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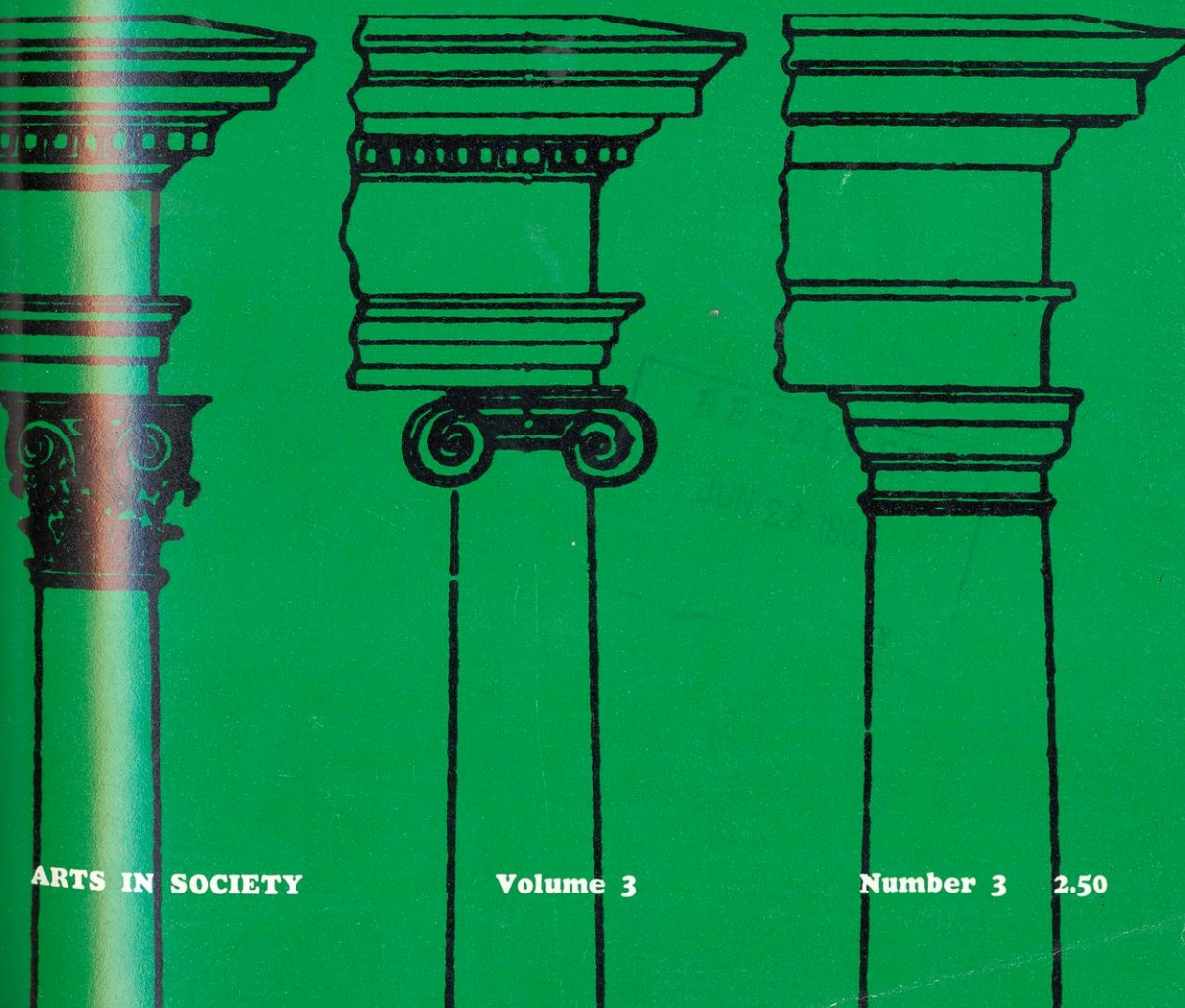
ARTS IN SOCIETY



ARTS IN SOCIETY Volume 3 Number 3 2.50

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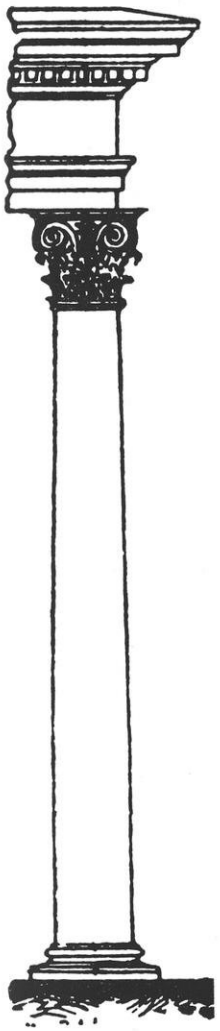

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ARTS IN SOCIETY is dedicated to the augmenting of the arts in society and to the advancement of education in the arts. These publications are to be of interest, therefore, both to professionals and the lay public. ARTS IN SOCIETY exists to discuss, interpret, and illustrate the various functions of the arts in contemporary civilization. Its purpose is to present the insights of experience, research and theory in support of educational and organizational efforts to enhance the position of the arts in America. In general, four areas are dealt with: the teaching and learning of the arts; aesthetics and philosophy; social analysis; and significant examples of creative expression in media which may be served by the printing process.

ARTS IN SOCIETY is currently issued twice a year; ultimately we hope to move to regular quarterly publication.

The yearly subscription rate, on the basis of two issues, is $4.50. Subscriptions to ARTS IN SOCIETY will be accepted on a two-year basis, during its biannual publication, at the rate of $8.00. Additional copies of this issue may be purchased for $2.50 per copy. Special professional and student discounts are available for bulk lots.

The editors will welcome articles on any subjects which fall within the areas of interest of this journal. Readers both in the United States and abroad are invited to submit manuscripts for consideration for publication. Articles may be written in the contributor's native language. A modest honorarium will be paid for papers accepted for publication.

Manuscripts should be sent to Edward L. Kamarck, Editor, ARTS IN SOCIETY, The University of Wisconsin, Extension Building, Madison, Wisconsin 53706. Books for review should be directed to the same address.

Poetry should be sent to Morgan Gibson, Poetry Editor, ARTS IN SOCIETY, 310 Garland Hall, The University of Wisconsin—Milwaukee, 3203 N. Downer Avenue, Milwaukee, Wisconsin 53211.

THE INSTITUTIONS OF ART

Book Reviews

Notes and Discussion

Poetry

The Contributors

ALBERT BERMEL is a playwright, and serves as Drama Editor of *The New Leader*.

GERMAINE BREE is a Professor of French and Director of the Institute for Research in the Humanities at The University of Wisconsin.

RALPH BURGARD is Executive Director of the Council of Arts and Sciences in St. Paul, Minnesota.

SELMA JEAN COHEN is on the editorial staff of *The Saturday Review*.

DANIEL CURLEY is the author of a recently published novel, *A Stone Man, Yes* (Viking).

HYMAN ENZER is Director of the Graduate Program in Social Science at Hofstra College; he was a Visiting Lecturer in Sociology at The University of Wisconsin in 1964-1965.

LEIGH GERDINE is Blewett Professor of Music and Chairman of the Department of Music at Washington University.

PAUL GOODMAN is a teacher, poet, and writer on social mores. He was the visiting Knapp Professor at The University of Wisconsin—Milwaukee during the spring of 1964. His poems have been collected in *The Lordly Hudson* (Macmillan).

HAROLD J. HARRIS is Associate Professor of English at Kalamazoo College.

BARTLETT H. HAYES is Director of the Addison Gallery of American Art at Andover, Massachusetts.

KENNETH HENNING is Associate Director of the Center for Advanced Study in Organizational Science, located on the Milwaukee campus of The University of Wisconsin.

RICHARD HOOVER is General Manager of the Pittsburgh Playhouse.

JOSEPH ISHIKAWA is Director of the Wright Art Center at Beloit College.

BERNARD JAMES is Director of the Center for Advanced Study in Organizational Science, located on the Milwaukee campus of The University of Wisconsin. He was co-founder of *Arts in Society* and served as Editor of the first issue.

ALAN JARVIS is National Director of the Canadian Council of the Arts.

JACOB LEED'S work has appeared in *Black Mountain Review, The Beloit Poetry Journal, The Nation*, and other periodicals.

CHARLES MARK is Consultant to the National Council on the Arts in the Executive Office of the President.

RUDOLPH MORRIS is Professor of Sociology at Marquette University.

LORINE NIEDECKER'S poems have appeared in a collection of her work entitled *My Friend Tree*, published in Scotland by the Wild Hawthorne Press.

JOSEPH PAPP is the founder and producer of the New York Shakespeare Festival.

HARLAND RISTAU is the author of *Time Sands Our Edges*, a New Poetry Pamphlet published by the Goosetree Press.

DENNIS SCHMITZ'S poems have appeared in *Choice, Minnesota Review, Hudson Review*, and other literary quarterlies.

ROGER L. STEVENS is a theatrical producer, Special Assistant to President Johnson on the Arts, and Chairman of the National Council on the Arts.

MAY SWENSON'S poems have been collected in *To Mix with Time* (Scribner).

ALVIN TOFFLER is a free-lance writer on the arts, and is the author of *The Culture Consumers* (St. Martin's Press).

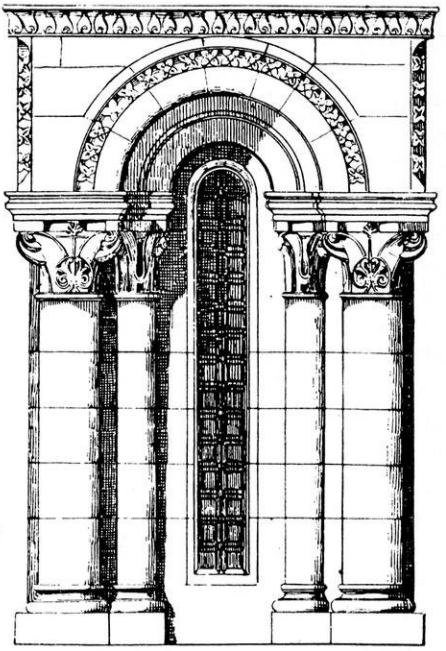
CHAD WALSH is a Professor of English at Beloit College. His latest books won the first annual $1000 award given by the Council for Wisconsin Writers. Two collections of his poetry—*The Unknowing Dance* (Abelard-Schuman) and *The Psalm of Christ* (Westminster)—were judged to be the best books published by a Wisconsin writer in 1964.

JONATHAN WILLIAMS is a poet, essayist, and owner and operator of Jargon Books, a publishing house in Highlands, North Carolina.

PETER YATES is a poet, music critic, and serves as Contributing Editor of *Arts and Architecture*.

WHAT IS A VIABLE INSTITUTION OF ART?

Notes Toward a Definition



"An institution," says the *Encyclopedia of Social Sciences*, "is an imperfect agent of order and purpose in a *developing* culture. . ." (italics mine).

The "developing" is a key word since it suggests that there is an intimate relationship between the effectiveness or quality of an institution (its degree of imperfection) and its ability to adjust to change.

This seems as valid a premise as any on which to start to build a definition of a viable institution of art. Certainly two recent events in the world of American art have underscored the need for adaptability in our art institutions. The Rockefeller Brothers' Panel Report[1] on the performing arts makes much of the *new* opportunities for the performing arts in America, and its predominant stress is on the necessity to find *new* sources of subsidy and support. In the Lincoln Center controversy of last winter, the theatre directors were charged with "show biz" attitudes and a failure to perceive the Center's enlarged creative horizon; it seemed fitting that they should be replaced by the co-directors of the San Francisco Actors Workshop, Herbert Blau[2] and Jules Irving, who pioneered the development of the *new* institutional form of the regional repertory theatre.

America has always been characterized by a swiftness of change, and much of it has been physical and materialistic. But during the last several decades the locus of change seems finally to be shifting *inwardly*, within the mind and spirit. From all apparent evidence we are now entering a period of unparalleled intellectual and cultural growth. The possibilities opening up before art planners and leaders may well prove to be limitless.

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[1]*The Performing Arts: Problems and Prospects.* See the abridged version on page 341 of this issue.

[2]See page 404 of this issue for the review of Mr. Blau's book, *The Impossible Theater A Manifesto;* also page 434 for a discussion and analysis of the institutional nature of the regional repertory theater.

I do not mean to suggest that a great burgeoning of High Art is just around the corner and that the oft-berated specter of a rampant Mass Culture is likely to vanish overnight. On the contrary, the massification of culture can be expected to increase, and if anything the future will bring a sterner adversary. But it should also bring an increased maturity—and more potent weapons for establishing and enlarging beachheads of cultural enlightenment.

The public art of America has, of course, a long way to go. Even the Pollyannas cannot deny the tangle of ambiguities, ambivalences, contradictions, and paradoxes, the *many* baleful and spurious manifestations. Nevertheless, the dire predictions of the Cassandras are taken much less seriously today than a few years ago; one simply cannot confute the evidence of vitality and the sense of momentum and possibility which seem to assert that ours is an awakening culture, not a dying one. As Patrick Hazard has said, "The trouble with the coroners of Mass Culture is that they find a morbid fascination in writing obituaries on a society just doffing its swaddling clothes."

The assimilation of the total mass of people into organized society is a unique phenomenon of our time, and the concept of mass society as we know it in America is at the most only fifty or sixty years old. The educational and cultural advances within that relatively short period have actually been rather remarkable. Edward Shils has noted that the number who can appreciate high culture or be artistically creative is probably greater in proportion to the population than it has ever been before.

Yet how many of these individuals can be said to have *inherited* their books and culture? Probably very few. In fact, a surprisingly large percentage are products of backward rural communities and even illiterate immigrant parents. Their stimulation and education were accomplished through the hastily improvised and largely crude institutions of a society whose fundamental interests were antithetical to art—in spirit if not in actuality.

In that light, the potential of art education and growth in the immediate future seems infinitely rich. The problem lies in devising the kinds of institutional supports which can strengthen and guide the rapidly proliferating cultural interests.

I believe it is true that most of our current institutional patterns and modes continue to reflect the relatively limited aspirations, opportunities, trends, and resources of past decades, most notably the teens, twenties, and thirties—eras when art organizations were not only timid and defensive about their aims, but when the opportunities for finding subsidy and extensive community support were so restricted that institutional survival could only be accomplished through the acceptance of *exploitative* relationships, which narrowed and restricted artistic expression and leadership.

The most obvious exploitative relationship is, of course, the commercial one, Broadway and the New York art dealers being notable examples of profit-making from art raised to speculative levels. The notion that "good" art can pay for itself and make a handy profit besides is dying a hard death in the United States, for it still has defenders in high places of art administration and leadership.

A subtle and probably unconscious exploitative pattern is exemplified by the kind of "haven" which many shortsighted educational institutions and organizations provide for art activities. It is the presentation or use of art for *narrow* educational objectives. Of course, art can only be educational, in the fullest and best sense, when it is presented for its *own sake and on its own terms.*

But the most cogent exploitative agent in our culture during the past several decades is that new man in the arts, *the hobby artist,* the part-time art participant whose interest is without significant substance, understanding, dedication, and intensity. It will be noted that the epithet "amateur" is usually applied in this context. However, in the interests of accuracy—and to forestall an onslaught from that passionate defender of amateurs, Peter Yates[3]—I have deliberately used the other term. As a recent issue of *Arts in Society*[4] demonstrated, the word "amateur" has ambivalent connotations in our culture, and its wide use in a pejorative sense does a distinct disservice to many highly dedicated and talented part-time artists whose livelihoods lie outside the arts.

Thus, "amateurs" founded the Abbey Theatre in Dublin, the Moscow Art Theatre, the Washington Square Players in New York (later the Theatre Guild), the Stratford (Ontario) Shakespeare Festival, and the San Francisco Actor's Workshop, whereas "hobby artists" have spawned literally thousands of community theatres (and also countless symphony orchestras, ballet companies, and opera groups) whose net cultural contribution must be accounted as trivial. Their fundamental institutional weaknesses are: a lack of a tradition of discipline and dedication; an imitative and superficial creative approach; organizational instability; a lack of contact with the mainstreams of art; and a pattern of leadership which sustains and even "protects" limited artistic aspiration.

While it is socially and educationally desirable to provide avenues of artistic expression for the broad masses of citizens, it remains true that the above institutions at best merit only a peripheral role. *The key effort in the community should be much more substantial.* Regrettably, in many places in America the "hobby artists" have oversold their importance, and we see towns and cities lavishing rich resources on jerry-built institutions.

At times inspired leadership *does* succeed in upgrading and strengthening a "hobby artist" venture, but because its institutional pattern is seriously flawed, art thinkers are moving to the view that it would be preferable to start with a new kind of institutional approach.

But what are the modes and patterns that can best sustain, encourage, and protect the highest levels of creativity in our culture?

Since little research has been done in this area (sociologists and professors of the creative arts please take note), we are largely reduced to postulating our criteria. Hence as a basis for investigation and discussion I would like to offer the following touchstones for the goals of a viable institution:

1. *It must serve the arts and artists and be able to be assertive about its ends.* This implies that it ties its efforts to the highest standards of art; that it affirms a unity among the various forms of art, and between art and other spheres of life; that it exercises artistic leadership in the community, and assumes the concomitant responsibility of educating new audiences and patrons of art; and, finally, that it not only preserves and illustrates the artistic heritage, but is also aggressive about encouraging and presenting new creative expression. (The importance of providing

[3]A sample of Mr. Yates' eloquence on behalf of the amateur can be found in his commentary on the Rockefeller Brothers' Panel Report on page 363 of this issue. See also the review of his book, *An Amateur at the Keyboard,* on page 430.

[4]See Vol. 3, No. 1 of *Arts in Society,* which focussed on The Relationship between the Amateur and the Professional in the Arts.

institutional support for the avant-garde artist furnishes the predominant theme of Jonathan Williams' lively history of his one-man publishing house. See page 371.)

2. *It must have perceptive administrative leadership which can fashion and maintain a stable organizational frame and provide the necessary resources and conditions for creativity and service to society.* This implies that the institution is deeply rooted in the community, but at the same time retains a degree of insulation from direct public pressure; that it has the organizational flexibility to shape itself to changing social and cultural patterns; and that its structure is characterized by a fluid rather than rigid relationship between the organizational and creative functions.

Some of the unique problems of administering art institutions are explored in this issue in "The Bureaucratization of Creativity."

3. *The institution must have access to permanent sources of subsidy and support beyond its box-office income.* This may well be the *chief* challenge facing institutions of art in the United States, for not only are our present sources of private philanthropy inadequate, but we tenaciously persist in clinging to outworn prejudices against government support.

It is in this area that the Rockefeller Brothers' Panel Report has its overriding value, because for the first time the financial problems of our art institutions are comprehensively explored, and, further, we are presented with hardheaded suggestions for their solution.

Tomorrow's expectations must always look beyond yesterday's possibilities. As man's dreams and aspirations enlarge so, too, should his institutions, for they are creatures of man's will and imagination.

A viable institution of art is an existential interplay of talent, stimulus, response, and vision.

—Edward L. Kamarck

SYMPOSIUM: The Institutions of Art

STATEMENT:

It is perhaps a cause for optimism that we have become increasingly preoccupied in America with the problem of designing and developing institutional arrangements which may provide the physical, social, financial, cultural, and aesthetic conditions essential to the free and vigorous expression of the artistic spirit.

But as the recent controversy at the Lincoln Center has all too eloquently demonstrated, the problem is a notably challenging one—given the present level of American art and culture.

Not only are our most high-minded institutions plagued by ineptitude, timidity, and shallowness, but equally telling is the great proliferation across the country of art organizations manifestly inadequate to sustain even mediocre standards of expression and appreciation.

It is plainly apparent that we have not yet learned in this country how to develop first-rate institutions of art. There is a crying need for definition, clarity—and vision.

QUESTIONS:

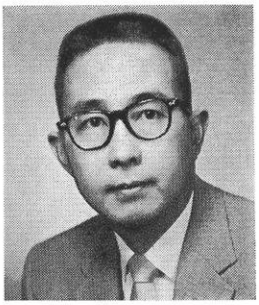
1. What are the attributes of an effective and viable art institution?
2. How can such an institution be built?

Alvin Toffler

Richard Hoover

Joseph Papp

Bartlett H. Hayes, Jr.



Joseph Ishikawa

Roger L. Stevens

Ralph Burgard

Rudolph E. Morris

COMMENT BY ALVIN TOFFLER, Writer on the arts, author of *The Culture Consumers.**

"The attributes of an effective and viable art institution" depend entirely on its function. Is the objective of the institution to preserve and present the best of "traditional" culture or to experiment with new artistic forms and content? If the purpose is to do both, how are the priorities to be ranked? Is it the purpose of the institution to make cultural experiences available to the poor or underprivileged, to children, to retired people or other special groups? If so, in what order of importance are these objectives? Is it intended to attract tourists to the community or business to downtown? How important is that objective in relation to the others?

Before a dime is solicited or a brick laid in place such questions must be answered—and not with windy generalities about "serving the Muse." Much of the difficulty troubling arts institutions today stems directly from a failure to define their own purposes precisely, cleanly and concretely. There is in the arts a regrettable tolerance for fuzzy-minded rhetoric. Until we learn to get specific, until we come to regard arts institutions quite unsentimentally as instruments for accomplishing well-defined ends, we are going to wallow about futilely.

Another reason for many of the troubles alluded to in the opening statement is that artists, culture executives and culture consumers tend to confuse art and organization. The task of creating a cultural institution (from the most primitively simple to the most complex multidisciplinary center) is quite different from the task of creating a work of art. It may be a function of the institution to make possible artistic production, but the creation of the institution itself is a problem in social organization, not aesthetics. Building an institution involves reorganizing some part of the web of society.

This seems so elementary a distinction that it should hardly need restatement. Yet there is a strain of romanticism in the arts that spills out beyond art itself, and into the attitudes of those charged with organizing and operating arts institutions. This attitude equates rationality and hardheaded practicality with "philistinism." It is based on the assumption that if you know something about art you are equipped to reorganize society in ways favorable to the production of art. Nothing could be further from the truth.

The artist must know his medium intimately. The organizers of arts institutions must know their medium, too. But in their case the medium is society itself. They must understand this medium so well that they can consciously organize and rearrange its elements to accomplish their ends. Any attempt to create an institution without a working knowledge of how society ticks is doomed to frustration. It is as if Leonardo da Vinci had attempted to paint the Mona Lisa without bothering to learn how colors blend or clash.

Those who wish to build effective and viable institutions will, therefore, have an easier time of it if they have a conscious grasp of sociology and economics, psychology and anthropology. They should approach their work armed with the latest insights and data that the social and behavioral sciences can provide. Until now, for the most part, they have not bothered to do this. They have, in short, not learned their craft. Indeed, the very suggestion that these fields of knowledge have anything to do with art makes most people nervous.

