Late Classic Maya Centers: Its Causes and Effects*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Stanley Brandes, U. of California, Berkeley, *Humor in Cross-cultural Perspective*

Ravindra S. Khare, U. of Virginia, Charlottesville, *Anthropological Perspectives on Food and Food Ways*

SUMMER STIPENDS

Frances F. Berdan, California State College, San Bernardino, *Traditional Weaving and Textiles in Mexican History*

Aletta Biersack, U. of Oregon, Eugene, *Gender and Culture in Papua New Guinea*

David B. Coplan, SUNY Research Foundation/College at Old Westbury, NY, *Performance and Text in Sotho Oral Poetry: Elements of Composition*

James R. Dow, Iowa State U., Ames, *The Nazification of German Folklore during the*

Third Reich

Joan M. Gero, U. of South Carolina, Columbia, *Early Ridgetop Administrative Centers in the Callejon de Huaylas, Peru*

Mary Elaine Hegland, Western Michigan U., Kalamazoo, *The Iranian Revolution: One Village's Transformation*

Jeffrey Quilter, Ripon College, WI, *The Ceramics of Huaca Prieta: Early Pottery and Culture in Ancient Peru*

Amy E. Shuman, Ohio State U., Columbus, *A Study of Contemporary Artisanry*

Arts-History and Criticism

UNIVERSITY TEACHERS

Yve-Alain H. Bois, Johns Hopkins U., Baltimore, MD, *Modern Concepts of Space: The History of Axonometric Perspective*

Reinhold Brinkmann, Harvard U., Cambridge, MA, *Schoenberg's Pierrot Lunaire and Ode to Napoleon: Critical Edition and Genesis Studies of Two Musical Masterworks*

David L. Brodbeck, U. of Southern California, Los Angeles, *Mendelssohn and the Sacred Style in Berlin*

Richard L. Cleary, Carnegie-Mellon U., Pittsburgh, *The Places Royales of Louis XIV and Louis XV*

Jack D. Flam, CUNY Research Foundation/Brooklyn College, NY, *A Critical Biography of Henri Matisse, 1918-54*

Mary C. McLeod, Columbia U., NYC, *Le Corbusier's Politics and Urbanism, 1928-43*

Mary Ellen Miller, Yale U., New Haven, CT, *Maya Warfare: Representations and Repercussions*

Virginia E. Miller, U. of Illinois, Chicago, *The Monumental Art of Chichen Itza, Yucatan, Mexico*

Dale E. Monson, U. of Michigan, Ann Arbor, *The Composition of 18th-Century Italian Opera in Europe*

Robert L. Patten, Rice U., Houston, TX, *The Life, Art, and Times of George Cruikshank*

Reinhard Strohm, Yale U., New Haven, CT, *The Musical Contribution to Drama in Representative Italian Operas*

David F. Tatham, Syracuse U., NY, *A Biography of David Claypoole Johnston*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Jane A. Bernstein, Tufts U., Medford, MA, *Girolamo Scotto, Venetian Music Printer of the 16th Century*

Peter Brunette, George Mason U., Fairfax, VA, *The Films of Luchino Visconti*

Rebecca W. Corrie, Bates College, Lewiston, ME, *The Conradin Bible: The Making of an Italian Manuscript*

Eugene J. Dwyer, Kenyon College, Gambier, OH, *Portrait Collecting: Imagines Illustrum*

Craig S. Harbison, U. of Massachusetts,

Amherst, Jan van Eyck's Patrons

Caroline M. Houser, Smith College, Northampton, MA, *Greek, Hellenistic, and Roman Monumental Bronze Statues*

Ellen V. Kosmer, Worcester State College, MA, *Franco-Italian Manuscript Illumination in Naples, 1250-1343*

Katherine S. Kovacs, Whittier College, CA, *Spanish Film and Society*

Carol C. Mattusch, George Mason U., Fairfax, VA, *The Development and Significance of Greek Bronze Statuary*

Carl P. Nagin, Harvard U. Cambridge, MA, *Abode of Illusion: The Chinese Painter and Forger Chang Ta-ch'ien, 1899-1983*

Frederick C. Neumann, U. of Richmond, VA, *Aspects of Musical Performance in the 17th and 18th Centuries*

Francis V. O'Connor, Unaffiliated, *The Mural in America: Wall Painting as Art and Public Environment*

James P. Parakilas, Bates College, Lewiston, ME, *Chopin and the Instrumental Ballade*

William C. Sharpe, Barnard College, NYC, *The Nocturne and Modern Artistic Form, 1840-1910*

David R. Smith, U. of New Hampshire, Durham, *Privacy and Civilization in Dutch Art, 1650-1700*

David Warren Steel, U. of Mississippi, University, *Shape-Note Tunebooks of the 19th Century*

Ann L. Wagner, Saint Olaf College, Northfield, MN, *American Opposition to Dance from Its Origins in the Reformation to the Present*

Susan E. Wegner, Bowdoin College, Brunswick, ME, *Civic Identity and New Religious Iconography in Late 16th-Century Siena*

Alison E. West, Unaffiliated, *The "Paragone" in France: The Debate about Painting and Sculpture, 1670-1840*

Susan L. Youens, U. of Notre Dame, IN, *Music and Poetry in the Songs of Hugo Wolf, 1860-1903*

YOUNGER SCHOLARS

Sarah H. Bayliss, Harvard U., Cambridge, MA, *Realism in Courbet and Flaubert*

Bridget Bobick, Secondary School, Carrollton, GA, *The Confederate Statues of West Georgia*

Stephen A. Mangin, Columbia U., NYC, *The Lessons of Gaudi: The Use of Nature and Technology to Reflect and Shape Social Values*

Stacy K. Moore, New College of the U. of South Florida, Sarasota, *The Gallantry of the Rococo: A Critical Analysis of Transitional Elements in the Music of C.P.E. Bach*

Devan M. Paillet, Tufts U., Medford, MA, *Bertram Goodhue's Western Legacy: A Critical Analysis of Spanish Colonial Architecture in Mexico (1901)*

Jay T. Plum, North Dakota State U., Fargo, *Alfred G. Arvold and the Country Theater in North Dakota*

David V. Schulz, Wabash College, Crawfordsville, IN, *Edward Gordon Craig and Hamlet: An Evolution of Theories and Their Practical Application*
Christine D. Sorrell, Secondary School, Winston-Salem, NC, *The History of the Art Song in America*
Kimberly C. Spence, U. of Kentucky, Lexington, *An Iconographical Study of Select Icons from the Saint Sophia Cathedral in Novgorod*
Joan E. Stack, U. of Missouri, Columbia, *Modern Poetry and the Paintings of Brueghel*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Jon H. Appleton, Dartmouth College, Hanover, NH, *Music and Technology*
William R. Ferris, U. of Mississippi, University, *Blues as History, Literature, and Culture*
Doris E. McGinty, Howard U. Washington, DC, *History of Afro-American Music, 1880-1980*
David H. Wright, U. of California, Berkeley, *Art in the Culture of Pagan and Christian Rome in Late Antiquity*

SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

Theodore J. Albrecht, Park College, Parkville, MO, *Beethoven's Ninth Symphony*
Robert G. Calkins, Cornell U., Ithaca, NY, *The Gothic Cathedral as a Mirror of Medieval Culture*
David Rosand, Columbia U., NYC, *Reading Pictures: The Analysis and Interpretation of Paintings*

SUMMER STIPENDS

Barbara W. Blackmun, San Diego Mesa College, CA, *The Iconography of Benin Antiquities*
Stanley H. Boorman, New York U., NYC, *Early Italian Music Printing: A Bibliographical Study*
Tharald Borgir, Oregon State U. Foundation, Corvallis, *Improvisation and Baroque Musical Practice: Francesco Durante's Partimenti*
Edward R. Branigan, U. of California, Santa Barbara, *Narrative Comprehension in Film*
Whitney Chadwick, San Francisco State U., CA, *The Life and Sculpture of Anne Whitney*
Lowell A. Fiet, U. of Puerto Rico, Rio Piedras, *Caribbean Drama and Performance: A Critical Study*
Kristine K. Forney, California State U., Long Beach Foundation, *Musicians in Burgher Society: Patterns of Patronage in Renaissance Antwerp*
Jonathan E. Glixon, U. of Kentucky, Lexington, *Musical Activities at the Venetian Confraternities, 1400-1800*
Spencer J. Golub, U. of Virginia, Charlottesville, *Nikolai Evreinov: A Biography*
Marilyn L. Gridley, U. of Missouri, Kansas City, *Chinese Architecture in the Age of the Liao Dynasty, 907-1125*
Paul H.D. Kaplan, Wake Forest U., Winston-Salem, NC, *The Venetian Feast: Art and Social Practice in the 16th Century*
Dennis Kennedy, U. of Pittsburgh, PA, *Shakespearean Stage Design in the 20th Century*
Dianne S. Macleod, U. of California, Davis, *Victorian Collectors of Modern Art*
Rena C. Mueller, New York U., NYC, *The Music of Liszt: A Catalogue of the Manuscript Sources*
Brenda C. Murphy, Saint Lawrence U., Canton, NY, *American Drama as Collaborative Art*
Barbara Quart, CUNY Research Foundation/College of Staten Island, NY, *Women Feature Filmmakers*
Lauren H. Rabinovitz, U. of Iowa, Iowa City,

Motion Picture Production in Chicago, 1896-1927
Henry M. Sayre, Oregon State U. Foundation, Corvallis, *The Impact of Electric Illumination on Fauvist Painting*
Janice G. Schimmelman, Oakland U., Rochester, MI, *American Imprints on Art through 1865: An Annotated Bibliography*
Cynthia E. Schmidt, Wesleyan U., Middletown, CT, *The Music of Kru Migrant Laborers: A Social History*
Anne D. Shapiro, Newton, MA, *Scottish Musical Style in American Folksongs*
Stephanie L. Spencer, North Carolina State U., Raleigh, *Francis Bedford and Landscape Photography in 19th-Century Britain*
David J. Stanley, U. of Florida, Gainesville, *The Apse Mosaics in Santa Costanza, Rome*
Gary A. Tomlinson, U. of Pennsylvania, Philadelphia, *Words, Music, and Magic in the Italian Renaissance*
Ronald H. Wainwright, Towson State U., MD, *Staging the Plays of Eugene O'Neill, 1920-34*
Mary N. Woods, Cornell U., Ithaca, NY, *Richard M. Hunt and the Development of the Architectural Profession*

FACULTY GRADUATE STUDY PROGRAM FOR HISTORICALLY BLACK COLLEGES AND UNIVERSITIES

Richard K. Dozier, Tuskegee U., Tuskegee, AL, *Ph.D. in Architectural History*
Wilbert W. Hill, Virginia Union U., Richmond, VA, *Ph.D. in Music History*

Classics

UNIVERSITY TEACHERS

Darice E. Birge, Columbia U., NYC, *Sacred Groves in the Ancient Greek World*
Thomas K. Hubbard, Cornell U., Ithaca, NY, *Autobiographical Fiction and Literary Polemic in Attic Old Comedy*
Sarah B. Pomeroy, CUNY Research Foundation/Hunter College, NYC, *Xenophon's Oeconomicus: A Study of the Greek Domestic Economy*
Kenneth S. Sacks, U. of Wisconsin, Madison, *The Greek Historian Diodorus and 1st-Century Intellectual Values*
James E. G. Zetzel, Columbia U., NYC, *A Commentary on Cicero's De Republica*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Jonathan B. Knudsen, Wellesley College, MA, *The Enlightenment in Berlin, 1740-1815*
Thomas R. Martin, Pomona College, Claremont, CA, *Freedom of Speech in Classical Athenian Democracy*
Amy Richlin, Lehigh U., Bethlehem, PA, *Roman Witches: Women and the Sacred in Roman Ideology*

YOUNGER SCHOLARS

Jennifer L. Andersen, U. of California, Los Angeles, *Modes of Comparison in Oral and Literary Epic: From the Iliad to the Aeneid and Paradise Lost*
Christopher D. Bartlett, Brown U., Providence, RI, *The Concept of Political Opposition in Lucan's and Petronius' Poems on the Civil War*
Matthew G. Hurd, U. of California, Los Angeles, *Philosophy in Virgil: Stoicism and Epicureanism*
Christopher J. Sturr, Saint John's College, Santa Fe, NM, *Investigation of Asyntactic Ambiguity in Greek and Latin Poetry*

Richard W. Westall, Saint John's U., Collegeville, MN, *What Were the Motives behind the Great Persecution: Religious or Political*

SUMMER STIPENDS

David S. Bailey, Harvard U., Cambridge, MA, *Cicero's Correspondence: An Edition*
Richard Hamilton, Bryn Mawr College, PA, *The Social Context of a Greek Vase: Choes and Anthesteria*
Dean W. Simpson, U. of Richmond, VA, *The Notebook of the Irish Poet and Scholar Sedulius Scottus: An Edition*
Gordon W. Williams, Yale U., New Haven, CT, *Literary Patronage and Power Politics in the Age of Augustus*

History—Non-U.S.

UNIVERSITY TEACHERS

Patrick W. Conner, West Virginia U., Morgantown, *The Exeter Book Manuscript*
Hannah S. Decker, U. of Houston, University Park, TX, *A Comparative History of Psychoanalysis in Europe*
Fred M. Donner, U. of Chicago, IL, *Early Arabic Historiography*
Paula S. Fichtner, CUNY Research Foundation/Brooklyn College, NY, *A Biography of Maximilian II*
Sheldon M. Garon, Princeton U., NJ, *Social Reform and Social Control in 20th-Century Japan*
Lamar M. Hill, U. of California, Irvine, *The Jacobean Court of Requests, 1603-25*
Martin J. Irvine, Wayne State U., Detroit, MI, *Literary Theory in the Middle Ages, 12th-14th Centuries*
Richard Kieckhefer, Northwestern U., Evanston, IL, *14th-Century Accounts of Christ's Life*
Friedrich Katz, Chicago, IL, *The Great Powers and Revolutionary Mexico, 1934-40*
Maryanne Kowaleski, Fordham U., Bronx, NY, *Local Markets and Regional Trade in Late Medieval Exeter*
Carl H. Landauer, McGill U., Montreal, Canada, *The George-Kreis and the Development of Modern Literary Criticism in Germany*
Victor B. Lieberman, U. of Michigan, Ann Arbor, *The Economic History of Burma*
Joseph H. Lynch, Ohio State U., Columbus, *A Comparative Study of Sponsorship and Spiritual Kinship in England and Italy, ca. 1250-1400*
H. C. Erik Midelfort, U. of Virginia, Charlottesville, *A History of Madness in 16th-Century Germany*
John Nicols, U. of Oregon, Eugene, *Public Patronage and the Process of Romanization, 70 B.C.-A.D. 250*
Melvin Richter, CUNY Research Foundation/Hunter College, NYC, *A Critical Introduction to Begriffsgeschichte (The History of Concepts)*
Ray Clayton Roberts, Ohio State U., Columbus, *Parliamentary Undertakings in 18th-Century England*
Jeffrey T. Schnapp, Stanford U., CA, *Medieval Visual Poetics and the Acrostic Tradition*
Jerrold E. Seigel, Princeton U., NJ, *Objectivity and the Subject in Modern French Thought*
Jonathan Sperber, U. of Missouri, Columbia, *Popular Movements and Organized Radicalism in the Rhineland*
Matthew W. Stolper, U. of Chicago, IL, *The Ksar Archive and Achaemenid Babylonia*
John F. Sweets, U. of Kansas, Lawrence, *The Lacemakers of Le Puy*
Allan K. Wildman, Ohio State U., Columbus, *Local Patterns of the Russian Peasant Economy, 1861-1905*

James I. Wimsatt, U. of Texas, Austin, *Chaucer and His French Contemporaries*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Donald H. Bell, Tufts U., Medford, MA, *Civic Culture and the Historical Origins of Communism in Bologna, Italy, 1880-1980*

Maureen B. M. Boulton, U. of Notre Dame, IN, *New Testament Apocryphal Fiction in Medieval French and Provençal*

Rosemary Brana-Shute, College of Charleston, SC, *The Manumission of Slaves in Suriname, 1760-1830*

Mary Flowers Braswell, U of Alabama, Birmingham, *Chaucer and the Customary Laws: A Source for The Canterbury Tales?*