Similarly, it must be said that the social and behavioral sciences have shamefully neglected the arts as a subject for systematic study. The literature on the economics or sociology of art is sparse, and what there is of it pertains, most often, to societies

**The Culture Consumers* is reviewed in this issue by Charles Mark.*

of the past. There is almost no body of empirical literature dealing with the nature and role of artistic institutions in contemporary American society. It was in some small way to remedy this that I wrote *The Culture Consumers*, but the work is hardly begun. We need to attract sociologists and economists, social psychologists and others to the work of analyzing, rationally and systematically, the social organization of the arts—the forces that affect arts institutions and the impact of arts institutions on the surrounding society.

On the level of applied social science, those who wish to build effective and viable institutions, having no great backlog of sociological or economic data to fall back on, must adopt the tools of social science to develop their own data. They must, of course, understand the physical and administrative requirements of the particular artistic discipline with which they intend to deal. They need to find out from the artist precisely what he needs. But this knowledge is of no use without a corresponding grasp of the society in which the institution is to function. Thus, before attempting to build an institution it is essential to undertake what business prosaically calls "market research." It is essential to find out as much as possible about the characteristics of the audience and the community to be served. What is its ethnic, educational, religious and income level composition? How is it growing or declining? Where and why? How will the character of the art to be presented coincide with the interests and needs of the audience? What are the other relevant institutions in the community? How do their operations affect those of the proposed institution, and vice versa?

These are only starting points. Many similar questions need to be asked and answered. And to the degree that they are unanswered, the institution-builder remains ignorant of his medium.

At the same time, those who wish to build institutions would do well to see how others have built before them—and not merely how other arts institutions have been built, but how hospitals, schools, and even business organizations have been created. Why should those who wish to build arts institutions not learn from others who have faced analogous problems?

Obviously, the objectives of an arts center will be different from those of a corporation; building a hospital is different from building a museum. But all these involve the science of organization, and that is what lies at the heart of building "effective and viable" institutions. If this be philistinism, make the most of it!

COMMENT BY RICHARD HOOVER, General Manager of the Pittsburgh Playhouse.

Art centers frequently figure in city planning as defensible projects to occupy public land converted from blighted areas. Most of them turn out to be chic, though empty, shells which house civic busywork, the sounds and sights of an amateur culture.

The vast majority of such institutions have been superimposed upon a society which gives only lip service to interest in the arts. The more honest members of this society say frankly that they believe in art for the other fellow—if he wants it and if he can afford it. Most art institutions with which I am familiar are barely viable, and most of them only by virtue of artificial respiration.

Having once assumed that art is "a good thing" those who feel a responsibility for it have a tendency to pump wildly for fear the patient will stop breathing.

In the daily battle to preserve the institution, one is forced to separate the ideal from the real and since the ideal seems unattainable it isn't often contemplated.

In an attempt to develop formulas for success, questionnaires are circulated to determine factors of economic feasibility, public patronage, and operating costs. Unfortunately such inquiries lead to nothing because art and community response to art cannot be run through a computer.

Institutions are people, with more than goodwill to give to art. The energy and creativity of adventurous patronage are necessary to the success of these institutions. Interested nonparticipants are indispensable to the artist because it is the audience which can provide stimulation and challenge for his growth and development.

However, before we can have significant institutions, we must find a significant place in society for the artist. A talented, virile Yugoslavian served the Pittsburgh Playhouse as ballet master for several years. After dancing on stages all over the world, he found that only in America was he embarassed to say that he was a dancer. This highlights the distance between the artist and the audience in the United States. In spite of the effort of universities to give art stature and the movement in government to give it recognition, there remains a national suspicion that art is not quite respectable or that it is a daytime feminine diversion. News of art shows, announcements of concerts, reviews of books, and much theatrical reporting often appear in the women's section of the daily paper.

Correct the climate and institutions will flourish. Once the atmosphere has been made agreeable, facilities should be placed in the hands of artists whose judgments set the goals and standards. Good administration and promotion must relieve the artists of all operational problems.

A few tax dollars are now becoming available for cultural projects, but a continuous flow of public money must be guaranteed to the institutions. The practice of arbitrarily chopping off cultural grants in order to balance budgets is most deleterious, because the unpredictability of funds can severely cripple future planning. Since foundation and other private funds become available on the basis of demonstrated excellence and service, it is urgent that the artist's work be seen and his efforts rewarded. The most significant contribution of the art centers in their present state can be to function as showcases for artistic activity from which may spring a "golden age."

Finally, a spirit of continuing education must prevail to provide customers for the future—customers who may, in turn, become the talent.

COMMENT BY JOSEPH PAPP, Producer, New York Shakespeare Festival.

There is no such thing as an art institution. There are theatres, orchestras, ballet companies, opera companies, marionette and puppet theatres, children's theatres, mime theatres, burlesque theatres, circuses, night club entertainers, comedians, jugglers, magicians, animal trainers. Then there are painters, poets, musicians, composers, novelists, actors, singers, dancers, acrobats, and all those who depend upon public approbation for a living.

The only institution that can produce a play is a theatre; the only institution that can turn out a poem is a poet; the only institution that can do a back flip is an acrobat.

When we talk of "art institutions," we mean the apparatus which surrounds the artistic product and which is required to support deficit art operations. This apparatus in the past has been the court (in Shakespeare's day), the church before

then, and the religious, social, intellectual and political organizations of fifth-century Greece. In most European countries today, the state assumes the role formerly undertaken by church and court. In the United States, the government played an indirect supporting role in the thirties by creating a project for unemployed performers with its WPA Federal Theatre. Since then, the most substantial American institutions supporting the arts have been: the foundation; the philanthropic organization; the public-spirited corporation; the culturally minded millionaire. On an amateur level, the university and the small community arts organization have fulfilled the function of "institution."

For the sake of clarity, we must separate the nonart-producing institution from the one that creates the product.

The ideal situation would be to have the creators of art completely independent of the noncreators. But history and our contemporary experience prove this is not a possibility. There have been in the past useful associations of these two factions, and therefore the questions we must raise today are: How can art and institutions be brought together? What institutions are best for this relationship and under what circumstances can such an association prove stimulating to the development of the arts in America?

It is to be noted that, in the past history of affiliations, the nonart-producing institution played a secondary rather than a primary role. That is, the art flourished so long as the institutions involved contributed to the support of the art form without seeking to restrict the essential condition of creativity: freedom of expression.

While we in America today try to resolve the historical contradiction, "art institution," we must understand that, in the final analysis, art itself cannot be institutionalized; that art itself is a form of rebellion against convention, against established and accepted ways of viewing life. At its best, it does not simply destroy the conventional intellectual structure; rather, it subjects such principles to reexamination, revision, and, in the case of great art, to rebuilding. In the true sense of the word, then, art cannot be confined to an institution. For these are, in many ways, opposing forces in society.

In seeking to constitute a platform on which art and institutions may meet in a mutually enriching relationship, we must guard against the encroachment of those elements which are anti-art in nature.

What is necessary is to establish in the major centers of our country complex "institutions"—if institutions they are—in which the primary artistic program is supported by a stimulating infra-structure, both on a financial and intellectual level.

COMMENT BY BARTLETT H. HAYES, JR., Director, Addison Gallery of American Art, Andover, Massachusetts.

From my momentary vantage point on the brow of the Janiculum overlooking the antiquities and modernities of Rome, my glance spreads over such cobbles of history, habits and beliefs—each an entity in its own age, each belonging to this place, all piecing together the pavement of time—that I am tempted to question the implied thesis of this symposium, namely, that there is a desirable single method for developing an art institution in America which can be viable (for what elements of society?), or effective (by whose measure?), without modifying society itself.

Beside me, scanning the unity of the panorama and unable to distinguish the meaning of its many details, a well-dressed but glazed-eyed tourist turns to her teen-

age daughter and says, "Well dear, I bought it because I thought it was cheap and it *is* pretty." There you have it: a statement of viability in any age expressed in terms of money available (the means) and the effective gratification of a wish (the purpose); but note that a personal involvement, through ownership, is the clue to the viability.

Institutions are not people; they are formed by and for people. Scrutinizing them I find that the techniques of operation (the effectiveness) and the policies (the viability) are necessarily very different between one institution and another because the substance of each differs. This is the reason for my doubt about the desirability of reaching any conclusion which can be truly representative of the many points of view comprising this symposium.

A work of art is unique; it can rarely be duplicated lest it be no longer art. By inference, an institution containing works of art is, in fact, a collection of "uniquities" and therefore is itself unique. The sum of one institution is not equal to the sum of another. I refer to art museums rather than to institutions for the performing arts, for although the two types share common ground, they also possess important differences and I prefer to limit my observations to conditions arising from my own experience.

What is a museum? Once a treasure store of princely interest, now, with the evolution of a democratic society, a museum is a collection of artistic objects available to the eye of the ordinary citizen. (A few "museums" have no collections but live solely on borrowed time.) Thus, the public is a partner, if no more than a silent one, in museum affairs. By examining this partnership it may be possible to determine whether or not "it is plainly apparent that we have not yet learned in this country how to develop first-rate institutions of art." Within the brief limits of this statement, I can do no more than suggest an approach toward reaching an answer.

The examination might well begin by outlining the natural sequence of museum functions: first of all comes the acquisition of a collection which, whether private or institutional, depends on interest and connoisseurship; there is then the care of what has been collected, its preservation; next, beyond mere interest, is the search for knowledge of what each work is, and, to some extent, the social and philosophical relevance of one work to another in order to illuminate the culture as a whole, a function demanding continuing study.

Normally, the public has little to do with these three phases of museum affairs, connoisseurship, preservation and research, each of which requires professional experience for its performance and, if I were to question any of a number of American museum directors as to his staff activities in all three, I believe the answers would reveal that there are many institutions of first rank in the country.

The role of the public becomes evident upon examining what the museum does hereafter. Once again, there seem to be three phases to its affairs: first, providing simple information and explanation of the works of art, both individually and as one relates to the others; second, encouraging the public to become itself involved in order to expand its own interests and horizons; third, and not least, establishing an environment which will enhance the enjoyment which the works of art independently offer. If I were now to return to the museum directors to ask about the activities in these second three phases I suspect the answers would be varied, that some would prove to be first rate as determined by comparative evidence, whereas others might fall short in one or all aspects. In these latter cases, whose is the responsibility for more effective operation?

The immediate answer indicates it is the museum's responsibility; but, thinking about the question for a longer time, I now wonder if this is so. The inevitable reason

for ineffective operation is almost always the lack of money (as much to attract an aggressive staff as to provide the material means) and, because the museum presumably exists in behalf of society, should not its wants be satisfied by society? However, the wants of the museum do not necessarily correspond to the present desires of American society and it is here that the dilemma becomes clear.

In a changing world relationships change. The private financing of the twentieth-century museum is not the same as financing the collecting of an affluent sixteenth-century court to which relatively few people had access. How may public desires for what the museum can provide now be fostered to the point where adequate support will be forthcoming?

Increased exposure to the museum itself is one solution, but the dilemma already specified interferes and it is, at best, a long-range solution. Support from tax sources to increase the exposure is another, but this is indirect and does not penetrate to the center of the problem, for it does not arise from the personal will of the average citizen. Consequently, I suspect that for many people personal involvements can be induced only in two ways: a better use of the mass media of communication and better programming of the art at the mature levels of public education, for the arts are, by their very nature, linked to growing, altering sensibilities. Imagine what would happen to American thought if all contact with reading and writing were cut off at the seventh grade! Could libraries be blamed for the relative illiteracy which would ensue? Yet at the present time nearly 93 percent of the American public has no classroom experience whatever with art during the high school years.

Accordingly, examining the character of the American museum in terms of its partnership with the public yields the almost obvious prognostication that better institutions will emerge when better public support and greater public understanding develop and that these are more likely to accrue through better education without the museum as well as within.

The lady at the brink of the Janiculum knew that her purchase was pretty because it was part of *her experience;* what she did not know, nor want, were the artistic riches of the civilizations which lay at her feet.

COMMENT BY JOSEPH ISHIKAWA, Director of Wright Art Center, Beloit College.

Two hundred million persons visited museums last year, and the 1700 museums of all types which existed before World War II have grown to almost 5000 as of last year. Within a recent three-month period, four new art centers have sought my help in locating directors. Judging from the geographic area encompassed by our sphere of influence, I might make a conservative estimate that on a nationwide basis one new art center per week is being created in addition to other kinds of museums and cultural institutions.

Encouragement at this evidence of the cultural boom is tempered by the recollection that the conscious effort to democratize art in the second quarter of the nineteenth century resulted in a flood of indifferent art. There is always the danger that with unbridled growth a kind of Gresham's Law will prevail and that the bad institutions will drive out the good; or that they will at least vitiate the accomplishments of the good.

Nevertheless, no one who lacks confidence in the possibility of popularizing art has any business in the role of museum director where a prime requisite is missionary zeal. In any case, apathy towards the creation of new institutions is worse than an un-

directed enthusiasm that may lead a community to establish an organization prematurely.

For these reasons, even though it is a mistake to equate quantity with quality and to be unreservedly optimistic about any activity in the name of art, I cannot fully share the alarm implied in the statement posed by *Arts in Society.*

If the phenomenal increase in the numbers of our cultural institutions has not been accompanied by a corresponding upgrading of the population's aesthetic sensibilities, the fault is not necessarily due to the proliferation of institutions. Indeed, if a genuinely cultured, sensitive population is to be developed, it cannot be done without institutions that reach the people wherever they are. Is it too optimistic to believe that parochial art organizations run by amateurs with unmistakable zeal but varying degrees of ineptitude may evolve into institutions with professional management?

Inadequate finances, inadequately trained personnel, chauvinism, and usurpation of executive functions by governing bodies keep institutions from becoming effective agencies. These combine in various ways to frustrate the major responsibility of every art institution. Without chauvinism, for instance, it might be possible for many communities with several organizations such as symphony, ballet, opera, theatre, and art groups to conduct a fund drive, similar to the United Campaign or United Givers, which would net more than an organization working by itself could hope for, and which might also help to lighten the burden of patron pressure on each group.

Elimination of chauvinism could even do more. One of the four new art centers seeking help in locating a director was advised to form a connection with a very good college which has an active art department. Inasmuch as the city was medium sized and the college small, this seemed a logical alliance, but the parent art association was unwilling to relinquish its autonomy. Had it done so, the resulting institution would have been free to operate above the tyranny of the lowest common denominator. As it now stands, the college will continue to provide a truncated art program for its students and the interested public, while the community art center will offer as competition a program necessarily designed to attract the largest possible audience, but which may in fact drive away some of the people who care most about art.

Inasmuch as Beloit College's Wright Art Center has enjoyed a happy symbiotic relationship with the Art League of Beloit for several years, I have an admittedly biased view. But I have always believed that college and university art museums are best suited to the role of tastemaker.

This is further supported by the examples of two Midwestern cities, each about 150,000 in population. One has a well-endowed art museum with a fine collection, an art association at war with the art museum, and, caught in the middle, a university which has an active art department offering graduate work. It is conceivable that this competition could lead to a spirited aesthetic dialogue, but this has not been the case. The institutions work at cross purposes, and patrons have divided loyalties rather than a varied cultural environment. On the other hand, Lincoln, Nebraska, has the active Nebraska Art Association, which has worked closely with the University of Nebraska since its inception in the late nineteenth century. The handsome Sheldon Memorial Art Gallery at the University of Nebraska, which houses the University's Hall Collection and the Nebraska Art Association's collection of American art, is the direct result of this close association. The University gallery has a creative and energetic director, and the partnership has made it possible for him to operate effectively. It is no exaggeration to say that Lincoln, Nebraska, is the most aesthetically advanced city of its size in the country.

In many communities throughout the nation, an alliance between an institution of higher learning and a community art institution might prove beneficial.

There are also other forces at work making institutions more effective. The American Association of Museums in its publication *Museum News* offers a great deal of technical information designed to aid understaffed institutions. It is also conducting seminars and is exploring the possible accreditation of museums. Several regional museum conferences devote a good portion of their meetings to workshops helpful to smaller institutions. The creation of the National Arts Council (although I am not particularly happy about its makeup) is likely to aid in creating a more knowledgeable public or at least a public anxious for more knowledge. The support by foundations of meaningful activities in the arts is a leaven. The American Federation of Arts in its many programs both contributes to and reflects this new spirit. Many institutions are endeavoring to form alliances designed to strengthen their programs without destroying their individuality.

All of these are encouraging, but only the individual institution, on its own initiative or in response to the leadership mentioned, can effectively raise the aesthetic standards of its community. Then within a few years the question posed by *Arts in Society* will perhaps no longer be pertinent.

COMMENT BY ROBERT L. STEVENS, Theatrical Producer, President Johnson's Special Assistant on the Arts, and Chairman of the National Council on the Arts.

The statement you present as a point of departure for comment on the attributes of an effective arts institution and how to build one is provocative at least. I emphatically do not agree with the assertion that our "most high-minded institutions (are) plagued by timidity, ineptitude, and shallowness." In your reference to the recent controversy at Lincoln Center you have chosen a very poor example to illustrate your thesis. I think the very fact that a group of men as conservative as the management of Lincoln Center are willing to exchange such eminent managers as Robert Whitehead and Elia Kazan, for whom I have the highest respect, for two relatively unknown producers, is a fine example of a willingness to give unknown talent a chance for expression. I feel that today in this country talent is given every chance to prove itself. The problems are not in this area. Also the frequent excuse that the high cost of the performing arts is keeping the general public away is not a real problem. In the last fifty years the purchasing power of the dollar has dropped to 10 percent of previous value, while ticket prices have only gone up possibly three times in spite of tremendous increases in production costs.

The lack of training and appreciation for the arts in our educational system is the major problem. I feel very strongly that the people of goodwill are doing a reasonably good job of operating our artistic institutions. The prizes our artists win, and the reputation of some of our producing organizations, prove our capability. Rather, we have not fully developed our potential because of a basic belief, widely held, that the arts are nonessential.

The proper means of establishing substantial arts institutions, and the attributes which they must have, are involved with basic education. The arts are treated as a "soft" subject in our educational system from the first grade through the university level. We do not believe it is an essential part of education to know about the arts. To build the arts into our lives, and thereby establish "effective and viable" arts institutions, it is first necessary to elevate the arts in education. The most logical place to begin seems to be the training of teachers and the revision of textbooks. A concerted effort to build respect for the creative acts of mankind, and the historical importance of all great works of art, would help immeasurably to solve our cultural

problems. It would build audiences for the future, stimulate financial support, and raise the general cultural level to a point where a demand for superior entertainment would occur.

In the meantime, it is essential that we sustain the institutions and artists we have produced, and spend additional efforts on the informal education of our people through increased and new cultural services.

COMMENT BY ALAN JARVIS, National Director, Canadian Conference of the Arts.

It is difficult to answer your two cogent questions in Canadian terms in any very simple fashion, for Canada is a complex country.

We are bicultural and bilingual and the tension between our two races is sometimes a conflict, sometimes a felicitous melding of cultures producing unusual situations. Happily, in most instances, the cultural competition has been a good-spirited one. That the National Ballet of Canada (which is Toronto-based) should be in competition with Les Grands Ballets Canadiens (Montreal) is, by and large, healthy. To add a further stimulus, a fine dance company has developed in the prairies, The Royal Winnipeg Ballet, which, with an emerging "western" style of its own, adds a further leaven.

Artists and critics alike battle incessantly about whether Toronto or Montreal is the true art centre of Canada (battle, yes, but without bloodshed or acrimony), while Clement Greenberg regards a brilliant group of young painters in Regina as the most exciting and creative in this country. Still further west in British Columbia, a strong school of painters and sculptors has emerged. Their affinities are probably closer to the American painters and sculptors of the Pacific coast than to the artists of Toronto, Montreal *or* New York, yet they play an important role on the Canadian art scene.

Our orchestras proliferate and our theatre thrives. The Stratford Shakespearean Festival productions compare not just favorably but frequently to advantage with those held in England and Connecticut. The Théâtre du Nouveau Monde in Montreal has produced work which has been acceptable, indeed, highly praised in Paris at the same time that the Stratford company astonished Chichester by its mastery of the apron stage and by the quality of its players.

Our radio and television network—the CBC—which has fairly recently been supplemented by an independent "commercial" network, provides the major outlet for writers and composers as well as performers. The CBC is wholly financed and controlled (as is the BBC) by the government but enjoys complete freedom of programming and expression. So, too, does the National Film Board of Canada, which has gained world-wide fame if for no other reason than that it employs Norman MacLaren, the genius creator of brilliant animations.

The above skirmish across the Canadian cultural scene makes the picture look entirely rosy. This, of course, is a false impression. It is never true in the gardens of culture that *everything* is rosy. Nevertheless, Canadians have a certain measure of pride in what has been achieved and, as we approach in 1967 our hundredth birthday as a nation, many of us have been taking a close and stringent look at what has really been achieved.

To answer the question, "What are the attributes of an effective and viable art institution?" two points must be made. An art institution is effective when it achieves widespread public acceptance—when audiences fill the theatres and the public jam the art galleries—and we have seen this happen. An art institution is viable when it manages to survive the problems of paying its way. I use the word "survive" advisedly. None of the organisations I have listed survives without subsidy, either from the

federal government, from provincial and municipal governments or from corporate giving and the invaluable fund-raising activities of the women's committees—those wonderful ladies whom Russell Lynes once dubbed the "culturettes." Briefly then, our experience has been that a day-to-day working partnership between official and private interests is the *sine qua non* for the successful development of the art institutions of a democracy. Of course, argument, conflict of interests, noisy battles take place, especially between the artists and the politicians. But one thing and one thing alone has guaranteed the survival (and thriving) of our art institutions: a respect for the professional standards on the part of the politicians, the members of the boards of directors, and the culturettes.

That brings me to the answer to the second question, "How can such an institution be built?" Judging from our Canadian experience, an effective and viable art institution is built by a true professional in charge of the creative field—Sir Tyrone Guthrie at Stratford, John Hirsch at the Manitoba Treatre Centre, Jean Gascon with the Théâtre du Nouveau Monde, Gilles Lefebvre with Les Jeunesses Musicales, to name but a few from the performing arts field. Each one is given freedom of action and financial backing, as well as a public relations programme which will enable the ordinary, tax-paying, ticket-buying citizen to understand what it is all about.

COMMENT BY RALPH BURGARD, Executive Director, St. Paul Council of Arts and Sciences.

There will never be any guarantee against mediocrity and ineptness, even in our country's largest arts institutions. However, we should not expect every arts organization to be automatically capable of achieving high standards.

A visual arts institution may attain high standards in a smaller community with the help of one or more enlightened patrons. For example, the Munson-Williams-Proctor Institute, using Edward Root's collection as a nucleus, built up a first-rate art collection in Utica, New York, a town of approximately 100,000 people. At the same time, we should not expect the Utica Symphony Orchestra to play like the New York Philharmonic; it is impossible for a town of that size to supply enough funds, either through tickets or contributions, to sustain a large number of competent professional musicians on a weekly salary for a season. The same holds true for opera, ballet, and theatre, although the latter may have a slightly easier time of it because fewer full-time professionals are needed in an acting company.

There are two major exceptions. A large university in a smaller town can supply the funds and an educated audience to support a professional company. For example, the University of Michigan in Ann Arbor annually imports a professional acting company, the APA Theatre, for a number of weeks to be in residence on campus. Another exception is summer festivals or summer stock companies which depend on tourist traffic.

To be effective, an arts institution in this country needs an alchemist's blend of a talented artistic director, a skilled administrator who has a sympathy for the art, a flare for promotion, and a sure grasp of budgetary procedures, and a board of directors that is dedicated, influential, and understanding. These ingredients can produce the exhibits, plays, and musical performances that will attract an equally dedicated and ever-growing audience.

Artistic talent must always come first. A talented museum director, symphony conductor, or theatre director can assemble a highly competent professional staff or company around him to assure fine standards.

If the artistic director leaves, the board of directors is responsible for hiring his replacement. No reliable placement service exists for the procuring of artistic talent,

and the process by which the average board selects a new artistic director still smacks of the occult, laced with references from someone's brother-in-law. It is seldom that any attempt is made to let professional artists assist in the process of selection.

At this stage of our development, our cultural institutions badly need competent arts administrators, and the supply is critically short. In the days when the grand patron ruled our institutions, the problems of administration may have been relatively simple. Currently, the adminstrator must raise funds from political bodies, foundations, and large numbers of business firms and individuals. He must placate the demands of various artistic unions, constantly seek new audiences whose mobility in an era of suburban growth and the automobile can be downright frustrating, and preserve the cultural peace between his artistic director, the board of directors, and the women's auxiliary.

It is appropriate to quote from the recently published Rockefeller Panel Report on the Performing Arts. The arts administrator is described as a man "who must be knowledgeable in the art with which he is concerned, an impresario, labor negotiator, diplomat, educator, publicity and public relations expert, politician, skilled businessman, a social sophisticate, a servant of the community, a tireless leader . . . becomingly humble before authority . . . a teacher, a tyrant, and a continuing student of the arts."

Most of our arts organizations have inherited a series of outmoded business practices, acquired by accretion from previous administrations. The increasing scrutiny of the Internal Revenue Service, as well as businessmen on the boards, makes it essential that these practices be overhauled by capable administrators.

A good administrator can also build a strong board of directors—citizens who are willing and able to exert considerable influence on behalf of the institution. He will also see to it that board members are fully informed concerning the financial position of the organization and their responsibility to maintain the institution. He should also assist the artistic director wherever possible in communicating to the board the artistic goals of the organization and be able to translate these goals into practical commitments.

It should be stated again that artistic talent comes first. These comments lay particular emphasis on the administrator only because his role in developing our increasingly complex cultural institutions has received comparatively little attention. The resultant personnel shortage and the lack of adequate training for such positions are handicapping the development of our nation's cultural institutions to a far greater degree than most people realize.

COMMENT BY RUDOLPH E. MORRIS, Sociologist, Marquette University.

DIONYSUS WELL-MANAGED

The "world of the arts" in contemporary American society resembles a flooded river system, wildly bursting its channels, tearing down its shorelines, and inundating the entire landscape. Too much has happened in too short a time and the beneficial effects of growth and proliferation have been overwhelmed by the disordering (dysfunctional) aspects of this process. Yet we somehow instinctively *know* that it will eventually be controlled and returned to a visible system, become organized and organizable again. To bring direction to this fantastic interest, to help eliminate the wide diversities of aim and purpose, to channel productively the energy, resources, and the talent now so abundantly available, we must develop new kinds of institutional arrangements, not a "sanctimonious bureaucracy," but organizations large in scope and infinitely flexible.

The prodigality and confusion reigning in the art world can be amply suggested by several current events. Note the splendiferous opening of the twelve million dollar Los Angeles County Museum of Art, with a parade of wealthy donors and a succession of glittering festivities akin to old world coronation celebrations (including three separate inaugurations) but which nevertheless brought to the fore a magnificent collection of great art. Or regard the embarrassment of Yale University, which in recently becoming one of the largest shareholders of the ABC Network, now is in the unenviable position of helping to sponsor *Peyton Place.* (Because of such "popular" shows Yale is now making a large capital gain and is receiving a higher than average return on its investments.) News of noteworthy auctions at Sotheby's, Christie's or Parke-Bernet now finds a place on the front page of the daily newspapers. Thanks to television, the New York Philharmonic Youth Concerts have suddenly become national events. In a spirit of civic competition, the major cities in this country are now rushing headlong into the development of professional repertory theatres.

We see the growth of ambitious art centers in even medium-sized cities like Des Moines and Milwaukee; the development of local symphony orchestras (among 800 orchestras only 26 carry national fame or reputation); on countless university campuses the burgeoning of new art activities, some of them outstanding but as yet unknown beyond the local community. Literally thousands of amateur and semiprofessional groups in theatre, ballet and music have mushroomed across the country, though virtually all are invisible on a nationwide culture map.

Yet the contradictions appear in greater and greater profusion. Art, the center of public attention, is regarded as "an exquisite superfluity." Subjectivism dominates artistic expression, yet there is an outcry for objective standards. At the same time that the demand for more intensive professional training increases, the number of amateurs in all fields is growing spectacularly. Some feel the critics have gained too decisive an influence while many others (including the critics themselves) are hardly convinced of their effectiveness. Finally, there is the economic aspect: in no other profession is the contrast between well-being and misery so marked as it is among artists.

In sum, we are witnessing an accelerated process of cultural democratization as a result of spreading educational opportunity and increase in leisure time, a process that is bringing about radical social changes and *uneven* patterns of cultural and intellectual development. We can see the resulting insecurity reflected in such terms as "mass society," "popularization," "intellectual and artistic elite," etc. Art like knowledge is now *forced* to move on several distinct levels. For example, scientific information can only be communicated with precision to those who have rich backgrounds in mathematics, physics, and chemistry. However, because of the political, social, and economic consequences of scientific discoveries, society finds it necessary to encourage a "popular" discussion of these matters, with resultant compromises in respect to accuracy and depth. The same now holds true for the arts, although some will argue that the analogy with science is not valid since specific preliminary knowledge or intellectual aptitude is not required for the "appreciation" of art. But the fact remains that the functions of the arts have changed through democratization, and their state and well-being as well as their impact on society have become a matter of public concern. And here we have a rather disturbing paradox. The arts exercise their considerable influence in spite of the fact that their role and place within society are so indeterminate and fluctuating. Today the arts are no longer as clearly institutionalized and integrated as they were through most of the history of mankind.

In the past the arts were social institutions. Why in the process of democratization have they become virtually "de-institutionalized"? Is it possible to develop new institutional forms which can integrate the arts into "mass society" by administering,

coordinating, and promoting creativity and enthusiasm? Is it possible to develop a productive bureaucracy in the service of art? (We can point to other areas where "bureaucracy without bureaucracy" has proven feasible.)

Every human activity, if it appears with regularity, is incorporated into society and becomes part of the values and norms of that society—the institutionalization of behavior patterns. A social institution thus is a syndrome of the norms which focus on the achievement of a specific goal. The more fundamental an activity is within society, the greater will be the need for and trend toward its institutionalization. Familial institutions are, of course, most basic since they constitute the foundations for the continued existence of the human race. Institutionalization is a process that is working toward a certain permanence and constancy of behavior patterns. But the sense of permanence is necessarily relative, since a viable institution accommodates itself to change. In this respect social institutions are inherently ambivalent; they are geared to predictable regularity, which presumes a defense of the *status quo*, but in order to maintain their influence and function productively they have to *accept* the possibility of an overthrow of the *status quo*, with the subsequent necessity to readjust themselves to a new platform of norms centering around the goal in question.

Hence *good* institutions preserve balance while accommodating themselves to change. They anticipate the future by helping to channel the change, and by outlining the structure of the forthcoming development.

Teilhard de Chardin observed that mankind is living in an historical evolutionary phase of ever-increasing complexity, combined with a stronger trend toward greater convergence or unification. This comment has great pertinence for institutions of art in American society. It highlights the need for a flexible crystallization in our new institutional forms. If this formula sounds somewhat contradictory then it expresses precisely what is required and expected from modern institutions. They must preserve some degree of continuity but face the future. They must be able to permit decentralization within overall coordination—or what I term "nonbureaucratic bureaucracy," i.e., nonrigid large-scale organization.

Until the recent past the arts have always been institutionalized, and generally they were functionally related to their social environment. Today art is neither tied to the service of any particular patron nor is it functionally related to a specific organized activity within the social system. Ostensibly art is there for the enjoyment of the people; it exists within the broadest range of communication possible. But because of this it appears dislocated or nonlocated—homeless. It would be a mistake to assume that it is not sustained (and restrained) by innumerable institutions, even though its indefinable position, the lack of specificity of its function, and the ambivalence of its meaning within modern mass society tempt us to make this generalization. By examining a few of the artist's institutions, we may gain some insight toward the design of the desirable institutional arrangements for the future promotion of art.

The performing soloist-artist needs a manager and an impresario. He performs at a concert which has developed into a concise institution. The orchestra has similar requirements and in addition it is in itself an elaborate, sometimes large-scale organization. Opera companies require, besides the multitude of artistic and nonartistic coworkers, a well-equipped theatre. The painter's or sculptor's professional orientation is guided by the many institutions through which he meets the public—the art galleries or dealer-agents; the critics on whom initial success may depend; large public exhibits, the collectors and museums; and finally the opportunities which foundations offer. But even within this broad framework of institutions the individual artist can be isolated, lost, and forgotten. The seemingly romantic notion of the alienated modern artist contains more than a germ of truth. To be sure, many artists seem comfortably settled in bourgeois life, but within this context they have little opportunity for the kind of

artist-to-artist communication that they found in the guilds and workshops of the middle ages.

As a transmitter of art and culture, the museum is another means of institutionalizing the arts. Characteristically the museums in American society are private institutions, privately financed (even though some cities, counties, and states partially subsidize them), and, of course, privately administered. This means that a Board of Trustees, selected from the influential elements of the community, rules over the museum, determining the policy and appointing the expert-director and other expert-personnel. No one can deny that power—financial, political, or social—guides the museum. Although this system on the whole has worked quite satisfactorily in our society, we should face the fact that private power can be no less a threat to the arts than public power (government). It is clear that we are now moving toward increasing government support of the arts not only on the state but federal level. There is, for example, the Kennedy Center for the Performing Arts in Washington, D. C., for which the Federal government donated the land, and for which Congress has now appropriated fifteen million dollars, matching the same amount from private sources. There will also be Federal money for the National Council on the Arts, which was recently appointed by the President (after eighty-seven years of waiting). And what else later? Whose power is more dangerous, the influence of community leaders and their groups or that of government? Or need either of them be a threat?

The increasing democratization of the arts should quite naturally encourage the emergence of a new elite—not a privileged upper-class group basing its claim on inheritance and tradition, but rather an elite chosen through a process of natural selection whereby those with greater talent, more vital interests, and a stronger background will rise as the leaders and taste setters. I think it is likely that such an elite will supplement if not supplant our present donors and "angels" as the key power center in the arts. After all, our society is not as anti-intellectual as it was the fashion to assume until recently.

The more the arts participate in the life of our culture, and the more they move into all regions of our country and across all social class barriers, the more they are in need of institutions which will channel and support this growth, institutions which will serve increasingly to *promote*, rather than simply to *control*. That is, in keeping with this widening circle of participation through democratization, these organizations must be flexible enough to encourage the new and untried and to foster talents unseen and unheard till now, at the same time that they continue in the basic function as balancing configurations which can provide for a certain degree of continuity amidst processes of change. Two major factors should be considered in the design of our art institutions. The first is that the great size of our nation requires decentralization for all our significant activities. Our Federal Reserve System, for instance, was structured on this basis, but you will note that coordination is a keynote of its organizational approach to problems. Decentralization demands to be complemented by coordination. The balancing of these two organizational approaches results in what I have called "nonbureaucratic bureaucracy." The second factor to engage our attention is the need to recognize that the traditional barriers between the public and the private domain, between private and public interest, have for all practical purposes ceased to exist. We now have great interdependence between individual and group and among groups of varying sizes whether on a local, statewide or nationwide basis. There are infinite ties, overlapping and intermeshed. Note, for example, the complex chain of events and actions which resulted from the announcement that Milwaukee's major league baseball club, the Braves, would move to Atlanta. It soon became obvious that the "private" decision of a "private" organization was in fact a matter of "public" concern. Milwaukee's Mayor, Wisconsin's Governor, and even the United States Congress took strong

positions on the matter. The same intermingling of the two spheres can now be seen in all areas of our artistic life, as, for instance, in the recent ruckus over the management of the theatre at Lincoln Center. Hence any existing or projected institutions must be developed with a clear recognition of these elements.

It seems to me that we have recently evolved the organizational prototype for the most desirable and promising promotional institution for the arts in our society. I have reference to the ARTS COUNCIL concept. Whether at the grass roots level in the local municipal council, at the state level, or at the national level in the recently established National Council on the Arts, each contains the potential for a viable and fruitful organizational approach to the arts. The arts council movement offers a signal opportunity for cooperation in various dimensions of common problems. Local councils of the same region can work together either occasionally or on a more permanent basis; a single local unit can have direct contact with a larger one, including the National Council in Washington. Such regional cooperation is already being carried out, as, for example, when several museums combine to bring from abroad a collection to be shown in this country, or when an impresario makes arrangements for the tours of his artist. But much could be done to bring art to areas of the nation which have been culturally deprived (and those are more numerous than we may think) if we had widespread permanent semipublic bodies like arts councils in every part of our country, arts councils with the power and prestige to implement programs in many cultural fields, as for example by providing touring drama, music, and dance groups, as well as art shows. And we must remember that they would be in a position to solicit the invaluable help of the mass communication media. Because the arts councils are inherently flexible in their organizational concept—they are made up of outstanding citizens and art leaders, not full-time bureaucrats—they should be readily adaptable to changing conditions in the life of the arts, including new technological changes—for example in reproduction and transmission—which will certainly confront us in the future. (Our experience with them to date confirms that they need not necessarily exclude private initiative nor intrude into the exclusive interests of free enterprise.)

The new institutional arrangements must kindle and keep alight the enthusiasm, the Dionysiac power, in the artist as well as the public. The increasing need for rational organization which is so characteristic of modern society is also felt in the world of the arts, an institutionalization which, in nonrigid form, would keep the individual artist's creativity alive without subjecting him to lonely isolation.

It is perhaps illuminating to compare the trend in society from individualism to cooperative endeavor in the arts with the opposite trend in such Communist countries as the USSR and Poland, where the young generation of poets, writers, and painters demand and actually conquer wider areas of freedom. Creativity and enthusiasm are not suffocated by institutionalization provided that it is flexible in nature and chiefly promotional and supportive in function.

A well-managed Dionysus would have appeared as a meaningless contradiction, even a blasphemy, to Dionysus himself and to his time. Today it makes sense. It even points to a future where in spite of mass society the individual will not lose his identity and where the artist and the arts will not be "alienated." I believe the concept of arts councils dynamically and imaginatively developed can help make the arts functional again within society. There are unlimited opportunities. There are also risks, but they have to be accepted together with the opportunities.

A DOCUMENTARY OF CHURCHILL

by Paul Goodman

These images are a remarkable
experience for us, to live again
the wars and listen to the leading men
not making sense, Wilson and Churchill
and Kennedy, resolute and even noble
in their delusions, until on the screen
victory fades into the next war and vain
policy bursts silently like a bubble.

What is it with this race that does not learn?
I am weary for meaning and they tire
my soul with great deeds. Yet I do not turn
my eyes from the film in despair
—since I have undertaken to be born,
Adam, Adam is my only desire.

FOR MY BIRTHDAY 1965

by Paul Goodman

My birthday was a beautiful day this year
cloudy sunny the river cool and soft
the insects dead after the cold nights
and some of the corn ripe and the tomatoes red.

The weather held after dark.
Jupiter rose next to the Pleiades
at midnight and the sandy road shone,
though dark under the trees, in the starshine.

I love this country whose low hills enclose
my roomy house and serviceable car
it is here that I choose to be buried
in the far corner of the fertile field.

Here I assiduously cultivated
my depression and the bawling underneath
I do not yet know what it is about
fifty years ago nor what it is about today.

THE BUREAUCRATIZATION OF CREATIVITY

The following has been excerpted from a tape-recorded interview-discussion with Bernard James and Kenneth Henning, respectively Director and Associate Director of the Center for Advanced Study in Organizational Science.* The interviewer was Edward Kamarck.

KAMARCK: As you know, it has been a disheartening experience for most Americans to read about the recent bitter controversy at the Lincoln Center for the Performing Arts. The fact that this richest and most spectacular of all American institutions ever devoted to the arts should find itself deeply rent with organizational strife is viewed by many as a major cultural failure for us as a nation. I mean, for the very first time an institution has seemingly been provided with virtually ideal resources . . . beautiful, well-equipped buildings, unlimited talent, money, hoopla, public support . . . and yet despite it all . . .

JAMES: As I understand the Lincoln Center fight it was, in a sense, a conflict between the administrators and the artists . . . a quarrel between two values. On the one hand, the administrator arguing that he had to operate at a higher level of self-support to survive; on the other, the creative person arguing "profit be damned"; we're here to be creative; we should be able to do whatever we feel we must do as artists. This was the argument, at least the way I understand it.

KAMARCK: Yes, that apparently was the main one. But there were also contingent quarrels.

JAMES: Well, we have an illustration here of what could be described perhaps as two opposing views of art organization: one emphasizes a high degree of coordination and control, the other construes ideal art organization as an unstructured colony of people living in creative anarchy. In the performing arts one has to assume that organization of some kind is necessary, one needs an instrumental bureaucracy. In a certain sense even an orchestra is a "bureaucracy."

*Located on the Milwaukee campus of The University of Wisconsin, the Center for Advanced Study in Organizational Science conducts instructional programs and research toward increasing objective understanding of the modern, complex, managed organization. The Center has had particular interest in exploring the organizational and personal processes of innovation and controlled change.

KAMARCK: Yes . . . and I think it would be safe to say that *all* the arts, even the solo ones like painting and writing, have to be sustained by bureaucratization at a number of points if they're to be successfully projected to the public. And this inherent need to wed creativity with bureaucracy—a paradoxical relationship if there ever was one!—represents one of the really exasperating problems in building art institutions. This may well be the core challenge: the structuring and administering of this forced alliance, with all its built-in tensions, so that the total institution can act in a unified way at the highest peak of its potential. And more important, so that creativity is husbanded, encouraged, and in no way compromised.

I know, Bernie, that you and Ken have studied this problem with respect to scientific research organizations. Is it possible to draw parallels to art institutions?

JAMES: Well, I am sure that there are certain dimensions of this problem that are generic. They show up again and again in different disguises. But they have the same essential features. What it comes down to is this: on the one hand, a chain of command of some kind or other that coordinates the parts of the system, and provides it with control and direction; and, on the other, conditions which provide a maximum degree of creative discretion or freedom within the loose limits of a style or tradition. Organizations try to maximize both values. They try to have their cake and eat it too. They try to maximize predictability, anticipate order, at the same time that they try to maximize freedom, unpredictability. The good administrator appreciates what this paradox means and tries to resolve it in a dynamic equilibrium.

You see, the administrator has to be able to predict what is going to happen in his organization or he cannot perform his job. In fact, his job essentially is that of second-guessing crises. At the same time, the creative personalities within the system also seek to maximize their freedom.

KAMARCK: So there is always a tension. . .

JAMES: A tension between the quest for freedom and the necessity for order. Vivaldi has a work, as you know, called *The Contests Between Harmony and Invention.* The administrative process, one might say, concerns itself for the most part with "harmony." Without harmony or coordination, an organization simply atomizes and disintegrates. On the other hand, creation is invention, production of something new, unanticipated.

I don't think that all the work of an art center, from this point of view, is equally creative. Presentation of a repertory of well-established classics is much less "inventive" than the original writing of these works, or the performance of the first interpretation of such works.

KAMARCK: You make a valid point, but I think it needs to be qualified.

JAMES: I realize that we have a continuum here, with organizations that are devoted to relatively routine production of artistic works, recording and distribution of high fidelity classics, for instance, on one end, and on the other end of the spectrum, organizations devoted to crea-

tion of something more or less wholly new, outside traditional molds and unanticipated.

KAMARCK: Well, we usually think of a viable art institution as one that preserves the heritage and is also aggressively interested in new creative expressions. So that ideally, for example, the repertory of a fine theatre company or symphony would include both the classics and new things. I'll grant you, however, that this kind of institution isn't too prevalent.

JAMES: What I'm trying to get at is that the administrative and organizational problems in each case are different. In the one instance, you're coordinating the activities of people who are supposed to create the unknown; in the other, you may be simply routinizing the production of classics. Actually, when you consider these organizational problems from a social point of view, as an anthropologist like Kroeber might, the effect of a "style" or tradition is routinization of group preference. There is nothing necessarily wrong with routine excellence or habitualized good taste.

A performing arts center that has a large component of established material will require a different organizational form and administrative system from a center which emphasizes experimentation and first performances of new works. I think administrators in these systems get into trouble when they confuse the organizational requirements in one or the other. We have quite a bit of useful information regarding the differences that might be critical in these various systems.

KAMARCK: I think the point should be made that there is considerable creative opportunity inherent even in performing the well-established works. Interpretations can vary remarkably. A great play, or symphony, is not after all a self-contained and self-sufficient entity. It retains a kind of open-end relationship to the spiritual life as a whole. So I would stress the need for organizational elasticity in *all* performing art institutions, regardless of their repertoire.

However, I grant you that the conservative institution will never suffer quite the traumatic shock as the one that is constantly presenting experimental things.

JAMES: This is to be expected when you're trying to administer a colony of human beings whose essential behavior, "creation," is not predictable. In a significant way, the notions of predictability and creativity are antithetical. If one could predict the precise nature of something new, it wouldn't be new. This is the problem of foreknowledge and free will, I guess, in another of its many forms, an old and troublesome issue for philosophers to fret about. Do you follow what I'm saying? There are degrees of freedom involved here, points along a spectrum from total anarchy in the arts, where every man is, in fact, an island, to highly organized collectivities such as a great orchestra or ballet company. Furthermore, the products of these systems are often more compellingly beautiful as they become more complex—complex, of course, does not mean simply more flamboyant or intricate. In the one case, the administrator has a kind of community of entirely free agents on his hands, and he has to behave rather like a patron. He puts his people on a salary, so to speak, and lets them do any damn thing they wish. He oversees anarchy, hoping meanwhile that something worthwhile will emerge.