Philip Dawson, CUNY Research Foundation/Brooklyn College, NY, *Sales of Nationalized Properties during the French Revolution*

Robert Y Eng, La Jolla, CA, *State Power, Rural Commercialization, and Social Stratification in South China, 1600-1949*

Gary S. De Krey, Colgate U., Hamilton, NY, *Civic Radicalism in the English Revolutions of the 17th Century, 1645-95*

Barbara J. Harris, Pace U., NYC, *Upper-Class Women in Yorkist and Early Tudor England*

Heather J. Hogan, Oberlin College, OH, *The Metal Workers of St. Petersburg, 1890-1914*

Marion A. Kaplan, CUNY Research Foundation/Queens College, Flushing, NY, *Jewish Women in Imperial Germany*

David E. Kelley, Oberlin College, OH, *The Luo Sect and Transport Workers in China, 1700-1900*

Jacob Lassner, Wayne State U., Detroit, MI, *Medieval Muslim Uses of the Jewish Past*

Reba N. Soffer, California State U., Northridge Foundation, *The University and National Values: History as a Discipline in England, 1850-1930*

Thomas T. Spear, Williams College, Williamstown, MA, *Meru and Arusha: Economy, Society, and History in Northeastern Tanzania*

Alice R. Wexler, Riverside, CA, *Emma Goldman in Exile*

YOUNGER SCHOLARS

Todd R. Breyfogle, Colorado College, Colorado Springs, *Translation with Commentary of Ten Spiritual and Pedagogical Letters of Alcuin of York*

Antony Chan, Secondary School, Dallas, TX, *Prelude to Locke: The Influence of Puritan Ideology on American Political Structures*

David L. Cohen, Secondary School, NYC, *Three Jewish Historians Compared, The Works of H. Graetz, S. Dubnow, and S. Baron*

Shawn M. Collins, Whitman College, Walla Walla, WA, *The Meaning of Myth: Toward a New Understanding*

Sung Hui Kim, Emory U., Atlanta, GA, "We The People": The Development of a Rationale for Written Higher Law and Constitutions in North America

Cecilia A. Kirk, Hillsdale College, MI, *Two Tories Who Influenced the Framers of the Constitution: David Hume and Sir William Blackstone*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Roger S. Bagnall, Columbia U., NYC, *The Greek City: An Interdisciplinary Approach*

Brigitte M. Bedos Rezak, State U. of New York, Stony Brook, *Medieval Politics and Society: The Sigillographic Evidence*

Albert Craig and **Harold Bolitho**, Harvard U., Cambridge, MA, *The Japanese Cultural Tradition*

Stanley L. Engerman, U. of Rochester, NY, *Ap-*

plications of Economic Analysis to Historical Problems

M. Jeanne Peterson, Indiana U., Bloomington, *The Professions and the Middle Class in Victorian England*

Sarah B. Pomeroy, Graduate Center, CUNY, NYC, *The Family in Classical and Hellenistic Greece*

Jeremy Popkin and **Dale Van Kley**, The Newberry Library, Chicago, IL, *Ideology and Revolution in France*

Henry A. Turner, Yale Summer and Special Programs, New Haven, CT, *Fascism as a Generic Phenomenon*

SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

William E. Carroll, Cornell College, Mt. Vernon, IA, *Galileo: Religion and Science*

William R. Cook, SUNY, College at Geneseo, NY, *The 13th-Century "Lives" of St. Francis of Assisi*

F. Ugboaja Ohaegbulam, U. of South Florida, Tampa, *Precolonial West African Culture as Seen through African Eyes*

Hewson A. Ryan, Tufts U., Medford, MA, *Origins of a Central American Ethos: The Popul Vuh and the Conquistadors*

Ronald G. Witt, Duke U., Durham, NC, *The Humanist as Reformer: Petrarch, Machiavelli, and Erasmus*

SUMMER STIPENDS

Joel S. Bein, Stanford U., CA, *Marxist Politics in Egypt and Israel, 1948-68*

Judith M. Bennett, U. of North Carolina, Chapel Hill, *The Rise of Commercial Brewing in England: From Domesticated to Centralized Industry, 1200-1700*

Susan Besse, CUNY Research Foundation/City College, NYC, *Industrialization and Gender in Early 20th-Century Brazil*

Thomas H. Bestul, U. of Nebraska, Lincoln, *Anselm of Canterbury and the Development of Devotional Literature in England, 1050-1400*

Mary E. Blockley, U. of Texas, Austin, *Syntactic Differences between Old English Prose and Old English Verse*

Geoffrey C. Cocks, Albion College, MI, *Medical Psychology and Social Control in Nazi Germany*

David F. Crew, U. of Texas, Austin, *Social Democracy and the Weimar Welfare State: The Arbeiterwohlfahrt*

Travis L. Crosby, Wheaton College, Norton, MA, *Gladstone: A Biographical Study*

Richard Lee Davis, Duke U., Durham, NC, *Loyalism in Late Sung China*

Leland L. Estes, Chapman College, Orange, CA, *The Role of Medicine and Medical Theories in the Rise and Fall of the Witch Hunts in England*

James Friguglietti, Eastern Montana College, Billings, *Alphonse Aulard: Historian of the Third French Republic*

David L. Hanlon, U. of Hawaii at Manoa, Honolulu, *Micronesians and Christian Missionaries, 1852-1917*

Cynthia B. Herrup, Duke U., Durham, NC, *Royal Pardons in the Society of Early Modern England*

Christine Ruane Hinshaw, Gettysburg College, PA, *The Professional Movement among Schoolteachers in St. Petersburg and Moscow, 1908-14*

Larry E. Jones, Canisius College, Buffalo, NY, *The Industrial Financing and Political Parties in the Weimar Republic*

Nicole T.N. Jordan, U. of Illinois, Chicago, *Alliance Diplomacy: The Breakdown of France's Eastern System, 1933-39*

Alexander Kaczmarczyk, Tufts U., Medford, MA, *Glazed Ceramics of the Ancient Near East*

Ned C. Landsman, SUNY Research Foundation/Stony Brook, NY, *Clerical and Lay Participation in 18th-Century Scottish Revivalism*

Robert M. Levine, U. of Miami, Coral Gables, FL, *Social Unrest in Republican Brazil: The Canudos Insurrection, 1897*

Judith S. Lewis, U. of Oklahoma, Norman, *The Political Behavior of Upper-Class Women in England, 1760-1832*

W. Bruce Lincoln, Northern Illinois U., DeKalb, *Russia in Revolution, 1918-21*

Donald C. Lord, Unity College, ME, *The American Family Abroad: Missionary Life in 19th-Century Thailand*

Alfred C. Mierzejewski, Norwich U., Northfield, VT, *The German National Railway, 1920-45*

Bodo Nischan, East Carolina U., Greenville, NC, *The Second Reformation in Brandenburg: Continuity and Change*

Ilene V. O'Malley, Oakland, CA, *The Domestic and International Politics of Mexico's Asylum Policies*

Bruce F. Pauley, U. of Central Florida, Orlando, *Austrian Anti-Semitism and the Jewish Response, 1914-38*

Rob L. Ruck, Chatham College, Pittsburg, PA, *Sport, Culture, and Society in the Caribbean Basin*

Julius R. Ruff, Marquette U., Milwaukee, WI, *Crime in Paris: Bands of Thieves in the Age of Cartouche, 1700-89*

Peter Sahlins, Institute for Advanced Study, Princeton, NJ, *The Frontiers of France since the 16th Century*

Scott J. Seregney, Indiana U.-Purdue U., Indianapolis, *Peasant Unions in the Russian Revolution of 1905*

Robert B. Shoemaker, Richmond College, London, England, *Judicial Responses to the 'Crime Wave' in Pre-Industrial London*

Michael P. Steinberg, Colgate U., Hamilton, NY, *Culture and Politics in Austria, 1918-38*

James S. Taylor, Wells College, Aurora, NY, *Pauper Petitioners of Industrial North Britain, 1809-36*

William H. TeBrake, U. of Maine, Orono, *Social and Economic Change in Rural Holland, 1350-1500*

Steven C. Topik, U. of California, Irvine, *The Economic Role of the State: Mexico and Brazil, 1888-1911*

Mary L. Townsend, U. of Tulsa, Oklahoma, *Popular Humor and the Limits of Repression in 19th-Century Prussia*

John M. Tutino, Saint Olaf College, Northfield, MN, *Economic Elites and State Power in El Salvador, 1700-1850*

Philip E. Webber, Central College, Pella, IA, *Christ's Life and Passion: Late Medieval Literary and Visual Imagery*

Cynthia H. Whittaker, CUNY Research Foundation/Bernard Baruch College, NYC, *Conservatism in Imperial Russia*

History—U.S.

UNIVERSITY TEACHERS

Valeen T. Avery, Northern Arizona U., Flagstaff, *A Mormon Preacher to the Midwest: A Biography of David H. Smith, 1844-1904*

Stuart M. Blumin, Cornell U., Ithaca, NY, *The Development of the American Middle Class in the Industrializing City, 1760-1880*

Charles H. Capper, U. of North Carolina, Chapel Hill, *Margaret Fuller: A Biography*

Dan T. Carter, Emory U., Atlanta, GA, *Evangelical Church Communities in the 19th-Century South*

Malcolm M. Feeley, U. of California, Berkeley, *Plea Bargaining, Procedural Complexity, and the Adversarial Idea*

Bruce H. Mann, Washington U., St. Louis, MO, *Debtors, Creditors, and Republicanism in the Revolutionary Era*
Donald W. Meining, Syracuse U., NY, *Continental America 1800–1915: A Geographical Perspective*
R. Kent Newmyer, U. of Connecticut, Storrs, *Chief Justice John Marshall and the Constitution*
Lewis C. Perry, Vanderbilt U., Nashville, TN, *Between Revolution and Modernity: American Culture, 1830–60*
Daniel T. Rodgers, Princeton U., NJ, *American Reformers and Socialized Europe: The Roots of the 20th-Century Welfare State*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Leonard P. Curry, U. of Louisville, KY, *Roots of American Urbanism: The Transformation of Urban Life in the United States, 1800–50*
Louis A. Ferleger, U. of Massachusetts, Boston, *Tools and Time: Southern Farmers after Reconstruction*
Kenneth S. Greenberg, Suffolk U., Boston, *The History of the American Duel*
Victor R. Greene, U. of Wisconsin, Milwaukee, *Ethnicity and American Popular Music, 1920–1950*
Nancy Ann Hewitt, U. of South Florida, Tampa, *Community and Conflict: Women, Politics, and Society in Tampa, Florida, 1885–1945*
Christopher F. Lee, U. of Utah, Salt Lake City, *Implementing Republicanism in Post-Revolutionary South Carolina*
Michael E. McGerr, Massachusetts Institute of Technology, Cambridge, MA, *A History of the United States, 1900–33*
James S. McLachlan, Unaffiliated, *A History of American Colleges and Universities*
Marian J. Morton, John Carroll U., University Heights, OH, *Refuges and Maternity Homes in Cleveland, 1873–1970*
Paula E. Petrik, Montana State U., Bozeman, *American Culture, Values, and Business: Child-Rearing, Children's Play, and Toy Manufacture in America, 1844–1985*
John P. Resch, U. of New Hampshire, Manchester, *The 1818 Revolutionary War Pension Act: Politics, Public Policy, and American Culture, 1815–25*
George H. Roeder, Jr., School of Art Institute of Chicago, IL, *World War II and Modern American Visual Experience*
Elliot A. Rosen, Rutgers U., Newark, NJ, *The New Deal and Its Opposition*
William B. Scott, Kenyon College, Gambier, OH, *New York Modern: A History of the New York Artistic Avant-Garde, 1900–30*
Judith S. Stein, CUNY Research Foundation/City College, NYC, *Afro-Americans and the Labor Movement in the Inter-War Period*

YOUNGER SCHOLARS

Katherine L. Almstedt, James Madison U., Harrisonburg, VA, *Strange Bedfellows: Rationalists and Pietists on Religious Liberty in the Early American Republic*
Eric Anderson-Zych, Purdue U., West Lafayette, IN, *Grand Designs and Current Realities: Progressive Era Parks in the Midwest*
Craig Auge, Bowling Green State U., OH, *The Evolution of American Attitudes toward Wilderness: The Puritans through the Romantics*
Richard A. Brook, Columbia U., NYC, *The Jewish Labor Movement in the United States and Voluntary Mediation: 1900–1914*
Anna H. Derby, Salem College, Winston-Salem, NC, *The Religion Clauses of the First Amendment: The Original Understanding*
Delphine V. Farber, Secondary School, NYC, *Origin and Meaning of the First Amendment*

Press Clause
Saskia Funston, Secondary School, El Cajon, CA, *Presidential Tenure and the Constitution*
Ross Garon, Secondary School, NYC, *Representatives in a Democracy: Agents or Leaders?*
David M. Gerwin, Columbia U., NYC, *Student Projects in Newark: Community Organizing in the 1960s*
Thomas J. Gombar, Alvernia College, Reading, PA, *The Making of an American Radical: James H. Mauren and Socialism in Reading, Pennsylvania*
Jay P. Greene, Tufts U., Medford, MA, *A History of the Policy Planning Staff*
Matthew Heyd, Secondary School, Charlotte, NC, *Machiavelli and the U.S. Constitution*
Carla M. Holmes, Stanford U., CA, *How James Wilson's Political Philosophy Affected His Contributions to the Constitution*
Jane I. Kishi, Columbia U., NYC, *Media Coverage of the Japanese-American Internment during WW II*
Russell B. Korobkin, Stanford U., CA, *Racial Politics in Georgia, 1890–1908*
Nikolas Kozloff, Secondary School, NYC, *Thomas Paine and Eugene Debs: Political Activism in Two Centuries*
Laura Larsen, Loyola U., Chicago, IL, *Property and Republicanism in the Political Thought of James Madison*
Sarah M. Manning, Secondary School, Troy, NY, *The Shaker Woman: Options and Circumscriptions in Shaker Life*
Robert A. Mehler, U. of Chicago, *The Interpretations Surrounding Madison's 10th Federalist Essay*
Alison D. Morantz, Secondary School, Prairie Village, KS, *Holocaust: Kansas City Jewry's Collective Response, 1938–1946*
Christopher Nickerson, Secondary School, NYC, *Executive and Legislative Control over Foreign Policy: Intent and Practice*
John Pearce, Secondary School, Magna, UT, *Biographical Study of Early Utah Politicians*
Jonathan Reeve, Secondary School, Nashville, TN, *Populism: Past and Present*
Christopher Stark, Secondary School, Cleveland, OH, *Land Use History of the Flats in Cleveland*
Hang T. Tran, Secondary School, Round Rock, TX, *Sectionalism: Influence on the Constitution and Political Parties*
Alexandra M. Vacroux, Tufts U., Medford, MA, *Philosophy, Process, and Policy: Kennedy and Vietnam*
Christina Voulgarelis, U. of Chicago, IL, *The Development of the American Concept of Citizenship*
Jill Wacker, Columbia U., NYC, *New Jersey Homesteads: The Early Years*
Jessica A. Wang, Cornell U., Ithaca, NY, *The Supreme Court and the Japanese Internment Cases*
Ellen C. Wayland-Smith, Amherst College, MA, *The Status and Self-Perception of Women in the Oneida Community*
Lewis Wertheim, Secondary School, Bloomington, IN, *The Constitution in Times of Crisis and War: The Ex Parte Milligan Case*
Daria Witt, Secondary School, Durham, NC, *The Influence of the Classics on the Society of the Cincinnati*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Kenneth T. Jackson, Columbia U., NYC, *American Urban History: Cities and Neighborhoods*
Maris A. Vinovskis, U. of Michigan, Ann Arbor, *American Institutions and the Development of the Family*

SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

Robert C. Carriker, Gonzaga U., Spokane, WA, *History of the Expedition under the Command of Lewis and Clark: The Search for Knowledge in 19th-Century America*
Dwight W. Hoover, Ball State U., Muncie, IN, *Values in Small Town America*
W. Turrentine Jackson, U. of California, Davis, *Classics on the Frontier Experience: Turner, Parkman, Twain, Powell, Roosevelt, and Cather*
Gordon Lloyd, U. of Redlands, Redlands, CA, *Republicanism at the Founding: The Federalist-Antifederalist Debate*
Charles E. Neu, Brown U., Providence, RI, *George F. Kennan: Diplomat, Historian, Commentator*
Elisabeth I. Perry, Vanderbilt U., Nashville, TN, *Feminist Classics in American Culture*
James P. Shenton, Columbia U., NYC, *Classic Studies in American Ethnic and Racial History*