HENNING: But don't you have the whole spectrum, the entire range, in a large corporation? At one end of AT&T you have the routine billing operations and at the other the Bell Laboratories. And all these have to be put together into a system. All the efforts have to be matched and integrated.

KAMARCK: Yes, I think the comparison is valid.

HENNING: And I also see similarities in the administration of a university.

KAMARCK: But I think there is one essential difference, though, between the administration of a university or a scientific research organization and that of an art institution in the United States today; and that is that the former are fairly well established with clearcut patterns and traditions of organization and leadership, whereas the art institutions, even the most reputable ones . . . are just learning to survive.

JAMES: I don't think they're having so much difficulty surviving.

KAMARCK: Well, it depends on what kinds of institutions you're talking about.

JAMES: Look at all those professional repertory theatres thriving all over the country. We've got the Guthrie Theatre, now the Milwaukee Repertory, the San Francisco group, the Dallas group . . . the new groups in New York.

KAMARCK: Well, in truth, their thriving appearance is quite deceptive. For one, it has been artificially induced by grants from the Ford Foundation.

JAMES: What's wrong with that? That's evidence that society somehow or other is supporting them.

KAMARCK: Oh, but these grants are only a temporary support. The Ford Foundation does not pretend that it is going to be able to support these institutions indefinitely. The San Francisco Workshop, for example, which has received a great deal of acclaim, was not far from financial collapse after ten years of artistic success; it may well have gone bankrupt this season or next. And the Ford Foundation has literally poured thousands of dollars into the operation.

As for the Guthrie Theatre, a great deal of its growth is perhaps the result of a very famous name in theatre.

HENNING: It was developed by sheer charisma?

KAMARCK: You might say by a kind of flamboyant theatricality of public relations.

JAMES: But you still have to account for the other ones . . .

KAMARCK: Oh, none of them are firmly established. I can show you statistics that indicate that the performing arts are in very great difficulty in this country . . . on the *serious* level. And this is the great anomaly. Because as you look around the country you see this fantastic proliferation of jerry-built institutions, which simply are not geared to contribute much of significance.

You see, it is extremely difficult to develop a first-rate repertory theatre, or symphony, or . . .

JAMES: They need subsidy?

KAMARCK: Oh, yes. Subsidy is the major problem. But there are problems beyond subsidy. For one, as we've suggested, there is a considerable lack of management know-how.

HENNING: Isn't it true that management is actively rejected in many of these institutions until it is a case of closing the door? And then the person who comes in is essentially a bookkeeper, who will balance the books, and then from that point onward you have a deterioration in the quality of the program.

JAMES: Well, I would like to differentiate between the function of leadership in complex organization, and the function of management . . . in the more mechanical sense of the word, the handling of routine once established. For instance, I'm sure that a large organization like the Metropolitan has a pretty good-sized hierarchy within its administrative structure. There are a lot of people involved in book work, telling people how to do things, and carrying on all the support functions. But none of these necessarily constitute leadership, that peculiar function of the prime mover, the function, for example, of a Buff Chandler whose drive and tenacity essentially created the Los Angeles center. When these qualities are fused with managerial skill, you have a very potent combination.

I think we often see a breakdown in the administrative systems of art organizations because the leader, the person who gets things established at the outset, doesn't have managerial skills sufficient to manage his own creation. Often he cannot recognize those skills in someone who might be able to help him. The result is a cyclical process of creation and decay. The system is established by a "great man" and then, for want of a managerial nail, the shoe is lost, and soon the entire institution. Either that, or the system falls under control of someone posing as a "manager," a fellow with an accountant's view of the world, and a bookkeeper's sense of adventure.

KAMARCK: One of the real problems that has plagued our art institutions has been that of excessive domination by a creative personality without the depth or talent to give the institution the varied, rich expression it should ideally have. This is often the individual who has single-handedly built the institution in the first place, usually out of sheer obstinacy. Well, even when the individual has a great talent there is a problem . . . at the point that his energies and insights start to flag; we see his methods of approach hardening into narrow dogma, and generally the institution has provided no method for freeing itself from his rigidity.

JAMES: This problem is a constant theme in organizational life. And we can find innumerable examples of it in history. Henry Ford is an illustration. He was extremely creative, but he didn't know beans about administrative organization, and the Ford Motor Company almost met disaster before it identified its organizational problems.

KAMARCK: It's a question of providing the necessary organizational elasticity for allowing a constant renewal of creativity. Or even initial flowering! . . .

I can think of an example right here in the Midwest. It's a director who out of a great force of will built a theatre single-handedly.

On his own he decided that his city ought to have a professional repertory, and so he doggedly went out and rang doorbells, collared businessmen, and through utter determination raised the money, and then when the theatre was put up he installed himself as director-manager. And why not? It seemed logical. It was, after all, *his* theatre. The only problem was that he had marked limitations as both a director of plays and as a theatre leader, and it soon became apparent that the institution was simply not going to get off the ground. Finally the board of directors and everybody else connected with the theatre were forced to face the hard fact that they had to get rid of him in order to allow the institution to grow. And this they did in a kind of cataclysmic coup. It was a terribly cruel thing in many ways.

JAMES: This happens repeatedly . . .

KAMARCK: But this institution did not learn its lesson. Rather than providing the necessary elasticity they turned around and hired another director-manager. This time not a bad director but a terrible manager. And within a year they had another crisis on their hands. Actually they went through three such crises before they got the point; namely, that people who are trained to direct plays are not necessarily trained in organizational methods.

JAMES: It's not just a matter of training them in the methods, though. I think there is probably a distinct difference in the personality prerequisites for these roles. Ken and I have often speculated as to whether or not these types are polar. One type is the creative, dilated, rather self-centered person, full of charisma and hell-for-leather, who insists on getting things done now. The other is a more socially sensitive soul, who has greater skills at establishing and maintaining rapport, and is willing to live in an incomplete world. In some of the large organizations we have worked with the two types are known as "SOB's" and "sweethearts."

HENNING: That's a good point.

JAMES: There is a distinction in the literature on small group behavior which bears this out, a distinction between task leadership and social leadership. You see this distinction, for example, in the person whose natural tendencies, or needs, are to close, to "red-dog" solutions to his problems . . . for obvious reasons these people tend to be known as "SOB's." And then, as a contrast, you have the "sweetheart" who wants to stay open, to damp down tensions in the system, to pour oil on troubled waters. It is difficult to play both roles, even if one has the skill. People have memory, and once an administrator has performed the necessary duties of the "SOB," it is difficult to project a convincing "sweetheart" image, regardless of whether or not he is genuine about it. This memory, incidentally, is more difficult to live down in large systems where "the boss" may be only an abstraction to people in the lower echelons of the organization.

Leadership, in other words, is not necessarily a person; it can be a shared function. So that an "SOB" often attaches himself to a "sweetheart" and vice versa. Together they may represent the function we call "leadership." It may be that in many art institutions

there is a tendency to overload one or the other side of the function, which causes the system to over-commit and oscillate. Sometimes this may represent a healthy action-rest-action cycle, a period of intense action in which the "SOB" pushes the system to the limit, followed by a rest period during which the "sweetheart" administers salve and binds up wounds.

KAMARCK: In its subsidy of new institutions of art the Ford Foundation seems to be proceeding on the premise that a first-rate institution can only come into being as a result of the heroic, virtually superhuman effort of an intensely dedicated individual, what Brooks Atkinson used to call the "fanatic behind every successful theatre group." So Ford is largely staking its subsidy program on single individuals.

JAMES: I think that's right. A tremendous amount of energy is required to break set, to produce a quantum leap in creation. Once the structure is established the amount of energy input required is not as great.

KAMARCK: But isn't there inherently a weakness in this approach? In the sense that when you put so much focus on one individual . . . give him all the trump cards, so to speak . . . that he may not prove to have the growth potential you think he did; but by the time you discover it, it's too late. He's put his impress on the whole institution, and may in fact control it so tightly that it can never grow beyond his vision. And the net result may be that the foundation's millions have produced just another mediocre institution.

I think my point has reference to the story I told you earlier about the Midwest director who created a theatre single-handedly. Obstinacy was his chief talent and he apparently had little beyond that. Well, though I trust the foundations are backing people with richer personal resources, these individuals are still bound to have limitations in many areas. So finally here's my question: don't you think it is important quite early in the development of a new institution to provide for a varied kind of creative input, to insist on a complexity of artistic leadership as opposed to, say, individual domination?

JAMES: Oh, yes, by all means. You're referring to a principle that is pretty well established now in general systems theory. This principle describes the relationship between the stability of a system and its heterogeneity. In other words, in the ecology of a natural system of animals or plants, diversity will insure a higher level of stability than nondiversity. There is less oscillation in tropical forest animal and plant communities than there is in the arctic where there are fewer species and often wild oscillations in their populations. This is the same principle that governs diversification policy in investment. Diversified investments are not at the mercy of single markets, abrupt changes in environment. The same thing applies to an organization and its commitment to a given form of leadership or organization. Arts organizations are not exempt from these "laws" of nature. They have to have sufficient diversity in their leadership components to withstand abrupt change in problems they face.

Of course, the other side of this diversity thing is that it, too, has costs. One diversifies at the expense of full exploitation of one's most successful specialty. When you invest, you might make a killing by

a big plunge, by putting all your eggs in one basket. It's efficient; you need only one basket. But God help you if you misinterpret conditions.

KAMARCK: Or if there is a failure of vision.

HENNING: I just wonder if the problem is always a failure in vision or decline in creativity, or if the problem develops directly as a consequence of the individual's initial success. So that organizational difficulties develop and a person not having the capacity to build an organization to take care of them begins to spend more and more of his time just keeping the thing alive, and putting out fires in the organization, and so on.

JAMES: There is one thing that we might add about vision. It concerns, again, this diversity-stability relationship and the way in which a system protects itself from abrupt change by building diversity into its structure, leadership resources, and so on. The more diversity a system has, the more strings to the bow, the less likely you are to have a failure of vision. Diversity of vision is a survival requirement. I wonder what will happen, for instance, in an organization like the Guthrie Theatre in Minneapolis when Guthrie leaves the scene.

KAMARCK: In that particular instance they've solved the problem.

JAMES: How?

KAMARCK: Well, partly because of Guthrie's ill health he was not able to direct all the plays and he insisted almost from the first that other directors share the responsibility. As a result other leadership has been developed which is now going to be able to take over.

JAMES: That's good, because diversity in leadership protects the institution from the myth of indispensibility, the notion that one man is a permanent solution to an organization's problems. It often turns out that the next generation needs a different kind of person . . . quite distinct from, say, a Guthrie. It is not a matter of duplicating more Guthries, rather of stockpiling creative response potential.

THE PERFORMING ARTS: PROBLEMS AND PROSPECTS

Rockefeller Brothers' Panel Report[1] on the Future of Theatre, Dance, Music in America

PREFACE BY THE PANEL

In this report, we hope to engage the attention of the American people and to waken their concern about the performing arts in the United States. For in spite of tremendous growth and exciting promise, the performing arts as we see them today are in trouble. If we succeed in illuminating some of the problems facing the arts, stimulating public discussion, and stirring action by those concerned, we believe this study will be a valuable successor to the six earlier Rockefeller Panel Reports. These, issued between 1958 and 1961, had acknowledged impact on national thought and focused fresh attention on the opportunities confronting American democracy in foreign policy, in military preparedness, in education, and in social and economic affairs.

This is the first time that a comprehensive report on the state of the performing arts has been attempted. Although not every member of the panel subscribes to every detail, the report reflects our substantial agreement. It is breaking new ground and providing factual material that has not previously been assembled. Agreement with our findings would be gratifying, but continuing consideration that leads to effective results would be more rewarding.

[1]This version has been especially prepared for ARTS IN SOCIETY. It is abridged from *The Performing Arts: Problems and Prospects.*

I. THE ARTS IN AMERICA

Observers of American society, since the establishment of the Republic, have proclaimed the incompatability of democracy with the attainment of high standards of excellence in the arts. A significant minority, however, has never accepted this judgment. This minority has sought to prove two things: that democracy is as capable of fostering works of artistic excellence as any aristocracy and, more important, that it is capable of creating a far broader audience for them than any other form of society. Indeed, there have long been thoughtful people among us who believe that the ultimate test of democracy lies in the quality of the artistic and intellectual life it creates and supports.

It has, however, taken a long time for this view to receive wide currency. "In the eighteenth century," as Eric Larrabee has noted, "the question that preoccupied thoughtful people in the United States was the achieving of political democracy—and in the main we answered it. In the nineteenth century, the question was one of achieving economic democracy—and we answered that, too, at least in theory and potentiality. In the twentieth century, the main challenge to the United States is the achieving of cultural democracy—but that still remains very far indeed from being answered."

This is true. But what is significant is that the question of achieving cultural democracy—and the ways and means of doing it—has become a question that many are asking and many are actively working to answer.

When President John F. Kennedy dedicated a new library at Amherst College in 1963, he was, in effect, summarizing a developing consensus, not making a ritual obeisance to the arts, when he said, "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. . . . art is not a form of propaganda, it is a form of truth. . . . art establishes the basic human truths which must serve as the touchstones of our judgment."

But setting the artist free is no easy matter. Our democratic political institutions guarantee his legal right to speak freely, and our tradition of concern for civil liberties insures him of defenders when that freedom is challenged—as it still too often is. But freedom for the artist involves a great deal more than this, for the speech of great art is neither casual nor hurried. More than most people, the artist needs time to measure his words and select his images if he is to speak in his truest voice. That he should have time is of the essence, and thus far we have not, generally speaking, been overly generous in helping our artists find it. Nor have we been particularly generous in providing the means by which completed works can be presented. Some artists, notably the composer and the choreographer and the playwright, require the existence of theatres or concert halls before their work can be seen or heard. Beyond that, all of these artists need highly skilled performers, who are creative in their own terms, to present their work most effectively. These performing artists require expensive and extensive training to bring their talents to that pitch where they can fully realize and communicate all the meaning and nuance of the primary creator's work. They also need time to prepare works for performance. They, too, require a reasonable measure of economic security in order to concentrate fully on the work at hand. And they, like all artists, require periods when they need not work at all—for simple relaxation, for contemplation, for study, for that recharging of the spirit without which they cannot bring their best to their professions.

Perhaps most important of all, both the creative artist and the performing artist need an intelligent and understanding audience. If an audience cannot appreciate the magnificent and continuing dialogue that makes the artist relate to the present as well as the past, then there is little hope that a work of art will arouse the sense of drama and conflict, without which art ceases to be a living, vital matter and deteriorates to something merely "appreciated." When this occurs, art becomes the creature of empty fashion, blown by the artificial winds of publicity.

Effective development of the arts is, then, a complex matter. It becomes, in our time and country, a matter of creating new organizational arrangements—for teaching, for performing, for supporting the artist. It becomes a matter of developing an audience as much as it does of training the artist. It becomes a matter of money, of energy, of time. It is also, of course, an unprecedented challenge for democracy. For we are seeking

to create cultural institutions that will serve huge numbers of people—more than any cultural establishment of any other time or place has tried to serve. We are seeking to demonstrate that there is no incompatibility between democracy and high artistic standards. And we are seeking to do so on a grand scale.

Many social and political forces have combined, at this moment of history, both to compel interest in the arts and to justify that interest in practical terms. The intersection of these forces provides an unparalleled opportunity for the arts and the nation, particularly since it occurs at a moment when a surge of vitality in the arts themselves has brought their needs and their delights to the attention of the national consciousness as never before. Wisely applied, all these factors can lead to an environment more conducive to distinguished performance, to a larger and more appreciative audience, and to a higher level of artistic accomplishment.

This report is primarily intended to deal with the hard realities and the most practical solutions to the problems confronting only one area of artistic endeavor. Our study is limited to the *live performing* arts, and we concentrate on the *professional organizations* that sponsor and present opera, drama, instrumental and choral music, and dance. We do so because this is where the need is greatest and because the problems presented in the performing arts are uniquely susceptible to solution by public interest and action. These are, in effect, the public arts, those that can best be aided by the kind of broad discussion and institutional interest it is our hope to stimulate by this report.

Our choice of focus on the live performing arts is not due to any lack of appreciation of the importance of the performing arts presented electronically. On the contrary, we fully recognize that electronic devices—movies, television, radio, and recording—have a tremendous role to play in the development of the performing arts. But it is a role of such magnitude and complexity, so different in form, that it can be treated adequately only by a separate study, differently conceived and executed.

Our concentration on the professional performing arts bespeaks no disdain of the amateur and quasi-professional performing arts. We recognize that they can attain the highest level of artistic excellence, can provide fine entertainment, and can play a vital role in developing a larger and better audience for the arts. We do, however, feel it is on the professionals that we must primarily depend for the development and maintenance of high standards of artistic performance, which is a paramount concern.

We recognize that in the early stage of development many of our theatre groups, opera companies, symphony orchestras, and dance ensembles cannot attain the highest level of excellence. But if they are to thrive, aesthetically and economically, they should be aiming for the highest possible quality and be making perceptible progress in this direction. This is also a process that involves the standards of artistic taste of our audiences, which are first nurtured by the family, then developed by the educational system. It is a process that involves sharp disagreement over what constitutes distinguished artistic performance, even among those with imposing credentials as critics. This disagreement, however, is neither so broad nor so mysterious as to prevent rising standards of artistic quality within the terms each organization sets for itself.

This study's focus on organizations engaged in sponsoring and presenting the performing arts limits our attention primarily to *nonprofit* arts organizations because most of the sponsoring and presenting organizations are of this type. Here again, this does not reflect any disregard of the importance of the performing arts presented commercially. They obviously play a key role in the field as a whole and particularly in the theatre. Nor does our concentration on arts organizations involve any lack of concern for the financial plight of the great body of our performing artists as individuals. It merely reflects our basic conviction that if arts organizations can be strengthened, the increased strength will flow to the artists as well.

The organizations with which this study deals are as lively as the most lively artists. Any study dealing with them in static terms would be out of date before leaving the printer. So this study is one of motion and of trends. If it looks to the past, it is for clues to the future. It deals with possibilities and alternatives, and here and there with prophecy.

But one thing is immediately clear: the potential for successful development of the performing arts is tremendous. There are millions of Americans who have never seen a live professional performance or participated in a live perfor-

mance of any kind. There are untold numbers who might, with opportunity and training, become first-rate performing artists. There are electronic devices, still in a relatively early stage of development, to bring performances to vast audiences at modest expense. And the material resources to do all these things are available if we choose to apply them.

Along with the possibilities, there is a risk that growth will be haphazard and shoddy, that the nation will drift along instead of meeting the challenge to make the performing arts the adventure they can be. Thus, despite the manifest opportunities that the arts today enjoy, much of the discussion will necessarily be critical.

The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. In the panel's view, this status will not be widely achieved unless artistic excellence is the constant goal of every artist and every arts organization, and mediocrity is recognized as the ever-present enemy of true progress in the development of the arts.

II. THE PERFORMING ARTS—TODAY AND TOMORROW

A tremendous expansion has taken place in the arts in this country in the past two decades. In the performing arts alone, observers note that:

> The recent total of 1,401 symphony orchestras is more than double the number existing in 1939.
>
> The 754 groups now presenting opera are almost twice the number so engaged a decade ago.
>
> Theatrical enterprises now number about 40,000 and have increased by about 15 percent in the last ten years.
>
> The number of dance companies has grown to a total approaching 200.
>
> The amount of money paid for admissions to the performing arts, now running well above $400 million a year, has approximately doubled during the past decade and a half.

Next to this glowing picture must be placed another, more sobering one: *Almost all this expansion is amateur.* The American people may have experienced an extraordinary awakening to the performing arts, but comparatively few are ever exposed to any *live professional* presentations. By way of rough illustration:

> Broadway, historically the creative center of the American theatre, has reduced its output from an average of 142 productions per year during the Thirties to 63 in 1963-1964, and its playhouses have diminished in number from 54 to 36 in the same span of years.
>
> The number of commercial theatres in the country has dropped from 590 in 1927 to barely 200.
>
> Of 1,401 symphony orchestras, only 54 are composed predominantly of professional musicians.
>
> In the entire country there are only five or six dance companies that meet high professional standards and possess any real degree of institutional stability; only one approaches giving year-round performances.
>
> Of the 754 opera-producing groups, only 35 to 40 are fully professional, and not more than ten of these provide performances more than fifteen days in the year.

There is certainly nothing wrong with a strong amateur movement. To the contrary, amateur performing artists are a vital element in the audience for the professional arts, and their proselytizing devotion to the cause of culture is probably the principal reason that the audience for the performing arts has continued its steady growth in this country. The amateur movement also provides an opportunity for young people who will ultimately become professionals to gain their first experience, though its role in this regard is perhaps overstressed. Most important, many communities away from the great urban cultural centers would have no live performing arts at all were it not for the efforts of amateurs.

But vital to our cultural health as the amateurs are, the fact remains that it is on the professional performing artists and arts organizations that ultimate responsibility for the highest levels of creative output and quality rests. Some of these organizations, particularly the orchestras, are expanding rapidly, some are actually in declining health, others are just barely holding their own, and others are growing at a rate much slower than might be. In general, there has been no significant improvement in the basic health of the professional arts organizations. There is much to be done.

Problems in Common

In the broadest possible terms, the task before the professional performing arts organizations is the consolidation of the growth that has already taken place and the continued extension of that growth, perhaps at a still faster pace. This, in turn, means there is need for the creation of new organizations of two types. A wide variety of service and information organizations is necessary to collect statistics, to provide guidance on the general direction of growth and change, and to bring together those responsible for the direction of arts organizations to exchange ideas about the solutions for common problems.

More organizations devoted to the presentation of the arts are also required. Here there is need for experiment. There are today large population centers that lack adequate facilities for the presentation of the arts or—much worse—lack the dance or opera or theatre company that would add a significant dimension to their cultural lives. In the long run, it is essential to encourage formation of resident organizations. In the meantime, there is perhaps more pressing need for regional organizations designed specifically to serve large geographic areas. There are many population centers that are incapable of sponsoring full-time arts organizations alone, but together they could support a first-class organization, making limited tours and playing short seasons throughout the area.

Touring organizations, specially created to bring stimulating artistic presentations to every area of the country, could have a profound effect on our standards of excellence. These organizations would be quite different from the commercial theatrical ventures which are our usual models when we discuss "the road." They should be permanent companies with continuity of management and, as far as possible, performers; they must take full advantage of modern transportation and new production techniques that, properly utilized, can lower the cost of touring; and they must have a stable financial base, unlike the dance companies for instance, which now take rather desperately and haphazardly to the road in search of audiences. There is no need to gloss over the difficulties inherent in suggesting an intermediate push toward regional companies. One of the greatest roadblocks will be the difficulty of developing individual community enthusiasm and support for nonresident organizations.

However, as will be stressed time and again in this report, the extension of cooperative efforts to solve the common problems of the arts and the creation of new, carefully planned and well-financed arts organizations, some of which will attempt a new type of touring, are both basic to improving the condition of the performing arts in this country. Indeed, many of the specific problems, to which we now turn, would be well on their way to solution if this kind of basic expansion were undertaken.

Poverty for the Professional. Most performing artists are poorly paid, a fact dramatically documented in the congressional hearings in 1961 and 1962 on economic conditions in the performing arts. The miserable income of the majority reflects both a shortage of jobs and the brief duration of employment that is available. In all except the small handful of our major and metropolitan orchestras, the musicians earn an average of only a few hundred dollars a year from their professional labors. During an average week in the winter season, only about one-fifth of the active members of Actors' Equity Association, the theatrical performers' union, are employed in the profession. Of the actors who do find jobs, well over half are employed for only ten weeks—less than one-fifth of the year. For most opera companies the season lasts only a few weeks. The livelihood of the dancer is perhaps the most meager of all.

In addition to low income, short seasons, and the general scarcity of employment opportunities, the performing artist—and the musician in particular—must often meet out of his salary heavy costs for travel, equipment and instruments, agent's fees, lessons, and other professional expenses. He often finds himself ineligible for social security and unemployment insurance benefits. Far too many artists must still rely for the major portion of their income on employment not connected with the arts. Quality of performance is inevitably subjected to severe strains as a result of this vicious circle of inadequate pay and limited opportunity.

Second-Class Training. If the performing arts are to fulfill their cultural mission in the United States, marked improvement in the quality of the training of professional artists will be required. It has been authoritatively asserted that much of the dance instruction available in this country is harmful

aesthetically and, frequently, harmful physically as well. In the theatre there is widespead complaint of ill-trained craftsmanship on the part of those seeking professional status.

The symphony orchestra field affords a striking illustration of the need to relate training to needs. At present there is an acute shortage of well-trained stringed instrument players for orchestras. A part of the explanation seems to lie in the attention paid by high schools, colleges, and universities to marching and concert bands. More and better training of string players is essential to the development of high orchestral proficiency.

A Place to Perform. Despite the pioneering development of Lincoln Center for the Performing Arts in New York and the number of fine modern theatres that have been built by universities and civic groups for resident companies, physical facilities for the performing arts as a whole remain woefully inadequate. No new theatre has been built on Broadway since 1928—significantly, the year when talking movies were introduced—and those surviving from that era are almost uniformly antiquated. For halls in which to practice and perform, most opera, dance, and choral groups are regularly compelled to rely on poorly adapted school and civic auditoriums or similarly ill-suited structures.

Testifying to the previous lack of facilities as well as to the present widespread public interest in the arts is the fact that more than one hundred "cultural centers" are being built or planned in communities throughout the country. Only about thirty of these are true arts centers, specifically designed to accommodate more than one performing art; many are merely sports arenas and convention halls that can house a cultural presentation only inadequately. Nevertheless, even thirty arts centers represent welcome progress, provided both the buildings and the programs of cultural presentations are carefully planned in advance.

Sponsoring Organizations. It is characteristic of the performing arts that outstanding success can almost always be traced to some gifted, inspired, and driving individual. Organizations can provide no substitute for this individual effort. But they can give it an underpinning.

Indeed, the lack of development and stability of the performing arts is frequently due to the absence of strong sponsoring organizations. For example, there has been expansion of both performance and audience for the dance. But with very few exceptions, the expansion has not been attended by the development of sustaining organizations to provide the essential stability, continuity, and financial support. Much the same is true of operatic and choral groups, and until very recently of theatre.

Curse of "Crisis Financing." There are relatively few performing arts organizations that do not leap from deficit to deficit in Eliza-like fashion as they struggle to continue their activities. Although nonprofit corporations do not aspire to make a profit but simply to balance income and expenditure, they have not found this easy to do in spite of the expanding "market." Even the most permanent and venerable organizations have, almost without exception, increasing fiscal problems. Their continuing financial trials and tribulations forcibly raise the question of the extent to which the box office can and should be relied upon to pay the way of the performing arts.

Planning and Research—Neglected Resources. Because of their preoccupation with immediate problems of solvency, most arts organizations have had little chance to study their long-range goals in the community and the means for achieving them. In addition, pertinent information about such matters as audience composition and tastes is rarely available. Even fewer organizations have undertaken to explore systematically what the continuing scientific revolution —reflected in changes in such things as lighting, color projection, and the transmission of sound—can mean for the technological improvement of their artistic endeavors and for the strengthening of their economic sinews. Imaginative and well-directed research would not only make it possible to present the performing arts in their traditional forms more effectively and possibly more inexpensively than at present but could also lead to new and aesthetically exciting forms. The performing arts have perforce been laggard in sharing in the research revolution.

In order to understand how these common problems and opportunities are being faced today and what trends are discernible toward a more productive future it is necessary to examine each art separately.

Symphony Orchestras

Of all existing professional organized activity in the performing arts, the longest established, most widely dispersed, and most stable is the symphony orchestra. Partly because of the prestige that accompanies experience and age (the New York Philharmonic was founded in 1842, the Boston Symphony Orchestra in 1881), partly because of the increased exposure given to music by radio, recordings, and television, American orchestras today occupy an eminent position in our cultural life.

Of the 1,401 symphony orchestras in the United States, 288 are college and university orchestras, adjuncts to music departments; 1,059 are community orchestras operating on budgets of less than $100,000 a year, most of whose members are musicians by avocation. Of the 60,000 persons playing regularly, only about 7,200 are professional. The concert seasons of the community orchestras range from one or two performances a year to as many as forty. Although they are often under professional leadership and sometimes achieve a high level of quality, they are roughly equivalent to community theatres where amateurs predominate.

Of the remaining 54 orchestras, 29 are usually referred to as metropolitan orchestras. At present the metropolitan orchestras' annual budgets range from $100,000 to $386,000. Some are made up entirely of professional musicians; in others the membership is a mixture of professional and amateur performers. Of some 2,200 players in the metropolitan orchestras, 80 percent are professionals.

The 25 remaining orchestras are the so-called major orchestras, all of whose musicians are professional. Their annual budgets all exceed $278,000, and rise, in the case of the three largest—the Philadelphia, New York, and Boston orchestras—to between $2 million and $2.75 million. Each major and metropolitan orchestra presents a regularly scheduled series of public concerts; each is an established civic institution with a board of directors, a supporting public, a professional conductor—and an operating deficit. The distinction between the categories of orchestras is based entirely on the size of annual budgets—reflecting length of season and scope of operation —not on a judgment of artistic merit.

Despite their place in the community and the support they receive, most major and metropolitan symphony orchestras have serious problems and face a far-from-secure future. For the vast majority of the approximately 4,000 musicians who play in them, full-time symphonic employment is unknown. It is true that year-round contracts are or will soon be in effect for the Philadelphia, Boston, New York, and Cleveland orchestras. But the seasons of the 21 other major organizations range from 22 to 40 weeks. The average salary per orchestra ranges from $2,000 to $9,000. Their musicians generally must find outside employment in music or another field. The plight of members of metropolitan orchestras is even less happy. Their seasons of employment are still shorter—from 16 to 31 weeks—and their need for other employment even greater than for members of the majors.

The idea of the orchestra as purveyor of musical services, a musical talent organization providing the musicians for an assortment of activities, is attracting study as one solution to some of the orchestra's basic problems. The experience of the Milwaukee Symphony (an orchestra in the metropolitan category) illustrates how an organization can expand its services to the community and effectively assist its musicians. Sixty-five of the orchestra's 77 members are retained on weekly salary (though not throughout the year), and their services used in smaller ensembles—twenty-piece, forty-piece, and sixty-piece groups, as well as in trios, quartets, and quintets of both strings and woodwinds. By aggressive promotion, new audiences and support for the services of these groups, as well as for the full orchestra, have been developed throughout Wisconsin. Four banks, for example, have sponsored appearances of the full orchestra in smaller communities. While this kind of sponsorship does not meet full costs, the concerts have stirred up a statewide sense of pride in the orchestra and increased private and business patronage. The city of Milwaukee extends support in the form of a $40,000 appropriation for the purchase of services from the orchestra, and both the University of Wisconsin and Marquette University are arranging concert series by the full orchestra. As a result of all these efforts, the 1964-1965 season increased from 28 weeks to 32 weeks.

The Honolulu Symphony Orchestra is an example of a metropolitan orchestra that travels to its audience. Faced with the unique challenge of operating in widely dispersed areas, it literally takes

to the air to provide music throughout the islands. George Barati, its conductor for the past fifteen years, believes music is important to people no matter what the conditions under which it must be played—a burning sun, a windstorm, in small or large halls. If the buildings do not exist he plays anyway, believing that if people can hear, eventually they will demand proper facilities.

Because of the superior organization and stability of symphony orchestras, they might well become the keystone in a developing arch of cooperative performing arts endeavors. Neither opera nor ballet can properly exist without an orchestra; opera generally needs dancers and a chorus as well. Using the orchestra as the basic component, these other forms might be created around it.

The symphony might be the orchestra for both opera and dance, thereby extending its own season and removing the need for a separate orchestra for the other two arts. It also can help build the season for a professional chorus and initiate chamber groups of its own members. Cooperation could make possible more chamber opera, light opera, and opera in concert form.

Herbert Graf, an authority on opera, notes that many symphonies are already presenting operas in concert form. If a community orchestra gives twelve programs a year, he suggests that perhaps two of them might consist of fully staged operas, with costumes and scenery. Included in the symphony's subscription series, these performances could be a first step toward introducing a community to the pleasures of opera and awakening interest in expanding a season to the point where it would be practical to consider forming an opera company as a department of the symphony.

It is possible to look realistically toward the day when cooperative ventures involving the orchestras and all the arts, in every conceivable combination, will supply some of the solutions to the most crucial problems facing them.

Choral Music

More Americans—the number is probably in the millions—participate in organized choral singing than in any other performing art, but there is less organized professional activity here than in any other phase of music. There are no year-round professional choruses anywhere in the country. Only a small number of singers, in a handful of cities, consider themselves professional choristers, and even these sing under a variety of sponsors; the turnover is rapid, and there is no permanence to the profession. Few choral institutions exist outside the church, the high school, the university, and the opera company.

Although choral music had its origins in the church, only the wealthier churches hire professional choirs. Elsewhere, amateur singers predominate, often supplemented by professional soloists. There are a few truly professional secular choruses; each chorister is a trained vocalist receiving union scale wages for rehearsals and performances, and the chorus is conducted by a professional musician. Among the best known are the De Paur Chorus, the Gregg Smith Singers, the Karlsrud Chorale, the Norman Luboff Choir, the Robert Shaw Chorale, the Roger Wagner Chorale, and the Schola Cantorum. None of these is in any sense a year-round organization able to provide its members with an adequate income.

In addition, there are the opera choruses of the Metropolitan Opera, the New York City Opera, the San Francisco and Chicago operas, and several smaller groups. Ordinarily all these groups use professional singers, but, except for the Metropolitan Opera Chorus, their seasons are short. Most other opera choruses in the country are *ad hoc* collections of singers with no real group identity. Only one symphony, the Chicago, has its own professional chorus.

At present then, amateur choral activity predominates. While in many instances it is of near-professional quality, the fact is that much of the finest choral repertory requires professional skill for its fullest realization. Thus, there is an essential artistic need for the professional chorus, but it faces a difficult struggle to gain public acceptance and support.

To improve this situation, nonprofit professional choruses might be established in several regions, under first-rate conductors, with a guaranteed season and adequate financing. The choruses could give concerts on their own and be available for radio and television appearances. They could tour their region both alone and in company with an orchestra, opera, or ballet company.

These choruses should be organized in the same way as the symphony orchestras, soliciting funds from the public. From all indications there would be enough opportunities for at least one group in each of as many as six regions

to be occupied full time. Establishment of these choruses could go far toward putting the art of choral singing on a sound professional footing and create valuable pace setters for the best of the community, university, and conservatory choruses.

Chamber Music

The growth of interest in chamber music, both professional and amateur, in the last forty years has equaled, if not exceeded, orchestral and operatic development, but this has not as yet been translated into any kind of stable organizational structure. Few chamber ensembles are set up on a nonprofit, tax-exempt basis. For this reason, support from philanthropic or government sources is virtually excluded unless a cultural or educational institution is willing to serve as middleman or host. This is indeed happening. More than a hundred colleges and universities now maintain chamber groups in residence for part or all of the academic year, performing and teaching in the region.

The difficulties facing the development of permanent, full-season chamber groups are formidable. The character of the music generally dictates the use of a small hall, and although the fee commanded by even the best established string quartet is far less than that paid a famous soloist, it is generally high in relation to potential box office receipts. On the other hand, the moderate cost of presenting chamber music and the relative mobility of its practitioners make it comparatively simple to arrange wide tours. As a result, greater demands and better economic conditions for the performers should develop naturally. Another promising avenue of development, already mentioned, is the promotion of chamber groups by the less-than-full-season symphony orchestras. Support from that source, plus the growing sponsorship by universities, might provide the needed institutional stability and financial strength for this often-neglected form of musical activity.

Opera

Of all the performing arts, grand opera can clearly be the most spectacular, the most aristocratic, and the most expensive. With a full orchestra, chorus, and ballet, with great divas and supporting artists, with huge productions and sizable repertory, a grand opera company can stand in majestic solitude, dwarfing by sheer magnitude dramas and musical comedies, orchestras both symphonic and chamber, and even ballet.

There are few opera houses in the world that boast a greater roster of big name performers, a more sumptuous setting, a more devoted following, a greater outpouring of money (over $9 million projected for 1964-1965), than New York's Metropolitan Opera. But with the exception of three other major companies—the New York City Opera, the Chicago Lyric Opera, and the San Francisco Opera—plus two or three young and special operatic enterprises, the United States has little or no professional opera during most of the year. Indeed, it can reasonably be questioned whether opera is given any appreciable firsthand exposure to the American people as a whole. For millions it is looked upon as the special responsibility of the rich and the socially prominent; as a scarce commodity known to most people only through Saturday afternoon radio broadcasts that reward the ear but leave the eye untouched.

There is, to be sure, another side to this picture. In the 1963-1964 season alone, there were 754 opera-producing organizations in the country, 227 of these within the music departments of our universities. A total of 3,877 performances of 321 different works were presented. Thousands of Americans are participating in opera, either as performers or as audience. But, as in the other performing arts, most of this grassroots development is amateur, and there is little cross fertilization between these groups and professional opera. A great proportion of the young singers who have been trained have no professional outlet in this country. At the moment, indeed, some five to six hundred young Americans are trying to gain the professional experience abroad that they cannot find at home.

Of the 754 opera-producing groups, only 35 to 40 are in the fullest sense professional, and the great majority of these offer engagements for artists during seasons that run less than 25 performances annually. The only exceptions are the four major companies mentioned above, plus the Santa Fe and Central City summer operas and the Boris Goldovsky touring company. But how can a stable and continuing opera program be developed, an ensemble and orchestra be maintained, individual singers be supported, permanent public interest be organized, when for 340 days of the year

no professional opera exists in such major cities as Boston, Cincinnati, Dallas, Hartford, Houston, Kansas City, New Orleans, Philadelphia, Pittsburgh, or Washington?

The answer for the cities that do undertake a limited professional opera season (and all those just mentioned do) is to import talent on a transient basis. Opera singers at all levels, even including the great stars, travel about from place to place, singing for a few nights in an ensemble framework that is largely improvised. In some cities, the engagement of a Tebaldi, a Sutherland, or a Callas is the only thing that insures a season at all.

Another characteristic of the opera world today is its widespread devotion to established tradition: the standard works, the known names, the accepted look. Opera managements in this country are notable for their reluctance to perform new works, to engage unknown singers for key roles, to experiment with fresh styles. For the opera companies offering very limited seasons, works from the standard repertory are required by economics, both of audience acceptance and production requirements. For the established companies, from the Metropolitan down, the rationale is twofold. First, every musically developed country must have its national custodian of the classical repertory to maintain standards of performance and give young artists a focus for their aspirations. Second, as in symphonic programing, this seems to be what the public wants, and box office figures seem to support this position. Public taste is indeed conservative. Unlike theatregoers, for whom the new play excites more attraction than the revival, the musical public seems chary of new works and clings to the established favorites. But preoccupation with past glory contributes little to the vitality of opera as a living art form. No one believes we should turn our back on the great heritage of operatic literature, from Mozart to Wagner and Verdi; neither, however, can opera fulfill its role in America if its predominant interest continues to be in the eighteenth and nineteenth centuries. After all, we are already two-thirds of the way through the twentieth. It is very simply part of responsible management to encourage the public at least to sample the adventure of the new.

Remedies for these problems exist and in some places may be observed in practice. The Metropolitan has presented several contemporary works in recent years. More active in this respect is the New York City Opera, which, aided by Ford Foundation grants, has produced 31 contemporary works since 1957—more than any other opera company in the world—and it received, in June 1964, a further grant of $250,000 to help make possible spring seasons of contemporary opera in 1965 and 1966, with at least six different works to be offered each season. The Santa Fe Opera, which presents a summer season of nine weeks, usually includes two or three contemporary works (Alban Berg's "Lulu" received its American premiere there in 1963). It also offers one or two older but rarely done operas, which makes a very fair balance with the standard repertory. The Kansas City Lyric Theatre in 1963 collaborated with the University of Kansas City in presenting a spring season of American works. The Opera Society of Washington also seeks a balance between old and new: Barber, Hindemith, and Schoenberg are offered along with Mozart, Puccini, and Verdi. Opera in concert form has long been a method of production that lends itself to use by community and university groups because of its relative simplicity and economy. Several professional groups have been offering concert opera series annually in New York in recent years and have been the vehicle for the introduction of rarely heard opera of earlier periods and contemporary works.

The twentieth century does then occasionally push its way onto the stages of a few American opera houses. And the voices of young professionals are occasionally heard in major roles in some places. The Metropolitan annually holds national auditions to recruit new members of its company, a number of whom have become leading artists of international standing (Leonard Warren, Eleanor Steber, Risë Stevens, Robert Merrill, Regina Resnik, and others). But it is the New York City Opera that provides greater opportunities for experience in the principal roles to which young artists aspire. Since its annual budget of approximately $800,000 is less than 10 percent of the Metropolitan's, and since its top ticket price is $4.95 against the latter's $13, it obviously cannot afford the great stars. Making a virtue of its relative poverty, the New York City Opera casts its productions with the best young singers it can find. The Spring Opera of San Francisco offers a six-week season performed entirely by young professionals.

The Tebaldis and Callases find no place on the stages of the Washington and Kansas City opera houses either, and the leading roles there are sung instead by artists on their way up the ladder.

The basic problem is that of making opera performances of first-class professional caliber available to more people. The amount of amateur operatic activity indicates that there is a sizable potential audience for professional presentations, and the mounting of more professional operas would not only benefit this audience but also create more opportunities for the young professional singer.

The most satisfactory method may be the touring company. The Metropolitan has an annual spring tour, which will take it to eight cities in 1965. The cost of touring on the Met's scale is prodigious and its price scale remains beyond the means of the average man; its out-of-New York appearances have become geographically more limited as it has felt the pinch of rising costs. The New York City Opera toured fifteen cities in its home state in 1963 with support from the New York State Council on the Arts and performed in thirteen other cities in the eastern and midwestern states. The San Francisco Opera, with an extended season in Los Angeles, tours its neighboring region. All these tours are, however, peripheral to the main operations of these companies.

One professional company whose *raison d'etre* is to tour is already in existence; another is just being formed. The Goldovsky Opera Theatre will bring opera to 85 American cities in 1964-1965. To be sure, it is scaled-down, nonrepertory opera, with an orchestra of but twenty players, a small chorus, and uncomplicated sets whose core is a lightweight collapsible fiberglass shell. But it is judged to be opera of high quality, the result of long rehearsal in advance of the tour and of an excellent group of artists.

A permanent national company of the Metropolitan Opera will be inaugurated in the fall of 1965. Rise Stevens and Michael Manuel have been named general managers, and funds are being raised (an estimated $1.2 million will be needed for its five-year launching period). Plans for the first season include a 35-week tour of some sixty communities, playing 245 performances, with a repertory of four operas and a company of singers, dancers, and musicians numbering 125.

Neither Goldovsky's present nor the Metropolitan's future touring companies will solve the problem alone, but they point the way. One can envisage a day when the New York City Opera and the Chicago and San Francisco operas can expand their touring, for none provides anything like full-season employment for its artists; a day when other regionally established professional operas will be able to sustain themselves by touring throughout their areas. To accomplish this it will be necessary to set up companies realistically financed and based on the excellence of the entire company rather than merely on the drawing power of transient guest stars. This will doubtless take a long time, much of it devoted to re-education of the public. But it is the only way opera can become a meaningful experience to more than a handful of our citizens.

Theatre

In the theatre, a process of reorientation and reorganization is already underway, altering the theatrical structure as it has existed.

The theatre is the only performing art that has flourished as a commercial enterprise and been thought of as capable of self-support. But in fact the commercial theatre has been shrinking—on Broadway, on the road, and in local stock companies. Broadway has been the center for which our finest playwrights have written, in which our greatest performing talents have flourished, from which our American stage has taken its creative direction. With a yearly investment of approximately $10 million in new productions, Broadway has in effect provided the experimental laboratory for drama in the United States. As a profitmaker it has become a dubious venture. About 75 percent of the plays produced fail to make money. However, the profit motive can still be very strong because a hit can provide a substantial financial gain to its backers.

Broadway's output has dwindled from an average of 142 productions per year during the Thirties to 63 in 1963-1964. Outside New York the shrinkage has been comparable. Theatres that thirty years ago housed prosperous local professional stock companies and touring road shows have been turned into movie houses or torn down. Because of its anarchic organization, laissez-faire individualism, and transient character, the commercial theatre has barely survived the competition of the mass media and a constant increase in production and operating costs without a comparable in-

crease of revenues. Its difficulties have also been aggravated by some questionable methods employed in the distribution of tickets and some dubious business practices in the financing of productions.

Since 1964, however, producers wishing to raise money have been required by law to reveal profits and losses on previous productions and to estimate how much money must be grossed if backers are to be returned their original investment. In addition, responding to public criticism, the League of New York Theatres and the Shubert Theatrical Enterprises are undertaking a study, to be completed in 1965. This action may lead to a major overhaul of Broadway. The appointment of a commissioner empowered to take action to improve the condition of the commercial theatre, as well as to enforce codes of ethical practices, will be considered. This study, involving an extraordinary degree of cooperation where there has been very little, could have a substantial revitalizing effect on the Broadway theatre.

In any event, no one expects Broadway to collapse. It will continue to provide entertainment of high quality. But Broadway as we knew it—the Broadway for which every major playwright from O'Neill to Miller and Williams has principally written, the Broadway that has provided stardom for hundreds of major talents from Ethel Barrymore to Ethel Merman—is being challenged, its audiences are turning elsewhere. It is, in fact, being bypassed by those who wish to offer and those who wish to accept the theatre as one of America's flourishing art forms. It is this process that has most significance today.