SUMMER STIPENDS

Robert H. Abzug, U. of Texas, Austin, *The Religious Roots of Pre-Civil War American Reform*
Iver C. Bernstein, Washington U., St. Louis, MO, *The New York City Draft Riots: Their Significance in American History*
David T. Brundage, U. of California, Santa Cruz, *The Working of People of Denver, Colorado, 1870–1910*
David B. Burner, SUNY Research Foundation/Stony Brook, NY, *A History of West Point*
Lizabeth A. Cohen, Carnegie-Mellon U., Pittsburgh, *Industrial Workers in Chicago between the Wars*
Patricia Cline Cohen, U. of California, Santa Barbara, *Safety and Danger: Women in Public in the 19th Century*
David A. Cressy, California State U., Long Beach Foundation, *The English Calendar in Colonial America*
Leonard Dinnerstein, U. of Arizona, Tucson, *A History of American Anti-Semitism*
Russell David Edmunds, Texas Christian U., Ft. Worth, *The Fox Indians: Scourge of New France*
Richard E. Ellis, SUNY Research Foundation/College at Buffalo, NY, *American Constitutional Development, 1789–1835*
Larry G. Gerber, Auburn U., AL, *Industrial Democracy in Comparative Perspective: The United States and Great Britain, 1914–39*
Steven M. Gillon, Yale U., New Haven, CT, *The Senate Foreign Relations Committee and the Vietnam War, 1945–85*
Michael G. Hall, U. of Texas, Austin, *Colonial Origins of the Constitution of the United States*
Louis P. Masur, U. of California, Riverside, *The Conflict over Capital Punishment in America, 1776–1860*
Clarence L. Mohr, Tulane U. of Louisiana, New Orleans, *Public Schools and the Modernization of Southern Society, 1865–1965*
Regina A. Morantz-Sanchez, U. of Kansas, Lawrence, *The Brooklyn EAGLE vs. Dr. Mary Dixon-Jones: A 19th-Century Libel Trial*
Theda Perdue, Clemson U., SC, *Changing Gender Roles among the Cherokee Indians, 1700–1850*
Randolph Roth, Ohio State U., Columbus, *Codes of Honor and the Absence of Violence in 19th- and 20th-Century Vermont*
Robert E. Shalhope, U. of Oklahoma, Norman, *The Roots of American Democracy, 1760–1800*

Interdisciplinary

UNIVERSITY TEACHERS

Vicki Caron, Brown U., Providence, RI, *France and the Jewish Refugee Crisis of the 1930s*
Peter B. Hales, U. of Illinois, Chicago, *Gates of Eden: Some Essays on the American Landscape, 1945–85*
Joseph H. Lynch, Ohio State U., Columbus, *A Comparative Study of Sponsorship and Spiritual Kinship in England and Italy, ca. 1250–1400*
Michael Palencia-Roth, U. of Illinois, Urbana, *Anthropophagy and Intercivilizational Encounters: European Conceptions of the New World from Columbus to Shakespeare*
Henry Petroski, Duke U., Durham, NC, *With a Pencil: Essays on Engineering and Culture*
Joel Williamson, U. of North Carolina, Chapel Hill, *William Faulkner: His Life, His Work, and the Evolution of 20th-Century Southern Culture*
Edwin N. Wilmsen, Boston U., MA, *Historical Transformations of Ethnic Relations in Southern Africa*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Maureen B.M. Boulton, South Bend, IN, *New Testament Apocryphal Fiction in Medieval French and Provençal*
J. Bruce Brackenridge, Lawrence U., Appleton, WI, *Astronomy and Astrology in 17th-Century Science*
Priscilla P. Clark, U. of Illinois, Chicago, *Writing the City: Paris and the Construction of Urban Culture*
Ellison B. Findley, Trinity College, Hartford, CT, *Biography of Nur Jahan: Empress of Mughal India, 1611–27*
Ralph C. Hancock, U. of Idaho, Moscow, *Roots of the American Political Order in Calvinism and the Enlightenment*
Joan D. Hedrick, Trinity College, Hartford, CT, *The Politics of Everyday Life: A Biography of Harriet Beecher Stowe*
Denise A. Herd, Medical Research Institute of San Francisco, Berkeley, CA, *Blacks and Temperance in 19th-Century America*
Linda Louise Iltis, Seattle, WA, *Roles and Meaning in Classical Dance Drama of Nepal*
Jenny M. Jochens, Towson State U., MD, *Women in the Old Norse Tradition: Myth, Image, and Reality*
Edith Kurzweil, Rutgers U., Newark, NJ, *The Faces of Freud: Conceptions of Psychoanalysis in Five Countries*
Megan Marshall, Newton, MA, *A Group Biography of the Peabody Hawthorne*
Naima Prevots, Los Angeles, *The American Pageantry Movement and Social Reform, 1905–25*
Amy Richlin, Bethlehem, PA, *Roman Witches: Women and the Sacred in Roman Ideology*
Lucy C. Stout, Cambridge, England, *Muslim Family Law in South Asia: Law, Custom, and the Muslim Woman*

YOUNGER SCHOLARS

John T. Budd, United States Air Force Academy, Colorado Springs, CO, *The Nuclear Propelled Aircraft and Its Effect on American Perceptions of Technology*
Donna T. Chen, U. of California, Berkeley, *The Evolution of Medical Ethics in the Postwar United States*
Tania F. Coiner, Secondary School, Boston, MA, *Archetype of the Enchantress: Images of Circe and Helen in H.D.'s Poetry*
Christopher E. Forth, Niagara U., Lewiston, NY, *Booker T. Washington and the Niagara*

Movement

Eric W. Hanson, Williams College, Williamstown, MA, *The Influence of the American Musical Tradition of the "Blues" on the Writing of James Baldwin*
Gayrytha F. Huff, Millsaps College, Jackson, MI, *Elizabeth Carter and the Stoicism of Epicurus*
Richard L. Kimmel, Secondary School, Taylor, SC, *Jewish Mysticism in America: A Historical Perspective*
Carole F. Meyers, U. of Rochester, NY, *Claude Bragdon: Upstate Leonardo*
Lauren B. Nagel, Rollins College, Winter Park, FL, *Russian Avant-Garde Art and Relevant Scientific Theory*
Kevin C. Park, Harvard U., Cambridge, MA, *La Femme Monstre: The Female Criminal in Mauriac's Therese Desqueyroux and Duras' L'Amante Anglaise*
Luis R. Pinero II, Secondary School, Rio Piedras, Puerto Rico, *The Palio of Siena*
Sherrilyn M. Roush, Pennsylvania State U., State College, *The Rationale for Conceptual Change in Quantum Physics: 1913–1925*
Andrea L. Schuler, Secondary School, Bellevue, WA, *The Scientific Approach to Literature: Its Value, Validity, and Metaphysical Implications*
Joel L. Sebastian, Secondary School, Duluth, MN, *Ojibwa Culture Changes Related to the Fur Trade at the American Fur Company Post in Fond du Lac, 1817–1842*
Marietta Swain, Nazareth College of Rochester, NY, *Words and Stones: Style in the Fiction of Theodore Dreiser and the Architecture of Louis Sullivan*
David R. Truog, Amherst College, MA, *The Reaction of 17th Century French Scientists to the Work of Galileo Galilei*
Howard M. Ullman, U. of Chicago, IL, *The History of the Early Philosophy of Artificial Intelligence, 1910–1960*
Nadine M. Weidman, Bryn Mawr College, PA, *From Metaphysics to Medicine: The Influence of Parmenidean Philosophy on the Hippocratic Corpus*
William H. Woodson, Secondary School, Baltimore, MD, *Discovering the Real Benjamin Banneker*
Franklin L. Yoder, U. of Iowa, Iowa City, *A Case Study of the Impact of the Agricultural Depression of 1920 to 1940*

SUMMER SEMINARS FOR COLLEGE TEACHERS

George Saliba, Columbia U., NYC, *Islam and the Scientific Tradition*

SUMMER STIPENDS

Kenneth W. Cardwell, Saint Mary's College of California, Moraga, *Interrogatory Procedure in Tudor Law and Natural Science*
Fritz Fleischmann, Babson College, Wellesley, MA, *The Later Fiction of John Neal*
Joel P. Eigen, Franklin and Marshall College, Lancaster, PA, *Delusion in the Courtroom: An Investigation of Its Scientific Basis and Acceptance*
Michael E. Lynch, Whitman College, Walla Walla, WA, *Aesthetics, Science, and Technology*
Deborah G. Mayo, Virginia Polytechnic Institute and State U., Blacksburg, *The Rationality of Science: Eddington's Eclipse Experiments*
Susan G. Miller, Brandeis U., Waltham, MA, *Conflict and Change in Tangier, 1820–1920*
Alan J. Nelson, U. of California, Los Angeles, *Differences in Practical Applicability between Economics and Physics*
Richard M. Ohmann, Wesleyan U., Middletown, CT, *The Emergence of the Mass Circula-*

tion Magazine in the United States

Julio Ramos, Emory U., Atlanta, GA, *Literature and Education in Argentina*
Holly B. Reynolds, Wellesley College, MA, *The Lament Tradition of South India*
Antonio Rodriguez-Buckingham, U. of Southern Mississippi, Hattiesburg, *16th-Century Mexican and Peruvian Imprints in United States Libraries: A Guide*
Harold E. Scheub, U. of Wisconsin, Madison, *A Xhosa Epic-Performance: Analysis and Annotation*
James Schwoch, Marquette U., Milwaukee, WI, *American Radio and United States–Latin American Relations, 1900–39*
Thomas J. Sienkewicz, Monmouth College, IL, *The Sunjata: An Oral Epic of West Africa*
Lester E. Switzer, U. of Houston, University Park, TX, *African Nationalism and the Alternative Press in South Africa*
Joseph J. Wydeven, Bellevue College, NB, *Photography as Autobiographical Narrative*

Jurisprudence

UNIVERSITY TEACHERS

Jeffrey B. Abramson, Brandeis U., Waltham, MA, *The Jury in America: A Constitutional and Philosophical Inquiry*
Barbara A. Babcock, Stanford U., CA, *Biography of Clara Shortridge Foltz, 1849–1934*
Charles J. McClain, U. of California, Berkeley, *The Chinese Struggle for Civil Rights and the History of Constitutional Law*
David M. Rabban, U. of Texas, Austin, *The Free Speech League and the Origins of the ACLU*

YOUNGER SCHOLARS

David C. Askin, King's College, Wilkes-Barre, PA, *The Legislative Veto and the Chadha Ruling: A Critical Analysis and Examination of Its Impact*

SUMMER STIPENDS

Dennis C. Colson, U. of Idaho, Moscow, *The Constitutions of the United States and Idaho: The Founders' Debates*
John E. Moeller, Luther College, Decorah, IA, *Justice John M. Harlan II and the Fourteenth Amendment*

Language and Linguistics

UNIVERSITY TEACHERS

Jules Brody, Harvard U., Cambridge, MA, *Philological Reading: A Textual Approach to French Literature*
William D. Paden, Northwestern U., Evanston, IL, *Introduction to Old Occitan*
Marina G. Tarlinskaja, U. of Washington, Seattle, *Semantic Links within and between Texts*
Alan Timberlake, U. of California, Los Angeles, *Grammar and Text: A Method for Linguistic Analysis*
Edward F. Tuttle, U. of California, Los Angeles, *Structural and Sociolinguistic Reconstruction of Romance Sibilant Systems*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Edwin L. Battistella, U. of Alabama, Birmingham, *Studies in Linguistic Change: Marked and Unmarked Categories in English Grammar and Sound Structure*

Philip J. Finkelpearl, Wellesley College, MA, *The World of John Fletcher*
Beverly Haviland, Vassar College, Poughkeepsie, NY, *Henry James's Sense of the Present*
Dee Ann Holisky, George Mason U., Fairfax, VA, *The Grammar of Tsova-Tush, A Language of the Caucasus*
Kyoko Inoue, U. of Illinois, Chicago Circle, *The Making of the Japanese Constitution*
David L. Smith, Williams College, Williamstown, MA, *The Writings of Blacks and Whites on Race*
S. George Wolf, College of William and Mary, Williamsburg, VA, *Michel Breal and La Semantique*

SUMMER STIPENDS

Timothy C. Frazer, Western Illinois University, Macomb, *The Persistence of Language Change*
Susan C. Jarratt, Miami U., Oxford, OH, *Walter Pater's Rhetorical Theory*
Kathryn A. Klingebiel, San Francisco, *Occitan Word Formation*
Thomas P. Miller, Southern Illinois U., Carbondale, *The Rhetoric of Humanism in the Scottish Enlightenment*
Timothy R. Montler, North Texas State U., Denton, *Word Formation in Saanich*
W. Joseph Schallert, U. of Maryland, College Park, *Accentuation in Balkan Slavic Dialects*

Literature

UNIVERSITY TEACHERS

E. Shan Chou, New York U., NYC, *The Poetry of Tu Fu (712-70): Its Methods and Aesthetics*
Susan Crane, Rutgers U., New Brunswick, NJ, *Chaucer and Medieval Romance*
Rebecca W. Crump, Louisiana State U. and A&M College, Baton Rouge, *The Complete Poems of Christina Rossetti: A Variorum Edition, Volume 3*
Jonathan D. Culler, Cornell U., Ithaca, NY, *Baudelaire and the Lyric*
Julie Ellison, U. of Michigan, Ann Arbor, *Conflict, Community, and Gender in Romantic Theories of Interpretation*
Alan J. Filreis, U. of Pennsylvania, Philadelphia, *Wallace Stevens: A Biography*
Judith K. Gardiner, U. of Illinois, Chicago Circle, *The Impact of 17th-Century Women Writers and Readers on English Literary History*
Sima N. Godfrey, U. of North Carolina, Chapel Hill, *The Concept of Fashionability in 19th-Century French Literature*
Martin B. Green, Tufts U., Medford, MA, *Seven Types of Adventure Tales*
Irving Howe, CUNY Research Foundation/Graduate School and University Center, NYC, *An Analytic and Critical Study of the Craft of Fiction*
Linda Sue Kauffman, U. of North Carolina, Chapel Hill, *Epistolary Modes in Modern Fiction*
Candace D. Lang, Tulane U. of Louisiana, New Orleans, *The Political Implications of Contemporary Literary Critical Theory*
James B. Longenbach, U. of Rochester, NY, *Pound, Yeats, and the Secret Society of Modernism*
Phyllis I. Lyons, Northwestern U., Evanston, IL, *Japanese Women Writers and the Modern Literary Tradition*
Herbert J. Marks, Indiana U., Bloomington, *Biblical Naming and Poetic Etymology*
Helena R. Michie, Brandeis U., Waltham, MA, *Mother, Sister, Other: The 'Other Woman' in Literature and Theory*
Frances W. Pritchett, Columbia U., NYC, *A Study of the Poetics of the Classical Urdu*

Ghazal
Lucia Re, U. of California, Los Angeles, *The Novelization of History in the Italian Tradition*
Daniel S. Russell, U. of Pittsburgh, PA, *Emblematic Structures in Renaissance French Culture*
J. Thomas Shaw, U. of Wisconsin, Madison, *Pushkin's Rhyming: A Computer-Assisted Study*
Mary E. Solt, Indiana U., Bloomington, *William Carlos Williams: A Search for the American Idiom*
Mark Spilka, Brown U., Providence, RI, *Hemingway's Quarrel with Androgyny*
Kuo-ch'ing Tu, U. of California, Santa Barbara, *An Anthology of Modern Chinese Poetry*