One need not leave New York City to find the evidence. In 1943, the New York City Center of Music and Drama came into being as a nonprofit organization to provide a stage for opera, dance, musical comedy, and, on occasion, drama. Aided through virtual remission of rent on its city-owned 3,000-seat house, each of its semi-autonomous units has cooperated in keeping ticket prices well below the Broadway level—the top is now $4.95—and it enjoys a large and devoted following.

Other nonprofit theatrical enterprises have followed the City Center. In 1953, the Phoenix Theatre was founded. Dedicated to a varied program of classical, musical, and new works—also offered at less than Broadway prices—it presented some 75 productions in its first decade. The New York Shakespeare Festival has maintained allegiance to the idea of *free* theatre ever since it was organized in 1954. Now occupying an outdoor playhouse built specially for it in Central Park, it was receiving by the early Sixties sizable grants from the city of New York and recurring support from foundations and individual donors. In 1962, the Actors Studio, originally created as an advanced training program for experienced actors, formed a producing company of its own members. Already a nonprofit educational organization, it looked upon this expansion of its work as leading toward an institutional theatre.

The objective of the Repertory Theatre of Lincoln Center, which opened in 1963, has been widely publicized: to form a permanent acting company that occupies a permanent home and presents in repertory both new plays and revivals. It represents the most costly undertaking yet tried in America to create an organization similar to the great theatre companies of Europe. One of the most notable aspects of its first season was the participation of two of America's best playwrights, Arthur Miller and S. N. Behrman. If more arrangements can be made for our finest dramatists to be produced outside the framework of Broadway, a major step will have been taken toward the building of a new pattern for serious theatre in this country.

The off-Broadway movement is another significant part of the bypassing of Broadway. In little more than a decade and a half it has grown until it has more playhouses than Broadway, although most of them seat less than three hundred; in 1963-1964, it presented 91 productions—outproducing Broadway by more than one-third.

Off-Broadway has made several major contributions to the New York theatrical scene. It has served as a showcase for young talent—acting and directing. It has developed some of the finest young American playwrights—Edward Albee, for example. It has provided New Yorkers with many opportunities for exposure to the European avant-gardists—Beckett, Ionesco, Genet, and Pinter. It has offered the literature of the theatre on its stages by producing the great works of the past from Euripides to O'Neill. It has kept alive recent works of merit by such American dramatists as Williams, Miller, and Wilder. Finally, it has brought ticket prices down to a level that can be afforded by an audience naturally attracted to these works.

Most off-Broadway producers—even those who are strongly noncommercial in their motivations and choice of material—have sought to operate for commercial profit. If the present pattern continues—rising costs, increasing ticket prices—they are likely to become prone to the same anarchic tendencies and uncertainties as the Broadway they sought to combat and will be as hard to help as the rest of the commercial theatre. The 1964-1965 season began ominously with far fewer new productions scheduled than in the previous year and with some theatre owners taking steps to convert their houses to other uses.

The bypassing process—the development of nonprofit organizations and commercial enterprises outside the Broadway framework—is not the only radical change in the structure of the theatre. The second alteration in the picture since midcentury is the beginning of the decentralization of high-quality professional theatre throughout the country. For years, observers concerned with the health and growth of the stage have been asking: If many of our cities could support professional symphony orchestras, could they not support professional theatres too? The obvious answer has been that they could if they wanted to, but there was not sufficient demand. Now we see the beginning of a demand, and we see steps taken to meet it.

There are some fifty permanent professional theatres operating today, more than half of them having been established since 1960—seven opening or turning professional during the 1964-1965 season alone, most of them located outside New York City.[2] In 1964, Actors' Equity Association set up a department to respond to requests for assistance in the development of professional theatre throughout the country, appropriated $25,000 for the first year and appointed an executive director to implement the program.

More than half the professional theatre projects outside New York—and almost all the major ones—have been created as nonprofit undertakings. They share with Lincoln Center, the Phoenix, City Center, Actors Studio, and the Shakespeare Festival in New York the objective of serving their communities as cultural, not commercial, institutions.

In 1960, the Ford Foundation made grants to four of these theatres. One of them, the Phoenix, was in New York; but the others were in Washington (Arena Stage), San Francisco (Actor's Workshop), and Houston (Alley Theatre). All had been in existence for several years and had exhibited staying power; all had been trying to become stable institutions; all had need of support beyond the box office to enable them to grow, to establish permanent companies, and to develop community support.

Satisfied with its 1960 program, the Foundation in 1962 announced grants totaling $6 million to eight existing theatre projects and one about to be created: to the Actors Studio in New York, the Actor's Workshop in San Francisco, the Alley Theatre in Houston, the Arena Stage in Washington, the Theatre Group of UCLA, the Milwaukee Repertory Theatre (formerly the Fred Miller Theatre), the Mummers Theatre in Oklahoma City, the American Shakespeare Festival Theatre and Academy at Stratford, Connecticut, and the Tyrone Guthrie Theatre in Minneapolis.

Many other permanent professional theatres have begun to take shape, often with the assistance of public or philanthropic groups. In Cincinnati the city has made available for token rent a converted recreation building in a public park as a home for the Playhouse in the Park. The Seattle Repertory Theatre made its debut in the autumn of 1963 in a building erected for the World's Fair. Atlanta, Baltimore, Honolulu, Louisville, Philadelphia, and St. Paul all have nonprofit professional theatres recently established or shortly to open.

In contrast to the professional theatres being established in communities throughout the country, an example of decentralizing the theatre "on the road" must be noted. This is the company organized in 1961 and sent out by the nonprofit National Repertory Theatre Foundation. Headed by Eva Le Gallienne, it took three plays to fifteen cities across the country during the 1963-1964 season, ending with a limited Broadway engagement. Its reception has been warm enough to indicate that many cities lack-

[2]By "permanent professional theatres" we mean those having management and policy continuity, playing extended seasons, generally of twenty weeks or more. The terms "resident theatre," "regional theatre," and "repertory theatre" have been used variously to describe the nonprofit permanent professional theatres outside of New York. We have chosen to avoid using these terms because they have been given such a wide variety of meaning and are not truly descriptive of all theatres that fall in the same category.

ing permanent professional theatres of their own are anxious for serious drama, and those that have their own theatres are hungry for more.

There is a recent trend, too, toward strong university-theatre relationships. Many universities and colleges now accept a responsibility for cultural leadership extending to the performing arts. They often serve as impresarios in booking touring attractions, and there are three illustrations of professional theatre resident on the campus.

In 1959, the Theatre Group at UCLA was established under the sponsorship of the University's Extension Division and was given modest financial support. The project has grown and prospered and now looks forward to building a theatre of its own, enlarging its production schedule, and touring in the area.

Princeton University sponsors professional repertory at its McCarter Theatre, with the University guaranteeing the company against loss. In 1964-1965, it housed the American Theatre Company. In addition, because of Princeton's proximity to the New York metropolitan area, the McCarter Theatre has adopted a highly successful policy of engaging Broadway and off-Broadway productions during their regular run on evenings when they are not playing in New York.

The Professional Theatre Program of the University of Michigan began in 1962-1963 with the Association of Producing Artists (APA) in residence for a twenty-week annual season under a three-year contract. As part of the program, the University also provides professional internships for gifted theatre graduates from all over the country, has initiated a playwright-in-residence program under which an original play by a talented new playwright is produced, and presents a series of lectures on theatre by distinguished professionals.

Many summer projects involving professional performers have sprung up at universities since the war: at Antioch College, Brandeis University, University of Denver, Stanford University, to cite a few. These companies use the facilities of the universities, and most are protected by them against loss.

Outdoor dramas celebrating the people and events of the nation's past have gained popularity in recent years and are often important tourist attractions. Local personnel and resources are generally relied on for financing, production, and performance. Some have had very long runs. "The Lost Colony" in North Carolina, for example, was first performed in the summer of 1937; "The Common Glory" in Virginia was given annually from 1947 to 1963, when it was replaced by "The Founders." Approximately twenty of these historical pageants and epic-dramas were presented during the summer of 1964.

Another summer phenomenon is the professional stock companies set up as profitmaking enterprises. Their continuing postwar increase—from 130 in 1948 to 151 in 1964—is another sign of decentralization. So are the 35 large, commercially successful musical theatres featuring revivals of successful Broadway musical comedies. The first of these was established in 1949 in Lambertville, New Jersey.

Then too, the community and amateur theatre movement in the United States has assumed large proportions. In 1964, there were approximately 5,000 formal amateur theatre groups having some continuity of organization, while other groups, performing on varied schedules, were estimated at about 35,000. Performances vary enormously in quality, but some are good enough to compete vigorously with professional theatre.

All this activity demonstrates the broad appeal of the theatre in this country. It is a well-loved art form, and the one that may have the best possibility of quickly developing wide, new support, cutting across all social and cultural lines. The rise of the nonprofit permanent professional theatres is one of the most promising phenomena on the performing arts scene. They seem to point the way toward a long-awaited expansion of theatre—in both artistic and geographic terms.

In effect, the growth of the nonprofit professional playhouses represents an attempt to create a new theatrical structure to co-exist with the traditional commercial one. But it must not be imagined that the path to progress will be altogether smooth. Even after a theatre is organized it may take several years to take root in its community and to develop into an artistic unit of high quality.

Of course, foremost among the benefits of this theatrical expansion will be the increase of opportunities for actors. Through a survey in 1957-1958 of nearly seven thousand of its members employed as performers, Actors' Equity Association estimated that the average actor's income approximated $2,000.

Unquestionably, there will be more jobs available in the future with a resulting increase in income. However, many of these openings will be outside the major theatrical centers, forcing the actor to make a difficult decision. Seasons are sometimes too short to insure the actor an adequate livelihood, yet long enough to prevent his securing employment on Broadway, in films, or television. Walter Kerr, drama critic of the *New York Herald Tribune*, has written: "Generally, a sizable sacrifice is demanded of the actor, and if it is a sacrifice he would in his idealism be willing to make, it is frequently a sacrifice he does not dare to make, having mouths to feed."

The obvious solution is not only more theatres, but theatres with longer seasons. The exciting vision of lengthening seasons by having a company play in its own community for a regular season and then exchange visits with similar companies from other communities has, however, certain drawbacks. One is the basic incompatibility between the stages to which companies are accustomed. Some still work in traditional proscenium style theatres, others have chosen the currently fashionable thrust stages, still others work in the round. It is a difficult problem to solve, although adaptable stages can be designed.

In short, promising as are the developments in the theatre at the moment, it would be a mistake to believe that the current high pitch of excitement about them will carry everything before it. Thoughtful cooperation is needed now in order to coordinate the many new theatrical enterprises beginning in this country. We cannot afford to let unplanned development jeopardize the future of these organizations almost before they get started.

Dance

From the standpoint of finance, administration, and organization, the dance world is close to chaos. There is only one theatre devoted exclusively to the dance —at Jacob's Pillow in Massachusetts, which is open only three months a year. At the moment not more than five or six dance companies can claim both a national reputation and a relatively stable institutional setup capable of surviving a crisis. There are also perhaps a dozen leading dancers, who scrape together companies, get up programs on shoestring budgets, and hope for a modest performance or two in New York, followed by a short and usually equally unprofitable road season. In this process there is little but toil and trouble for the choreographer as he scrimps and saves over long periods to enable himself to engage dancers, rehearse, rent a hall, and then put on a performance, the audience for which will probably consist of friends, a few admirers, a handful of *aficionados* of his form of the dance and, if he is lucky, one or two critics. Seldom, it might be said, has so much been done with so little for so few.

The public for dance, although growing steadily, probably does not approach a million regular attendants. It is concentrated in two or three large metropolitan areas, New York being by far the largest, with outposts at educational institutions that have strong dance departments. Indeed, these are the chief source of bookings for modern dance companies; without them, it seems safe to say, there would be no touring by American dancers. Even so, Martha Graham, the founder of modern dance in America, has not toured in her own country for fifteen years. It is just too hazardous economically.

If there is a relatively small public for the dance in America, this is in some measure due to the limited opportunities the average person has had to become acquainted with the art and to appreciate it. The mass media have been less well able to bring this art to a broad public than they have music and drama. Furthermore, the cost of touring, involving as it does not only soloists but a corps de ballet or an ensemble, plus musical accompaniment, is almost prohibitively high. Consequently, unless the potential dance enthusiast lives in one of the few centers that boasts a resident company, he has been denied anything but the most sporadic firsthand experience.

There are few fields of endeavor in the arts, however, that command the dedication that the world of dance receives from its participants and from those few who comprise its patrons and public. For the former there is negligible financial return: $3,000 to $3,500 a year is the average income for a professional dancer, and he would be fortunate if this were steady from year to year. A prima ballerina can today hope for no more than $10,000 a year from the practice of her art (by comparison, a great opera star can earn as much as $6,000 for a single performance). In 1964, the New York City Ballet became the first compa-

ny in America to offer its dancers year-round employment; San Francisco, the next closest, provides about 36 weeks. Patrons, including Lincoln Kirstein, Lucia Chase, Jean Riddell, Ruth Page, and the B. de Rothschild and Rebekah Harkness foundations, have all but carried American dance on their shoulders for the past thirty years—that is, until the Ford Foundation joined them in 1963 by announcing grants totaling $7,756,000.

The Ford Foundation grants have understandably brought the whole dance field under new scrutiny, and this in itself has been useful. They have underlined the importance of George Balanchine, his aesthetic beliefs, his New York City Ballet, and its strong right arm, the School of American Ballet, since approximately $4.4 million of the Ford grants went to strengthen both company and school over a ten-year period. A program to improve instruction and performance in local communities received $1.5 million, and the rest of the grants have gone in varying amounts to the San Francisco Ballet, the National Ballet in Washington, and to companies in Boston, Houston, Philadelphia, and Salt Lake City.

Clearly the intent of the Ford Foundation grants has been to give massive support to a few established enterprises rather than spread itself more thinly over a larger number of less stable organizations. In making its selection, it has emphasized two factors: the importance of building a solid foundation and the importance of training. The level of American dance performance can be no higher than the level of its highly specialized and intensive training. But the haunting question continues to arise: training for what? America has far too few professional companies, and most of those that exist lead ephemeral lives, to say the least.

Let us consider briefly three outstanding dance organizations. The New York City Ballet is America's largest and most important dance institution. Its position is roughly comparable to the Metropolitan's in the field of American opera. Its 1962-1963 season cost nearly $1.5 million, and it came within less than $50,000 of meeting those costs with the revenue from 223 performances given during its eleven-and-a-half-week season in New York plus seventeen weeks on tour. It is clearly a major and relatively successful operation, economically speaking.

The San Francisco Ballet is really two companies. The number one company dances thirteen weeks with the opera, gives ten performances of "The Nutcracker," has a three-week spring season and an eight-week national tour. The number two company has a short road tour of one-night stands in small cities and a summer season in which it performs new works. The Ballet also maintains a school, with an enrollment of 400 students, which gives recitals. This San Francisco pattern is one to be emulated.

Perhaps the most renowned modern dance company in the world is Martha Graham's. Due to the high cost of performing it is able to function only when presented by a government agency, a foundation, or some other interested agency or individual. At such times Miss Graham and members of her company are paid a fee by the presenting agency, which also pays the production expenses and covers the deficit a presentation inevitably entails. There is no profit or loss to the company, which exists only at these infrequent times of rehearsal and performance.

In addition to the few community-based companies, there are several dance groups, both classical and modern, that tour with varying degrees of success. The American Ballet Theatre travels for several weeks, in addition to an occasional brief New York season; the Chicago Opera Ballet performs in 80 to 115 cities yearly; Jose Greco tours practically year-round; and other dance companies, such as those led by Alvin Ailey, Merce Cunningham, Robert Joffrey, Jose Limon, and Paul Taylor, which have no permanent homes, travel to find audiences for their work.

In projecting the future pattern of dance in America, there is urgent need for encouragement of permanent companies that do exist and show potential for growth—encouragement toward stability within their own communities, and encouragement to tour more widely than they are now able to do. The vitality of this art form, as of every other, depends as much upon the creation of new forms and contemporary expressions as upon the conservation of the heritage of the past. In other words, modern dance needs as much encouragement as classical ballet. Although attempts at cooperation in the dance world have met with little success, renewed efforts should be made to provide a permanent theatre in which several dance forms might be presented. Finally, the talented individuals who draw other talented dancers around them

must appreciate the need for managerial support as well. If their creative work is to prosper, they should recognize that it must be accompanied by greater financial stability, that this can be acquired principally by organizational strength, that such organization need not be feared as a limit on artistic freedom but rather as an assurance of opportunities to create and perform.

The Way Ahead

Over the last decade, some cities have begun construction of physical facilities that, properly used, have the potential of vastly increasing cooperative efforts in the arts and, ultimately, the audience for them. Others have experimented with community arts councils that carry out united fund drives for the arts, provide central services, and coordinate the efforts of the community's various artistic enterprises.

These developments are encouraging as manifestations of the recognition the arts have gained in many places in the United States. The new physical facilities, the arts centers, represent an attack on one of the oldest problems confronting the performing arts—the lack of suitable homes. In addition, it seems that the sharing of facilities within these new centers may lead, more or less naturally, to the sharing of talents in special performances, and perhaps, though this is much less certain, to entirely new art forms.

These arts centers, finally, could form the basis for regional and perhaps national networks of performing arts organizations. Until recently the revival—let alone the expansion—of the road was a vain dream. There simply were not enough decent stages for the arts in this country. The new arts centers could change that and perhaps would even encourage the growth of new organizations specifically designed to tour or, at least, to spend more time away from their home bases. Surely the Metropolitan Opera, long beset by problems when its company went on the road each spring, would not be planning a new national touring company unless it saw in the existing and planned cultural centers the possibility of plenty of suitable homes away from home.

As the rise of new facilities encourages hope, so does the rise of other forms of cooperation between arts organizations. If arts councils in cities and states can focus attention on common problems and bring the representatives of various art forms together to help solve them, then it is possible to hope that these efforts can be expanded to embrace regional and national cooperative efforts.

The future, of course, must be one in which the performing arts are no longer part-time occupations, in which arts organizations provide their artists, as most now do not, with twelve-month employment and the public with year-round performances. It must also be a future in which the arts are available to all who desire them, regardless of the accidents of geographic location. With the partial exception of symphony orchestras, all the performing arts are still limited geographically to a few affluent urban centers. But we can scarcely be satisfied that our four or five finest orchestras lie east of the Mississippi, our two principal opera and ballet companies are 3,000 miles apart, and fine theatre is offered in scarcely more than a dozen cities.

Performing arts of high quality are costly, but relative to the wealth of our nation a decidedly modest financial outlay is all that is required for a broad extension of the opportunities to enjoy them.

There is no intention here to suggest that the creation of the organizations and physical facilities essential to a performing arts program worthy of the United States is a slight undertaking. On the contrary, a vast amount of hard and intelligent work will be required. At the same time there is no occasion for discouragement. Attainment of the ideal of giving all Americans the opportunity to share in the pleasures and rewards of the performing arts is no idle dream. It is easily within the capabilities of the nation.

III. PANEL RECOMMENDATIONS

The panel recommends that the artistic goal of the nation be the day when the performing arts are considered a permanent year-round contribution to communities throughout the country, and our artists are considered as necessary as our educators.

This, of course, is a long-term goal. In the view of the panel, a worthy interim objective for the nation would be the development and maintenance of the following high-quality nonprofit profes-

sional organizations operating on a year-round basis:

Fifty permanent theatre companies —a number approximating the metropolitan areas with populations over 500,000, a size large enough to support a year-round resident theatre.

Fifty symphony orchestras—presenting concerts by the full orchestra as well as providing musicians for smaller orchestral and chamber music groups.

Six regional opera companies—offering short seasons in several metropolitan areas not yet ready to support year-round performances—in addition to the four major resident companies and two permanent national touring companies already established.

Six regional choral groups.

Six regional dance companies, in addition to the two major resident dance groups now in existence.

There is obviously room for substantial differences in estimating the cost of such a nationwide performing arts establishment. Much would depend on the quality of the management, which is an element of decisive importance, the vigor of the promotional effort, and the degree of cooperation that could be attained between parts of the establishment—choral groups working with opera companies and symphony orchestras, for example. The best available estimates indicate that the amount currently being spent on running high-quality nonprofit professional performing arts organizations—which are now, in most cases, part-time operations—approximates $60 million. (It needs to be emphasized that this figure does not include the commercial theatre or the semiprofessional and amateur artistic activity in the country.) Well-informed estimates of the annual operating cost of the establishment outlined for the future fall between $150 million and $200 million (in current dollars). Therefore, somewhere between $90 million and $140 million of additional operating funds would be needed to put a professional performing arts establishment of the sort envisaged on a year-round basis of operation.

Arts organizations in the formative stages do less well at the box office than those that have had an opportunity to develop an audience, and some require a longer development time than others. Percentages of what can realistically be expected from the box office also vary from one performing art to another. But, assuming that receipts will continue to constitute the same percentage they do now, between $50 million and $80 million annually could ultimately be expected to come from the sale of tickets at the box office. It follows that the new support required to meet the normal operating expenses of a professional performing arts establishment of the type indicated could be expected to be somewhere between $40 million and $60 million annually.[3] The larger amount is not much over one-hundredth of 1 percent of the nation's present annual income.

Implementation[4]

Box Office and Other Earned Income

This panel believes that as a general principle the nonprofit performing arts organizations should not be expected to pay their way at the box office. Indeed, they cannot do so and still fulfill their true cultural mission. This does not mean that box office income cannot be improved or costs cut even as artistic and public obligations are met. On the contrary, every effort should be made to increase operating efficiency.

Individual Giving to the Performing Arts

The panel stresses the value to arts organizations of broadening the base of their financial support. This can only be accomplished if the organizations are imaginative and effective in developing programs to serve the artistic needs of the community and if the public is made fully aware of the significance of the work being done.

Corporate Support for the Performing Arts

Corporate dollars are important dollars, capable of making the difference between life or death for an arts organization. If business corporations have not done so, as most of them have not, the panel urges that they look carefully at the arts and their place in the communi-

[3]These estimates are based on current costs and do not take into account capital expenditures for more and better halls and theatres, which will surely be necessary.

[4]The ensuing subheadings refer to chapters in the full report wherein there is considerable discussion of each of these subjects. In this abridgement we are including only the Panel's *specific* recommendations.

ty. Support for the arts is a part of community responsibility, and a healthy cultural environment is clearly in the self-interest of the business community.

Foundation Support for the Performing Arts

The panel believes the role of the local foundation in providing continuing support cannot be overestimated. Indeed, it may turn out to be as important as any single factor in the development of the arts.

The panel believes the large national foundation can make its greatest contribution to the arts in planning and innovation. It has a special capacity to determine the most critical areas of national concern and to devise effective means of solving basic problems.