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Susan L. Blake, Lafayette College, Easton, PA, *White Women Travel Writers in Africa*
Jewel S. Brooker, Eckerd College, St. Petersburg, FL, *The Mythical Method in T.S. Eliot's Poetry*
James C. Bulman, Allegheny College, Meadville, PA, *Shakespeare in Performance: The Merchant of Venice*
Peter C. Carafiol, Portland State U., OR, *Transcendentalism and the American Ideal*
Istvan Csicsery-Ronay, Jr., De Pauw U., Greencastle, IN, *The Fiction and Philosophical Prose of Stanislaw Lem*
Lewis M. Dabney, U. of Wyoming, Laramie, *The Life and Work of Edmund Wilson*
JoAnn Della-Neva, U. of Notre Dame, IN, *Imitation and the Selection of Models in Renaissance Literature*
Heather Dubrow, Carleton College, Northfield, MN, *The Stuart Epithalamium*
Hugh Ford, Trenton State College, NJ, *The Pilgrim Hawk: A Biography of Glenway Wescott*
David S. George, Lake Forest College, IL, *The Modern Brazilian Stage*
Michele A. Hannoosh, NYC, *Baudelaire and Caricature*
Leah D. Hewitt, Amherst College, MA, *Contemporary French Women's Autobiographies: De Beauvoir, Duras, Sarraute, Wittig, and Conde*
Douglas W. Howard, Saint John Fisher College, Rochester, NY, *Varieties of "Wonder" in Early Stuart Drama*
Ronald C. Kiener, Trinity College, Hartford, CT, *A Critical Edition of the Hebrew Paraphrase of Saadia Goan's Kitab Al-Amanat*
Susan S. Lanser, Georgetown U., Washington, D.C., *A Tradition of Women's Literary Criticism, 1750-1900*
Paul Lauter, SUNY Research Foundation/College at Old Westbury, NY, *Forging the Canon: The Making of an American Literature*
Leo A. Lensing, Wesleyan U., Middletown, CT., *A Biography of Karl Kraus*
John K. Limon, Williams College, Williamstown, MA, *The History of American Fiction in the Context of the History of Science: C.B. Brown to Pynchon*
Robert S. Miola, Loyola College, Baltimore, MD, *The Classical Shakespeare: Aspects of Latin Dramatic Influence*
Isabelle H. Naginski, Tufts U., Medford, MA, *Literary Traffic: The Impact of French Fiction on the Russian Novel*
Gila Ramras-Rauch, Hebrew College, Brookline, MA, *The Arab in Israeli Literature*
Michael S. Reynolds, North Carolina State U., Raleigh, *A Literary Biography of Hemingway's Paris Years, 1922-28*
Greta N. Slobin, Amherst College, MA, *The Literary Memoir in Post-Revolutionary Russia*
Karen E. Swann, Williams College, Williamstown, MA, *Sensational Plots: English Romantic Experiments in Romance*
Joan Templeton, Long Island U., Brooklyn

Center, NY, *Ibsen's Women Characters*
Harriet S. Turner, Oberlin College, OH, *Deception and Authenticity in the Novels of Galdos and Clarin*
Nelson H. Vieira, Brown U., Providence, RI, *The Jewish Voice in Brazilian Literature: Myths and Metaphors of Conflict and Redemption*
Joyce W. Warren, CUNY Research Foundation/Queens College, Flushing, NY, *A Biography of Sara Willis Parton, 1811-72*

YOUNGER SCHOLARS

Theodore S. Anderson, Oberlin College, OH, *The Poetics of T.S. Eliot*
Dean R. Andrade, U. of Wisconsin, Milwaukee, *Piety and Positive Action in Cotton Mather's Magnalia Christi Americana*
Sarah E. Ard, Secondary School, Marion, IA, *Race Relations in 19th-Century American Literature*
Debra A. Benko, Denison U., Granville, OH, *Transformations of Morgan le Fay in Arthurian Literature: From Healer to Witch to Feminist*
Rebecca E. Bryant, U. of Chicago, IL, *The Past, the Present, and Mental Anomalies in Walker Percy's Novels*
Daniel Buchen, Amherst College, MA, *The Problem of Naming in Wallace Stevens' Notes Toward a Supreme Fiction*
Marilyn Carder, Ohio State U., Lima Branch, *Pastoralism, the City, and the Role of Gender in the Fiction of Chopin and Wharton*
Russell E. Coon, U. of Mississippi, University, *Did Mill's Philosophy Influence Hardy's Novels?*
Allison C. Cummings, Secondary School, Nashville, TN, *The Significance of Job in the Poetics of William Blake*
Janet Gielow, Whitworth College, Spokane, WA, *Metaphors of Landscape and Architecture in the Works of Willa Cather*
Cheryl L. Hall, U. of Missouri, Columbia, *A Critical Comparison of Charles and Mary Lamb's Tales from Shakespeare to Their Counterparts in Shakespeare's Plays*
Karen S. Hartmann, Secondary School, Minden, NB, *The American Dream and the Novels of John Steinbeck*
Amy M. Helmon, U. of Puget Sound, Tacoma, WA, *Chaucer on the Theme of Gentilesse*
Kristen C. Hill, Illinois State U., Normal, *The Balance of Puritanism and Humanity in Shakespeare*
Patti L. Hilliard, North Carolina State U., Raleigh, *A Literary Analysis of John Woolman as a Reflection of the Developing Character of Early America*
Stephanie A. Hirsch, Secondary School, Eau Claire, WI, *The Zona Gale Papers: New Pieces to the Puzzle*
Hugh D. Hughes, Secondary School, Trumbull, CT, *Virgilian Aspects of William Bradford's Of Plymouth Plantation*
Cheryl R. Jordan, Southeast Missouri State U., Cape Girardeau, *Adam, Absalom, and Christ: William Faulkner's Use of the Bible*
Taehee L. Kim, Yale U., New Haven, CT, *The Pastoral Element in Shakespearean Drama*
Barbara A. Korbal, U. of Wisconsin, Madison, *Margaret Fuller's Vision of Self-Reliance*
Laura K. McAfee, Carleton College, Northfield, MN, *Toward a Closed Society: Social Mistakes in Jane Austen's Novels*
Robert Chad McCracken, Yale U., New Haven, CT, *Secular Culture and Clandestine History: Absalom, Absalom! and Gravity's Rainbow*
Paul R. McDowell, Northern Illinois U., DeKalb, *Comedic Elements of Molière; 300 Years of French Comedy*
Daniel Mozes, Columbia U., NYC, *A Critical Examination of Shelley's Prometheus Unbound*
John T. Precobb, College of the Holy Cross,

Worcester, MA, *Italian Contemporary Writers and the Image of America*

Anne H. Quinney, Secondary School, Dekalb, IL, *Theme and Evolution of the Heroine in the Novels of Marguerite Duras*

Paul Rock, Duquesne U., Pittsburg, PA, *Symbol and Myth in James Agee's Let Us Now Praise Famous Men*

Laura L. Runge, U. of Rochester, NY, *John Gardner and the Morality of Contemporary Fiction*

Karen A. Soos, Virginia Polytechnic Institute and State U., Blacksburg, *The Machine over the Garden: Literary Responses to Space Technology*

Karin E. Thompson, Secondary School, College Place, WA, *Jane Eyre and Hard Times: Education in 19th-Century Britain*

Stephen H. Weinstein, Secondary School, Westfield, NJ, *Expression of Limitations: The Role of Women in the Work of Flannery O'Connor*

SUMMER SEMINARS FOR COLLEGE TEACHERS

Ernst Behler, U. of Washington, Seattle, *Origins of the Romantic Literary Theory*

Herbert Blau, U. of Wisconsin, Milwaukee, *Performance Theory: Modern Drama and Post-Modern Theater*

Paul A. Cantor, U. of Virginia, Charlottesville, *Shakespeare and Politics*

Edward P.J. Corbett, Ohio State U., Columbus, *Rhetoric and Public Discourse*

Larry Evers, U. of Arizona, Tucson, *American Indian Verbal Art and Literature*

John Miles Foley, U. of Missouri, Columbia, *The Oral Tradition in Literature*

Lilian R. Furst, Stanford U., CA, *Reading Ironies*

Joseph Harris and **Thomas D. Hill**, Harvard U., Cambridge, MA, *Beowulf and the Reception of Germanic Antiquity*

James A.W. Heffernan, Dartmouth College, Hanover, NH, *English Romantic Literature and the Visual Arts*

Denis Hollier, U. of California, Berkeley, *The Intellectual Crisis of the Thirties*

John W. Kronik, Cornell U., Ithaca, NY, *The Self-Conscious Narrative in the Hispanic World*

Bernth O. Lindfors, U. of Texas, Austin, *African Literature and Criticism*

Arthur Walton Litz, Princeton U., NJ, *Modern American Poetry: New Perspectives*

Nancy K. Miller, Barnard College, NYC, *Issues in Feminist Literary Criticism: Women's Writing in Theory and Practice*