The panel urges foundations to increase their interest in the arts and in so doing to recognize the necessarily speculative element in the development of the performing arts and give particular encouragement to the bold and the venturesome—an encouragement they are especially equipped to provide.

Government and the Arts

The panel believes no form of government aid to the arts should vitiate private initiative, reduce private responsibility for direction, or hamper complete artistic freedom. These must remain the prerogative of the citizens who direct performing arts institutions and of the artists.

The panel believes every local government should have as an accepted goal the strengthening of local arts organizations and the broadening of their service to the community, for example, by insuring adequate facilities for performance; providing funds for operating costs; supplying supporting services; purchasing the services of the arts for schools and the community; exempting arts organizations from taxes and license fees; helping mobilize community support for the arts.

The panel believes that local governments have a direct responsibility for seeing that study, appreciation, and training in all the arts is an accepted part of the curriculums of their school systems. In the longer view, this panel believes that the provision for adequate education in the performing arts may prove the most effective way by which local governments can promote the well-being of the arts.

The panel believes the principal role of state governments in regard to the performing arts is to see that presentations of high professional quality are made available to citizens throughout the state, particularly where local arts organizations cannot provide such opportunities. The range of programs that a state should consider includes assessing statewide needs and making inventories of state and regional resources; supporting professional touring programs; providing technical assistance for local organizations; encouraging regional cooperation and development; developing the cultural programs within state educational institutions; removing tax burdens and legislative restrictions.

As a general proposition, the panel believes that a state arts council, commission, or similar body, permanently constituted and strongly staffed, can provide elements of stability and continuity in support of the arts that may well be lost where the support depends primarily on continuity of individual leadership and legislative appropriations for specific projects.

The panel supports the development of a National Council on the Arts and urges that sufficient funds be provided to carry out the responsibilities assigned to it by Congress.

The panel believes that existing federal arts programs, limited though they are, can be strengthened and that federal programs indirectly affecting the arts should be administered with a greater awareness of their cultural implications.

The panel believes that for the present federal aid for arts organizations, apart from the minuscule amount now available, can be most effectively provided through matching grants to meet the capital needs of arts organizations.

The panel concludes that while private support should remain dominant, the federal government—together with state

and local governments—should give strong support to the arts, including the performing arts, by appropriate recognition of their importance, by direct and indirect encouragement, and by financial cooperation.

Organization and Management of the Arts

As talent is needed to create and perform a work of art, so equal talent, though of a different sort, is needed to create and govern the institutions that provide the settings for these arts. It is for this reason the panel believes it essential for an arts organization to have an effective board of trustees and competent management in addition to talented artistic direction.

The panel believes there is urgent need for an independent national information center that can assume an important and continuing role in the development of the performing arts and urges that every encouragement be given to its establishment.

The University and the Professional Performing Arts

The panel believes schools and conservatories of recognized standards must not be allowed to weaken or disappear, as some have in recent decades. They must, instead, be strengthened, for they continue to produce the majority of solo artists and the ensemble musicians who man our finest musical institutions; from them come some of our best trained actors and virtually all our professional dancers.

The panel believes that the universities will play an increasingly important role in the training of professional performing artists. Those universities that decide to assume a responsibility for professional training must be prepared to adjust their admissions policies and curricular requirements as necessary to meet the special needs of students of the performing arts, and they must attract the most highly qualified performing artists as teachers to their faculties.

The panel believes there is urgent need to redress the existing imbalance in the financial support of the physical sciences and that of the arts and humanities in universities.

Building Greater Appreciation

The effective exposure of young people to the arts is as much a civic responsibility as programs in health and welfare. Although the panel recognizes that the initiative for an expanded educational effort in the arts will generally come from individuals, success in the measure necessary will require the combined backing of the family and the school system. Also important are the encouragement of private organizations, local and state arts councils, and the cooperation of local governments and the federal Office of Education.

Many more resident professional performing arts organizations are needed in communities throughout the country, but if the arts are to be made as widely available as is desirable, the panel emphasizes the necessity of increasing the mobility of the performing arts by new means and on a new scale.

This panel believes the importance of the electronic media cannot be overstressed in increasing the availability of the performing arts of high quality and in creating new audiences and even new works for them. In the view of this panel, the commercial television industry has a definite responsibility to improve its methods of presentation and programming in the performing arts.

The panel believes educational television has a great opportunity to make a significant contribution to the arts. The panel urges the community to provide the support necessary to exploit this opportunity vigorously.

So long as neither professional nor amateur confuses the two areas of expression and both retain a perspective toward excellence, the relationship between them can be lively and constructive. The panel believes that thriving amateurism can play a major role in creating audiences for high-quality professional performance and that amateur interest in the arts should be encouraged in every possible way.

IV. THE CHALLENGE OF THE PERFORMING ARTS

This study of the performing arts is made with the conviction that the arts are one of the central elements of a good society, an essential of a full life for the many, not a luxury for the few. This conviction is shared by growing numbers of Americans, with the result that the arts are being given a far larger mission than they have been commonly accorded in the past.

Few can take issue with the objective of making the arts available to everyone who wishes to enjoy them. But an important cautionary note must be added if the actions discussed in this report are to be meaningful. We must never allow the central focus on quality to weaken or shift. Popularization in any realm often leads to a reduction of standards. In our effort to broaden the audience base, we must not be led to accept imitation as a substitute for creation, mediocrity as a stand-in for excellence. Democratization carries with it a peril for the arts, even as it does for education. There are no guarantees against the dilution of standards that often accompanies an expanding public, but a constant critical awareness of the danger can do much to prevent its consequences.

We can never expect to fill our concert halls, our theatres, our opera houses—the ones we now have and the ones we shall build—unless men and women and young people experience within their walls some new perception of man and the meaning of his life. We cannot hope to hold the audiences we now possess or gain new audiences without drama that is moving and exciting, music that stirs and grips the listener, and dance that creates true enjoyment. We may talk *ad infinitum* of box office prices and subscription campaigns, press agentry and public relations, classes and seminars and critics; the only thing that will draw and hold audiences, present and future, is a world of the performing arts that is vital, beautiful, and relevant—in classical as well as contemporary forms.

Organizations sponsoring and presenting the live professional performing arts have a special custodianship of high quality. Those that provide inspiring examples of excellence must be maintained, those that have yet to attain highest quality must strive continuously to improve their performance.

It is a bold venture to envisage a great enlargement of the mission of the performing arts—opera, instrumental and choral music, the dance, and theatre—when all of them are in deep economic difficulties in carrying out their present programs. However, the basic resources, human and material, for the full development of the arts do exist in the United States. The problem is to mobilize them and to use them effectively for the pleasure of the many. The panel is under no illusion that this can be accomplished easily or speedily; this report bristles with difficult problems to which there are no easy answers. But these problems can be solved by a nation that has already accomplished so much in the political, social, and economic realms. In the middle of the twentieth century the full development of our potential in the arts in general and in the performing arts in particular presents a challenge to the restless American spirit that will call upon its reserves of strength, imagination, and capacity to innovate. We believe the challenge is worthy of the nation and that the nation is equal to the challenge.

COUNTRY CHURCHYARD IN FINLAND

by Chad Walsh

The twelve hundreds, the church here,
Stones roughly mortared, steep gable,
And the tower standing apart
To ring weddings or the deeper mating with earth.

The trained shovel would discover
Likely as not a bone richness
In the churchyard old as the church,
The white fingers in the dark still groping for church.

By faith know them, for the eldest
Words on the stones, the carved Swedish
Of the old orthography, name
No dead older than Napoleon. Now let us walk

Among birches and the spruces,
Tracing the mounds of faith. Surely
They were certain God is the best
To reach hands to, but they knew that God is the Ghost

Who fills space and for this reason
Offers the hands of hope nothing
For the clutch of modest despair
To grab. Sailors that are drifting belly on sea

Will swim desperate in last strength
Straight to some flotsam sea-lifted.
In the last of wrecks any church
Offers fingers something rough to clutch. This is much
To say thanks for when a God flows smooth past your thumb.

A COMMENT ON THE ROCKEFELLER BROTHERS' PANEL REPORT

by Peter Yates

The Rockefeller Brothers' Panel *Report* is a well written and forthright document, considering that it has been put out by a panel of corporation heads, a few university administrators, an architect, several present or former directors of organizations for or in the arts, but not one spokesman for the individual creative artist. Several creative artists, Alvin Ailey and Paul Taylor, dancers and choreographers, Peter Mennin and Samuel Barber, composers, and Elmer Rice, dramatist, though not members of the panel, are listed among the panel participants.

Let me object at once that until creative artists in representative numbers are included among the makers of such studies, the "performing arts" will continue to mean something quite distinct from the "creative arts." The performing arts can exist in lively presentness only by placing at the very center of everything they do a vivid awareness of the still almost excluded creators of the arts.

Some years ago it was common in this country to speak derisively about "malefactors of great wealth." A few of my comments may seem to carry this prejudice. But it is not so. I am arguing not so much against, as with, a class of very fine people whom I call as a group "benefactors of great idealism." Many of these people are so wrapped up in their idealism that they insulate themselves from taking into account certain of the consequences of their good intentions. In criticizing the *Report* I shall indicate some of the unfortunate consequences of what I do not doubt are good intentions. I shall also praise it.

Let me make clear a distinct bias. I am on the side of the creative artist. Many persons in our society work nobly and generously "for the arts." Very few work for the creative artist.

The habitual course of events in America at the present time goes like this: first, a civic group of high idealism raises money to build a center for the performing arts; then they decide what sort of performing arts shall use the center; then they negotiate with the performers, with their managers, and with the unions; finally, someone may ask, "How about commissioning a couple of composers or a dramatist to write something for us?" And the answer more often than not will be, "But we can't afford to do that. We have no money."

Let me say critically that many an executive who would not leave his padded chair for less than several thousand dollars will think $1,000 quite enough to pay a composer for months of work in writing a new orchestra piece—and copying or paying to have copied all the parts.

Does art exist as a vehicle for its performers and a source of pleasure for the audience, or does it exist because of the immediate presence of creative artists?

So long as painting thrived, though painters starved, in the environs of Paris, the world and the collectors looked to Paris. When painting started to thrive, though painters lived in despair, in the environs of New York, the world and the collectors began looking to New York.

American experimental music—its leading composers, if not starving, are not conspicuously thriving—is taking leadership throughout the world; it is still resisted, with ignorance and suspicion, by impresarios and entrepreneurs, as well as by many musicians and their audiences in the United States.

In the theatre we still look to Europe, scarcely aware how rapidly the few American dramatists who have had the chance to speak for themselves in our theatre are now being taken up in Europe. In dance, apart from a few famous companies which perpetuate the traditional ballet, Europe looks to us.

These are facts, though you'll find scarcely a hint of them in the *Report*. No Chamber of Commerce would try to build up local industry by importing foreign products. Isn't the same thing true of local culture?

Instead, the *Report* sets first and last among its otherwise realistic discussions the difference between professional and amateur.

Chapter 1 of the *Report* admits the existence of creative artists and disposes of them kindly.

Chapter 2 begins: "A tremendous expansion has taken place in the arts in this country in the past two decades." Statistics. "Next to this glowing picture must be placed another, more sobering one: Almost all this expansion is amateur. The American people may have experienced an extraordinary awakening in the performing arts, but comparatively few are ever exposed to any *live professional* presentations." More statistics. "There is certainly nothing wrong with a strong amateur movement."

One imagines the corporate heads bowing to the grave realization that they have perhaps spent their aesthetic pittances for nought. ("In summary, it can be estimated that only slightly over half of all corporations in the United States give anything to the arts.") Those damn amateurs are running away with the scenery.

So the directors of the Paris Salon must have thought when they saw popular enthusiasm turning to the Impressionists, Cezanne, Van Gogh. Imagine those solemn *régisseurs* of painterly good taste going about today among the world's great museums, seeing everywhere the paintings they rejected given a place of honor. What are we to say of Wagner and Schoenberg, who without benefit of proper musical education stepped from amateurism to genius? What to say of our own Charles Ives, who having had the benefits of a proper musical education insisted on remaining an amateur, becoming what professional musicians, until lately incompetent to appraise him, have called a "primitive." Through the new music of American experimental composers we are just now becoming able to hear and understand Ives.

Arts in Society published last year a thick issue on amateurism and professionalism without asserting the ghost of a real distinction between the two. The various contributors made evident that no criteria will serve. The most usual, the complacent opinion, runs along the lines of this italicized statement at the end of the *Report's* chapter, *Building Greater Appreciation:* "So long as neither professional nor amateur confuses the two areas of expression and both retain a perspective toward excellence, the relationship between them can be lively and constructive. The panel believes that

thriving amateurism can play a major role in creating audiences for high-quality professional performance and that amateur interests in the arts should be encouraged in every possible way."

The best way to encourage "amateur interests in the arts" is to believe in them. Why should the amateurs be drumming up trade for the professionals? Why not keep these audiences for themselves? Does the St. Louis Philharmonic, an ancient (founded 1860) and great orchestra of amateurs, exist to support the St. Louis Symphony? By all means let there be reciprocity and cooperation, as I'm told there is, but each orchestra exists in the community to do its own work.

I don't like to sound irreverent, but this so-called stumbling block seems to me immaterial, though it is solemnly regarded by the makers of public arts policies. The Norwalk Symphony, which plays in the Norwalk, Connecticut, high school, includes, conductor Quinto Maganini told me, "rows of Ph.D's." Their performances of the finale of Ives's Second Symphony and *Three Places in New England,* which I have on tape, show up the inadequacies of the Bernstein and Hanson recorded versions of these works. August Heckscher, former art adviser to the President and a member of the Rockefeller Brothers' panel, spoke at UCLA a while ago about "standards of high professional excellence." In the instance of the Norwalk Symphony the standards are measurable, and the amateur the more excellent.

On page 84 the *Report* says, "There is a tendency on the part of leaders of arts organizations to assume that anyone who is moderately perceptive will understand the significance of the arts. This is a poor assumption." It is as often the leaders of arts organizations who talk about high standards and lose all contact with what is happening in the arts around them.

The trouble is that a panel of executives who have devoted themselves, however idealistically, to perpetuating the aesthetic *status quo* is incapable of perceiving that the real distinction is in the changing circumstances of the arts themselves, not who performs them. In the common understanding, to be professional is to do the approved thing in an approved way. Though the *Report* gives more than lip service to encouraging contemporary music, dance, and theatre, it does so in an unspoken but evident atmosphere of belief that excellence is to be equated with performance, which implies opera, Shakespeare, and ballet. It implies above all that the audience should always be entertained. But excellence begins with the *creation* of art, and performance at its best merely second-guesses the creator. As for being entertained: during my many years in music I have listened to the complaints of audiences who have been bored and outraged by the music of Bartok, Schoenberg, Ives, Webern, John Cage, and the members of the ONCE group from Ann Arbor.

Like it or not, the livest music in this country is being made by composers whom I have called "the generation after Cage," whose liberating ideas of "indeterminacy" and of what they call "*theatre*"—which I call "*Play*"—are profoundly altering the relations of the maker with his art, even to releasing art from what were once thought to be the traditions and requirements of art. By provocation, the painter and sculptor are challenging the viewer: here is my art, what can you do with it? The theatrical event grows more meaningful than the appreciation of it, as in ritual or play: one does not go to church to admire the hymn singing (though during a concert at the Concordia Seminary at St. Louis I was swept to admiration by a Lutheran audience singing from memory, with organ and instrumental interludes, one of their traditional hymns) or to emote at the unction of somebody else's praying. Nor does one

join in a game to admire the rules of the game. To do so is to be an outsider: anthropologist or tourist.

Martha Graham, the *Report* tells regretfully, has not been able to afford traveling with her dance company for fifteen years, but former members of her company, themselves not young, continue traveling to exhibit newly created dance styles which are no longer ballet or even Modern Dance. "In this process," the *Report* says truly, "there is little but toil and trouble for the choreographer as he scrimps and saves over long periods . . . to put on a performance." "The livelihood of the dancer is perhaps the most meager of all." Thanks largely to students in the universities, these dance groups do find engagements and continue to travel.

The American theatre, though reluctant to adventure and most daring when borrowing new plays from Europe, may begin to profit by the breaking loose of music and dance, by the upsurging of desire for literary radicalism, not yet adequately conceived, that is occurring in the little-comprehended underground of American poetry. Tradition, standards, excellence in the worn, routine meaning are being thrust aside. "In 1964," says the *Report,* "there were approximately 5,000 formal amateur theater groups having some continuity of organization, while other groups, performing on varied schedules, were estimated at about 35,000 . . . (Theater) is a well-loved art form, and the one that may have the best possibility of quickly developing wide, new support, cutting across all social and cultural lines."

Wonderful words! And why should they apply only to the theatre? Already several symphony orchestras are setting up smaller orchestral and chamber music units to send out to the public. The Dallas Symphony for three years has been conducting composer workshops for the reading of new compositions. In Austria, Italy, and San Francisco, special taxes are levied to support certain artistic enterprises. The *Report* comments: "A study of the professional performing arts in Europe disclosed virtually no complaint that public funds had impaired artistic freedom."

Abraham Lincoln wrote: "The legitimate object of government is to do for a community of people whatever they need to have done but cannot do at all, or cannot so well do, for themselves, in their separate and individual capacities. In all the people can individually do as well for themselves, government ought not to interfere."

In America, it is not the impairment of artistic freedom we need to worry about; it is rather the determination of the administrators of public funds to insist on implementing their own criteria of artistic standards to the neglect of genuine creative enterprise. Talking with civic, state, or federal officials, whose duty is in one way or another to promote the arts, one is shocked repeatedly by their ignorance of the arts, of what is being done, by their bureaucratic entanglement, their technical incompetence, their evasiveness. This is by no means my solitary observation, but I have met some exceptions.

Now we come to the point at which the *Report* makes its most positive contribution: "The effective exposure of young people to the arts is as much a civic responsibility as programs in health and welfare." We need, that is, to recognize the *communal necessity* of *all* the arts, as of public parks, recreation, education.

"For nonprofit performing arts organizations . . ." the *Report* leaves little doubt, "there is no prospect that supplemental earned income can be increased to a point where, combined with box office income, it will make them self-sustaining . . . . If these organizations are to perform their cultural role adequately and compensate their

artists and managerial staffs properly, they must have financial support beyond what they earn by their services."

Too often in our society the costly buildings and high fees to performers price tickets out of reach of all below the upper middle class. Nobody takes thought to provide for that other level of the population who should enter these buildings as freely or inexpensively as they visit the public playgrounds, art museum, or zoo. Those who pay for the buildings spend civic money as if that were their privilege, for themselves; we have thrown out this sort of thinking in the use of libraries, but we retain it for music, theatre, and dance. In Los Angeles, moving the art museum from the old site in Exposition Park, where it was constantly visited by hordes of the "culturally unwashed," to a new site farther west did not deter the love of art among those who are not presumed to have it; they came west, too, in such numbers that the local lenders, who seemingly had been unworried before, suddenly became fearful for the safety of their paintings.

Let me try to make a distinction. The *Report* says, "As a general principle, the nonprofit performing arts organizations should not be expected to pay their way at the box office. Indeed, they cannot do so and still fulfill their true cultural mission." This is true and wise.

But when the same thing is said this way I disagree: "In the nonprofit theater, if the organization fulfills its community and artistic obligations, the chance of its making its way at the box office is radically reduced, if not eliminated." I question the truth of this prevailing superstition. With well-made and widely varied repertory, the deficit may be *less* than with dead-level routine. The repertory should *lead* the audience and inspire it, rather than conform to the narrow expectation that is believed to be good taste.

Art does not exist to flatter expectation but to stir people to think. I have read and been told that since Eleazar de Carvalho brightened the programs of the St. Louis Symphony with radical new music, the box office take has improved by 20 percent. The *Report* says truly: "Too often the dilettante mentality—belief that all that is needed for success is talented artists—prevails." *We want only the best performed by the best artists:* that is the common statement of aesthetic bankruptcy.

The managers of civic cultural enterprises hire names by reputation, instead of cultivating indigenous artists. If Van Cliburn had not found the money to go to Russia, if he had not by good fortune won that contest, he would be obscurely back in Texas teaching piano, and nobody would know the difference.

How many American cultural enterprises believe that their first duty should be to set aside a sum of money to pay for the work of native composers, dramatists, choreographers—when you can play Beethoven, act Shakespeare, or dance *Giselle* without paying the creator!

Now listen again to the *Report,* another italicized statement: "The panel believes that no form of government aid in the arts should vitiate private initiative, reduce private responsibility for direction, or hamper complete artistic freedom. These must remain the prerogative of the citizens who direct performing arts institutions and of the artists." Note how the artists tag in rather sadly at the end.

"Complete artistic freedom" is *not* "the prerogative of the citizens who direct performing arts institutions." That exactly is what is wrong with the arts in America at the present time. Complete artistic freedom is the prerogative of the artist; the

performing arts exist to serve that freedom. "The arts and artists must be supported on their own terms," I am again quoting the *Report,* "not an unorthodox requirement when we consider the amount of freedom accorded scientists and educators by those who support them."

Box office necessity and size of audience are the common excuses for the routine-minded manager who adheres to standard repertory by insisting that the public must get what it wants. Artistic variety is excluded; the public has no voice or choice. Those who might be artistic leaders in the community lose heart and interest; attendance falls into a fashionable routine; the young artist leaves the community. In this way and for these reasons, the large proportion of American communities, though they may have a symphony orchestra, a theatre, and some other aesthetic outcrop, are without aesthetic life.

"In the development of a playwright's technique," the *Report* affirms, "performance on a stage is essential, yet funds for staging a new play by an unknown writer are extremely difficult to obtain." Among the "approximately five thousand amateur theatrical groups having some continuity of organization" is there no opportunity for the reading of new plays, for working them out on the stage for the benefit of growing dramatists? Of course there should be, but the people who run these theatres seldom see it that way. They are more interested in staging plays they know than in discovering new plays. The ignoramus who has learned stagecraft only under these conditions becomes the public censor.

Art in the United States is a middle-class enterprise, and the rising moneyman, businessman, executive wants no part in it—unless he discovers that something has been missing from his life, or he wishes social prestige, or until he has accumulated a fortune and has to think up some way of disposing of the surplus. Then, to throw his weight around, he may talk about bringing in proper business methods. Art, he tells those who work for it, is a business like any other business. And there are plenty of hired administrators eager to agree with him, though some know better.

On the subject of voluntary public contribution to support the arts, the *Report* says: "While individuals make by far the largest total contribution to philanthropy, they use only a small fraction of the 30 percent deduction from their taxable income that the federal government permits." "It was not those in the top income brackets who gave most. More than 50 percent came from those with adjusted gross incomes below $10,000, and those in the lower income brackets gave higher proportions of their incomes than any except those in the very high brackets." But the greater part of this giving went to churches.