Gregory Nagy, Harvard U., Cambridge, MA, *The Ancient Greek Concept of Myth: Its Impact on Contemporary Theories Concerning Mythology and Literary Criticism*

Michael Seidel, Columbia U., NYC, *Joyce: Perspectives on a Narrative Career*

Howard Stein, Columbia U., NYC, *The American Playwright, 1920-80*

J.L. Styan, Northwestern U., Evanston, IL, *Shakespeare and the Elizabethan Stage*

Karl D. Uitti, Princeton U., NJ, *Medieval French Literature and the Language of Truth*

Richard H. Wendorf, Northwestern U., Evanston, IL, *Portraiture: Biography, Portrait Painting, and the Representation of Historical Character*

SUMMER SEMINARS FOR SECONDARY SCHOOL TEACHERS

Philip R. Berk, U. of Rochester, NY, *Molière: Comedy as Pedagogy*

David Cavitch, Tufts U., Medford, MA, *Fiction and Life Histories: Joyce, Lawrence, and Woolf*

J. Martin Evans, Stanford U., CA, *Classical and*

Christian Traditions in Milton's Poetry

John V. Fleming, Princeton U., NJ, *The Classical Heritage of Medieval European Literature*

Dean Flower, Smith College, Northampton, MA, *The Divided Self: Hawthorne, Dickinson, and James*

Miriam Gilbert, University of Iowa, Iowa City, *Shakespeare: Text and Theater*

Giles B. Gunn, U. of California, Santa Barbara, *Herman Melville's Moby-Dick*

Donald P. Haase, Wayne State U., Detroit, *The Tales of the Brothers Grimm: Discovering Their Literary and Cultural Significance*

Jay L. Halio, U. of Delaware, Newark, *Shakespeare: Enacting the Text*

Robert W. Hamblin, Southeast Missouri State U., Cape Girardeau, *William Faulkner: The Regional and the Mythic*

Walter Harding, SUNY College at Geneseo, NY, *The Concord Authors: Thoreau, Emerson, and Hawthorne*

Lewis Kamm, Southeastern Massachusetts U., North Dartmouth, *Balzac and Zola: Esthetics and Ethics*

Paul Mariani, U. of Massachusetts, Amherst, *Paterson and The Dream Songs: The Modern American Autobiographical Epic*

Carol A. Martin, Boise State U., ID, *Reading Victorian Novels as Victorian Readers Did*

Martin Mueller, Northwestern U., Evanston, IL, *The Homeric Poem*

David M. Robinson, Oregon State U., Corvallis, *Ralph Waldo Emerson's "The American Scholar"*

Lawrence V. Ryan, Stanford U., CA, *The Hero's Journey to Self-Discovery*

Daniel R. Schwarz, Cornell U., Ithaca, NY, *Reading Joyce's Ulysses*

Harry J. Solo, Mankato State U., MN, *Beowulf and Its Contexts*

Richard F. Weisfelder, The U. of Toledo, OH, *South African Literature: The Reaffirmation of Human Values under Apartheid*

Albert Wertheim, Indiana U., Bloomington, *Modern Literary Classics from Africa, the West Indies, and the Pacific*

Summer Stipends

Ora Avni, Yale U., New Haven, CT, *Theories of Reference Applied to Literary Texts*

Dennis A. Berthold, Texas A&M U., Main Campus, College Station, *The Influence of Dutch Painting on American Literature, 1830-70*

Willard Bohn, Illinois State U., Normal, *Visual Poetry as Criticism: Apollinaire in 1917*

David C. Buck, Hodgeville, NY, *Nakkirar's Commentary on Iraiyanar's Study of Stolen Love: A Translation*

Joseph D. Candido, U. of Arkansas, Fayetteville, *A New Variorum Edition of Shakespeare's King John*

Steven D. Carter, Brigham Young U., Provo, UT, *The Last Courtier: The Life and Times of Ichijo Kaneyoshi, 1402-81*

Vincent J. Cheng, U. of Southern California, Los Angeles, *Religion and Passion: The Catholic Ford Madox Ford*

Marcelo Coddou, Drew U., Madison, NJ, *History and Fiction in Chilean Literature, 1973-86*

Susan D. Cohen, Barnard College, NYC, *A Stylistic Analysis of Marguerite Duras' Films and Writings*

Jane E. Connolly, U. of Miami, Coral Gables, FL, *The Quaderna Via: Poetic Form in 13th- and 14th-Century Spain*

Anne J. Cruz, U. of California, Irvine, *The Spiritual Poetry of Luisa de Carvajal y Mendoza*

Glenn R. Cuomo, U. of South Florida, Sarasota, *The Nazi Censorship of German Literature*

Michael J. Curley, U. of Puget Sound, Tacoma, WA, *The Political Prophecies Attributed*

to Merlin

James M. Curtis, U. of Missouri, Columbia, *The Major Plays of Anton Chekhov in Their Socio-Cultural Environment*

Tish Dace, Southeastern Massachusetts U., North Dartmouth, *Langston Hughes: The American Critical Reception*

Christoph W. Eykman, Boston College, Chestnut Hill, MA, *German Exile Literature, 1933-60, and Its Classical and Romantic Heritage*

Richard J. Finneran, Tulane University of Louisiana, New Orleans, *The Manuscripts of W.B. Yeats's The Tower: An Edition*

Daniel M. Fogel, Louisiana State U. and A&M College, Baton Rouge, *Influence and Intertextuality in the Modernist Novel*

Pier Massimo Forni, Johns Hopkins U., Baltimore, *Boccaccio's Ninfale Fiesolano: An Edition*

Diana H. George, Pennsylvania State U., Behrend College, Erie, *The Selected Poems of Anne Sexton: An Edition*

Sidney P. Gottlieb, Sacred Heart U., Bridgeport, CT, *The Social and Political Background of George Herbert's Poetry*

Patricia E. Grieve, Columbia U., NYC, *The Legend of Floire and Blanchefflor*

Regina Grol-Prokopczyk, SUNY Research Foundation/Empire State College, Saratoga Springs, NY, *Czeslaw Milosz's Early Poetry*

Barbara L. Harman, Wellesley College, MA, *Female Public Appearance in the 19th-Century English Novel*

Antony H. Harrison, North Carolina State U., Raleigh, *The Collected Letters of Christina Georgina Rossetti: An Edition*

Peter Heath, Washington U., St. Louis, MO, *Ibn Sina's Mi'raj-Nama: An Analysis*

Diane L. Hoeveler, Rufus King High School, Milwaukee, WI, *The Gothic Fiction of English and American Women*

Helen Jaskoski, California State U., Fullerton, *Contemporary Native American Fiction as Performance Art*

Ruth-Ellen B. Joeres, U. of Minnesota, Minneapolis, *The Process of Self-Identification in 19th-Century German Women Writers*

Otto W. Johnston, U. of Florida, Gainesville, *Andreas Hofer and the Austrian Nationalist Myth*

Carol F. Kessler, Pennsylvania State U. Delaware Campus, Media, *Utopian Writing by Women of the United States, 1836 to the Present*

Noel J. Kinnamon, Mars Hill College, NC, *The Sidney Psalms: An Edition*

Elizabeth A. Kraft, U. of South Carolina, Spartanburg, *Character and Consciousness in 18th-Century Comic Fiction*

Arnold Krupat, Sarah Lawrence College, Bronxville, NY, *Native American Literature and the Canon of American Literature*

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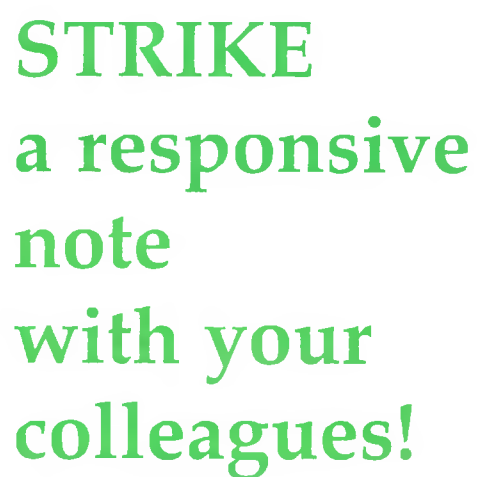
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