The *Report* also discusses the publication and distribution of new music and urges reform of the copyright laws for the benefit of the creative artist. Under present law, it is quite possible for a creator to outlive his copyrights. The European practice is much better; so is their method of collecting payment for every performance of a composer's music.

"Of the 1,401 symphony orchestras in the United States," the *Report* informs us, "288 are college and university orchestras, 1,059 are community orchestras. Of the 60,000 persons playing regularly, only about 7,200 are professional." For most of the amateurs, sitting in the midst of it, the traditional repertory still suffices. *It is the duty of the professional orchestras to accept the responsibility of performing newer music.* Let me stress those three words: *duty, professional, responsible.* If being professional means anything, it means that. Being professional also implies having

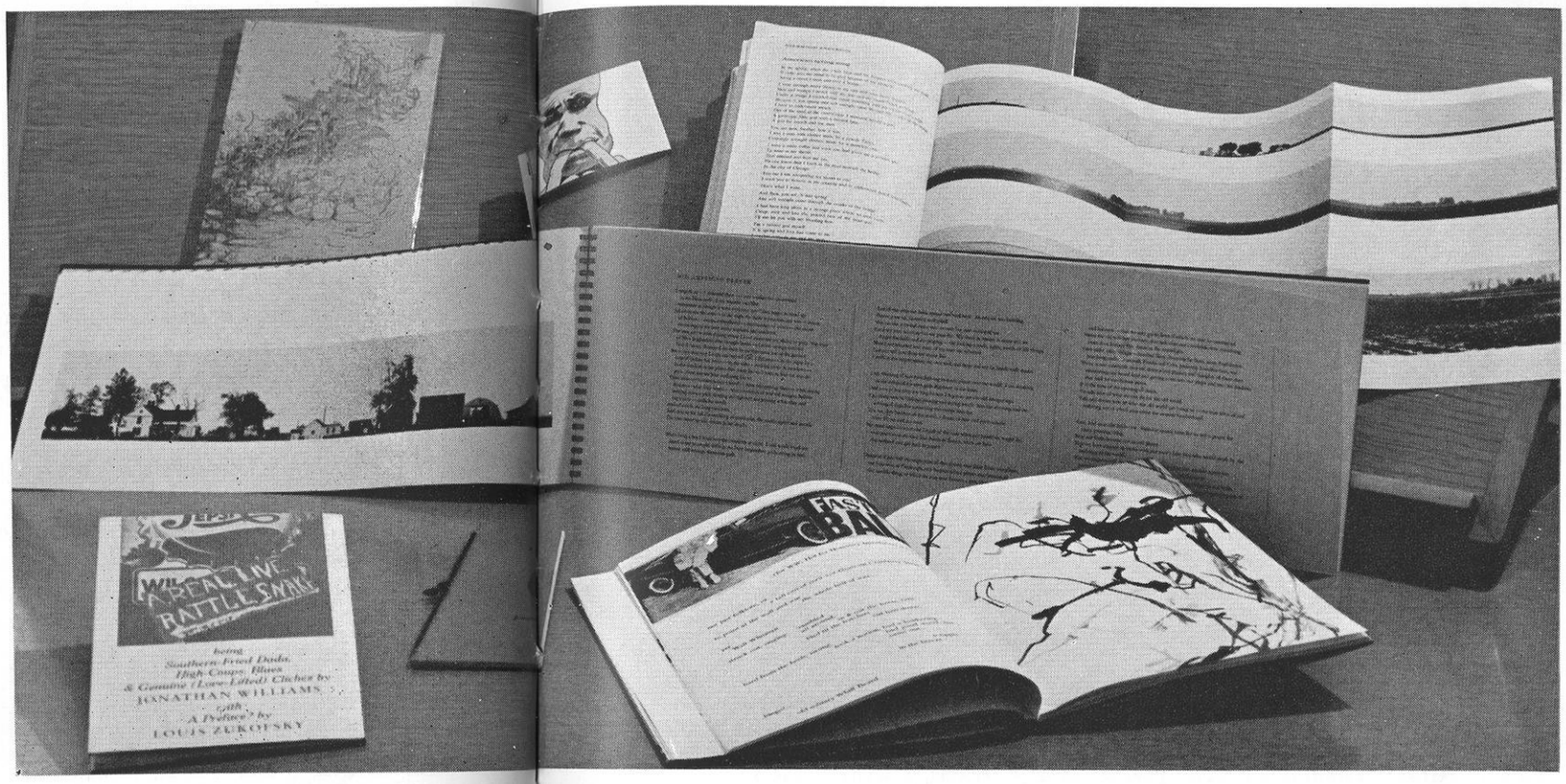
adequate time for rehearsal, reading and trying out new compositions and plays for the benefit of composers and dramatists, keeping up with the creative times, having a steadily enlarging repertory.

Not so long ago the universities opened their doors to schools of the arts. Now these schools are becoming the principal centers of creative art activity in this country. If we wish the universities to take over all the arts, as the monasteries took them over during the Dark Ages, we need only continue the present trend. Apart from the universities, for all our vaunted cultural centers, great areas of the nation today are deprived of cultural life.

Certainly no more than a small part of these students of music and the arts will become full-time professionals. We must look to the others, to the amateurs, in their communities, for the preservation and growth of cultural experience.

Art, like religion, exists not by our professing but by our living it. Art is continually dying of complacency, routine, pharisaism. Never forget that the Pharisees were the self-appointed cultural liberals of their time, the good citizens who upheld high standards of excellence. They believed they knew all the answers. Our standards of excellence, like the Greek statues in our museums and art books, are for the most part copies, deprived of the colors they were painted with, deprived of religious significance. Our democracy depends on the fact that there are always among us unassimilated persons who will not accept, who deny and challenge, the prevailing standards of excellence. First among these are the creative artists.

The Rockefeller Brothers' Panel *Report* is a valuable, a useful, and should be an influential document. It draws an unreal and invidious distinction between professionals and amateurs; it dodges its own evidence that the amateurs of the arts are moving more rapidly than the professionals. It makes no satisfactory provision for the creative artist. As an amateur who founded a performing organization which after 26 seasons is still flourishing, independent of myself, I protest against these distinctions. As an amateur who devotes his time to promoting the creative work of American artists, I protest against the present-day disregard of the creative artist in America.



institutionalizing the avant-garde . . .

There are relatively few publishers in this country interested in poetry, and fewer still are the publishers who actively seek out the boldly experimental, often excoriated "poetry of the underground." One notable exception is Jargon Books, owned and operated by Jonathan Williams, a poet and essayist of Highlands, North Carolina, who has attracted wide attention, not only for his independence of judgment and singular zeal on behalf of the work of other poets but for his magnificently conceived books, stunning evidence of his rather old-fashioned belief that the book itself can be a beautiful artifact. He has been called the most provocative publisher in America.

In the following, Mr. Williams describes his wide-ranging efforts to build his one-man publishing venture into a functioning institution in contemporary American culture—although he would likely decry so somber a description of his mission.

PARSONS WEEMS & VACHEL LINDSAY RENT A VOLKSWAGEN AND GO LOOKING FOR LAMEDVOVNIK #37; OR, TRAVAILS IN AMERICA DESERTA

by Jonathan Williams

I. ON THE NATURE OF THE PLACE: E PLURIBUS, WAMPUM

"Aesthetics is for the Artists
like Ornithology is for the Birds."
—Barnett Newman

I begin by quoting Charles Ives, the estate-planning expert of the firm of *Ives & Myrick* and also the most unheard of, most vast, and most formidable of American composers, from his "Thoreau" in *Essays Before a Sonata:* "In spite of the fact that Henry James (who knows almost everything) says that 'Thoreau is more than provincial—that he is parochial,' let us repeat that Henry Thoreau, in respect to thought, sentiment, imagination, and soul, in respect to every element except that of place of physical being—a thing that means so much to some—is as universal as any personality in literature. That he said upon being shown a specimen grass from Iceland that the same species could be found in Concord is evidence of his universality, not his parochialism. He was so universal that he did not need to travel around the world to *prove* it."

. . . "'I have more of God, they more of the road.' 'It is not worth while to go around the world to count the cats in Zanzibar.' With Marcus Aurelius, if Thoreau had seen the present he had seen all, from eternity and all time forever . . ." Speaking of Emerson from the same *Essays*, Ives also wrote: ". . . to attribute modernism to his substance, though not to his expression, is anachronism—and as futile as calling today's sunset modern."

So, I have not had time to go to Monte Alban near Oaxaca; or to the Grotto of Catullus on the lake near Verona; or to Mahler's composing-hut on the Attersee in the Tyrol—except in my imagination. But, I have had the time and the inexorable determination to go to Kickapoo, Illinois; Loachapoka, Alabama; Philadelphia, Mississippi; Enigma, Georgia; Ninety Six, South Carolina; Bagdad, Arizona; Venice, California; Talent, Oregon; Pippa Passes, Kentucky; Braggadocio, Missouri; Delphos, Kansas; and Funk, Nebraska. From the latter, marooned by an April snowstorm, I wrote Charlie Mingus a blue postcard and told him the heartlands of America were still in there swinging—whether they knew it or not. Because it is the total locale of America that produces the culture. Edward Dahlberg asks, somewhere, whether a civilization can be produced on a landscape vaster than the body of a Titan? It is our business to try. 1854—Walt Whitman: "I hear America singing!" 1956—Lawrence Ferlinghetti: "I hear America singing, in the yellow pages." Whose ear do you trust? The prairie banks of Louis Sullivan are not in the yellow pages. They are in Grinnell, Cedar Rapids, Owatonna, Columbus (Wisconsin), West Lafayette, Sidney, Newark (Ohio), etc. *Allons!*

II. POETRY—WHO NEEDS IT?

"Thy friendship oft has made my heart to ake:
Do be my Enemy for Friendship's sake."
—Blake, epigram to Hayley

Robert Graves remarks, "I write poetry for my friends, I write prose to make a living." That says it very simply, and *everything should be as simple as it is, but not simpler*, if Professor Einstein is right. Still, one has a lifetime to worry in. Robert Creeley was the first to tell me the accurate, bad news that if I chose to be a poet and publish other poets, I'd be lucky to have two friends by the time I was thirty. He has always been one. The other I sometimes forget. Anyway, the alternative is selling insurance.

Alas, despairing of friends along the thorny road, etc., etc., of serfdom to the most ancient and tedious of goddesses, the Muse Mnemosyne, I have switched cultures and begun to lust for Lamedvovnik #37. Is there such a person? In Kabbalistic lore the Lamed-Vov (the Thirty & Six) are the collective Atlas who redeem the whole of mankind through their unknowing acts. They are absolutely unknown—unknown also to themselves—simple, even illiterate persons, capable of great spiritual performances. They breathe God's breath and embody Divine Spirit, raising the common to Grace, goodness, and Godness. In some particularly benighted times, such as now if we believe the message of Marshall McLuhan's *Gutenberg Galaxy*, there are not always 36 of them, so it is very, very hopeful to think about #37. But one must. God is a Woman, insists Laura Riding. God is a Nigger Woman, insists Dick Gregory. O My Friend, there is no friend, says Cicero. Lamedvovnik #37 is an Alabama goyim. Maybe you'd better call an ambulance? Ain't nobody here but us chickens . . . *Laudamus te, benedicimus te!*

The eschatological calculators have always been after us. (I saw a sign on Highway 30 just yesterday: MAN MUST LIVE FOR CHRIST, IF MAN LIVES FOR HIMSELF HE BETRAYS CHRISTIANITY TO THE COMMUNISTS & INTEGRATIONISTS!!!) One knows, for instance, that Whitman in the printshop on Cranberry Street, Brooklyn Heights, 1854, set type for the first edition of *Leaves of Grass* and managed to sell some 18 or so to members of a phrenological society he attended. The

country had circa 40,000,000 citizens then. In 1954 I was able to sell precisely 18 copies of Robert Creeley's *The Immoral Proposition* to friends at Black Mountain College who were neither bump-feelers nor head-shrinkers. We gave away the remaining 182 copies. There were 160,000,000 citizens then, but we have suffered something called a Culture Explosion (bang bang, ha ha). So, are we better off? Who knows? Who cares? It's all soup. Ergo, for *whom* does one publish? I don't know anymore. I think I publish for the writer. I try to publish as the writer writes, out of disinterest in everything except the passionate content under his occasionally hot hand. All this talk of audiences and sales is just soup . . . I make poems, for a variety of reasons, and, unreasonably, I also make books. It pleases me to do so—that's certainly one reason for it. I don't seem to know how to do anything better. I've got nothing better (or worse) to do. What happens after this is entirely another matter, having to do with life in the American Agora—what is chic, what is hip, what is camp, what the trade experts have decided is going to sell this season, etc. Forget it. I'm interested in what moves me, in lust. "The song is heat," says the Scholiast. We don't really care how few or how many natives on the Greek isles read Sappho in 600 B.C. It is sufficient that even shards and fragments of papyri used by mummy-makers in Egypt are enough to give the experts like Willamowitz-Moellendorg hot flashes. One or two poets every generation receive this charge and are caused to retranslate the Tenth Muse of Mytilene—lately, Mary Barnard, Willis Barnstone, and Guy Davenport. *So much depends upon so few.* The rest may share, if they *want.* Desire is, frankly, the whole story . . . I doubt that many poets any longer assume much but themselves in their given place. Just as, today, the question of *How To Live?* is very important to the person, creative artist or not; but the question of *How To Stay Alive?* is too much for us, being the property of violent rulers and their equally violent scientists and economists. If they don't get you in Selma or Saigon, they'll get you in Saks or lousy semantics.

Let me put it very simply. I know that the poet Robert Duncan longs for his Ideal Reader. He imagines her: a lady in a garden hat, sometimes with a watering can, sometimes with a cat, sometimes reading George MacDonald, and Robert Duncan, in a giant bed like a flower. He has never met her, never will meet her, never will see her face. He draws pictures of her. But she is Ideal and that is enough. The poet longs to get the words *right,* to put the proper syllables in the proper places, so that, like Jonathan Swift, he may move human beings as Orpheus moved trees and stones. The reader, the listener takes it from there. Ideally, once in awhile, there is a poetic process in effect—some curious liaison between the overtone system and the adrenalin system. Who knows more about it than that? . . . Jeremiah was the strident Sappho's much louder contemporary. He didn't use a lyre, he used a megaphone and could have filled the Rose Bowl with Pasadenian Midianites on any sunny afternoon. Yet, we read him for the *words,* which are still hot. Which, if we are reading Allen Ginsberg in a hundred years, is why we'll be reading him—not because of his photograph in *Esquire* and *Time* and his bare middle-class ass.

III. BOOKMAKING FOR MIDIANITES

"Of making many books there is no end."
—Proverbs

Louis Zukofsky notes in his estimable anthology, *A Test of Poetry,* that poetry, as other object matter, is after all for interested people. Therefore I design books for myself; i.e., having this faint hope that I can count on the others. Now that I think about it, it's the Laodiceans I am haranguing against, not the Midianites. The Midianites were a drag, like the Californians, but the Laodiceans were the most noxious of all spiritual zombies. St. Paul unloaded on them, saying (approximately): I spew thee out of my mouth, for thee are neither hot nor cold! To such lukewarm

folk, not only Robert Creeley's poems would be dull, but also fresh abalone, Willie Mays, False Solomon's Seal, and the Wye River Valley.

The taste for books is one that comes early or it probably doesn't come at all. I still remember very clearly the colors and pictures and pages of my first books, though they are 30 years old now. As a matter of fact, my copies of *The Hobbit, Dr. Doolittle, The Wind in the Willows,* the Oz books, Arthur Ransome's books, the Pooh books, Kipling's *Just So Stories,* et al., are still on my shelves. (I have, I confess, surrendered my copies of Tom Swift, Nancy Drew, the Hardy Boys, and Don Sturdy, though this may have been a mistake of a sort.) From these beloved objects, I went on to collect H. P. Lovecraft—still one of the most fascinating and imaginative bad writers in the world—in the early *Arkham House* editions, and from there to such "mature" enthusiasms as the Painted Books of Kenneth Patchen, the handmade books of Robert Duncan and Lou Harrison, and facsimiles of William Blake, William Morris, *The Book of Kells, The Lindisfarne Gospels, The Utrecht Psalter, The Codex Aureus, The Cotton Genesis,* and the *Necronomicon.* One thing leads to another, and, as Richard of Saint Victor reminds us, there are more things to love than we possibly could have imagined. So, I do not think it foolish to say that the making of personal books for my own shelves, if necessary, is the fulfillment of a childhood desire. Norman Brown's critique of Freud, *Life Against Death,* would bear this out; i.e., it explains why making books for money —or doing anything *just for money*—is apt to be so dispiriting, just because it does not fill a basic desire from our Garden days. Another authority might be Christian Morgenstern, who said the following in a note to the 15th edition of his *Galgenlieder* in 1913:

> *In every man a Child is burrowd, who is creatorforce and wants for dearest play-and-gravething not the miniature ship copied down to the final touch, but the walnutshell with pigeonfeather for mizzenmast and pebble for captain. He wants also in art to be let join the game, work alongside and not so often be just the admiring onlooker. For this "Child in Mankind" is the immortal maker in him . . .*

So, the measure I use in considering the elements of a book and its design is: *is this object as exciting as a new Oz book used to be?* I know of no better test.

The book like the made poem is an act of the single intelligence (sd Pound); it is a coherence of elements in which one works one's will in behalf of a text. Here, it will prove useful to consider a particular book, Sherwood Anderson's *6 Mid-American Chants,* with *11 Midwest Photographs* by Art Sinsabaugh, in some detail . . . Anderson's poems, like marginal farm lands in Maine and elsewhere, have gone into disuse and neglect. Only a few other writers seemed to know they existed at all. Kenneth Rexroth, a native of Elkhart, Indiana, once commended the *Mid-American Chants* to me for their simple eloquence and spirit. Years later, after a visit made in Troutdale, Virginia, from a hike along the Appalachian Trail, Mrs. Eleanor Anderson kindly lent me a copy of the first edition (1918), and I agreed with Rexroth's estimate. In my reading there were six poems that especially moved me and set me to wondering what to do about it. I wrote to Edward Dahlberg, another firm partisan of Anderson's. He thought well of a reprint, noting "most of our best volumes are odd, little curios which we hoard in our parnassian attic," and offering to write a note on the *Chants* if I ever came to publish a volume . . . Nothing more happened until I came to Champaign, Illinois, in April, 1961 to hear a performance of Harry Partch's *Revelation in the Courthouse Park.* Then, I happened to renew my acquaintance with Art Sinsabaugh, now directing the photography program at the University, whom I had known ten years previously at the Institute of Design in Chicago. Looking at his first results using sheet film 12 by 20 inches on the Illinois and Indiana landscape, I realized this work had to be brought together with the Anderson poems—the two media would together make a presentation that the despised American Midwest had long deserved but had never been graced by. And so the project began, the form of Sinsabaugh's prints determining the form of the book; i.e., one to encompass prints 20 inches wide and up to 6 inches high. Dahlberg contributed a moving statement on Anderson's verse; and I also included a memorial poem, "To Sherwood Anderson, In Heaven,"

by Frederick Eckman, that I'd encountered during a visit with him at Bowling Green University in Ohio. Also, Hugh Edwards, Curator of Prints & Drawings at the Chicago Art Institute, wrote a piece on Sinsabaugh's use of the camera. Thereafter, Sinsabaugh and I worked very strenuously, separately and together, with Hayward Blake, the designer at *Low's Inc.*, Chicago, to assure ourselves of the best possible reproduction and quality. Which, courtesy of Bud Blake, we finally achieved. The photographs are reproduced by 150-line halftone screens in a duo-tone process using two black inks, then varnished, to produce maximum fidelity to the original prints. The cover stock *(Strathmore's* Beau Brilliant Tampico Brown) suggests midwestern earth in springtime, not Tampico. The end-papers (*Champion's* Carnival Kraft Olive) suggest Indiana apple orchards, not a carnival. The text paper *(Warren's* gray Rising Line Marque) is a field, like the winter sky on which Anderson may sing and chant. The Garamond typeface allows him to do so with strength and simplicity. It, too, looks at home in Indiana, despite the fact it was introduced by M. Claude Garamond around Paris in 1532, based on designs by Aldus Manutius. All these factors, and many more, must be considered. The final book is a complex whose function is to grace its text and to enhance its readability in graphic presentation. The refinements of the art of bookmaking are available in Jan Tschichold's work, for one. He is a lucid authority for the niceties of spacing, footnotes, indentations, the use of small capitals, etc., etc. For the rest: *by eye.* One is, hopefully, not blind. Bibliophiles, on the other hand, seem blind to anything but blatant materials in a book. Let the text resonate! Let the bookmaking disappear—by its *grace,* simply disappear, leaving these good, honest words and these direct and simple photographs.

But further, we should examine the reactions to the Anderson/Sinsabaugh book for a re-affirmation of my contention that it is the best policy to conceive of designing certain texts out of homage and for my own special shelves. For instance:

Ian Hamilton Finlay, poet, Edinburgh: "The Longest Book in the World arrived safely, inside its tarmacademed pack (O groves of Tarmacademe): was safely removed, a space cleared, and set down with only a few inches protruding from the specially opened lower window (swathed of course in tarpaulin). I no longer lack exercise: I just run up and down it, reading, once a day. The photos are splendid, the production, conception, etc., beautiful—the poems a wee bit of a let-down, though I speak as one who loves Anderson's stories with a special feeling dating back to my days in Perthshire (Scotland's mountainy Midwest)." Finlay is an *exception.* He is an Ideal Reader, always responsive, and under that Orphic kilt probably a genuine circumcized Lamedvovnik.

Otto Kerner, Governor, State of Illinois: "I particularly appreciate the Sherwood Anderson photos you so kindly sent . . ." Which, of course, means two votes for Chuck Percy in the next election.

Helen Frankenthaler, painter, New York: "Your Anderson/Sinsabaugh book is a treasure—beautiful, original, *felt,* and gets better and better; really a 'creative' production."

Grace Mayer, Department of Photography, *Museum of Modern Art,* New York: "Many congratulations on this happy marriage of so many arts in such beautiful profusion. Everyone involved in this fine piece of Americana is to be blessed by all of us, and the memory of Sherwood Anderson is indeed honored by the tribute."

Charles Olson, poet, Gloucester, Massachusetts: "My God, it's like a train, like getting a train for Christmas, even including the tracks . . . But them words: sub-Walt, no?"

Lorine Niedecker, poet, Fort Atkinson, Wisconsin: "The Sherwood Anderson red—its size, its horizontal depth absorbs me like a mattress."

Louis Zukofsky, poet, New York: "Thanks for Sherson Anderwood." Thank *you,* Louis . . . Here's to Largess Universal, like the sun, in 65.

Mrs. William Carlos Williams ordered a copy for Charles Sheeler; and Ben Raeburn *(Horizon Press),* James Laughlin *(New Directions),* Mrs. Sherwood Anderson, Sir Herbert Read, and even President Johnson, also wrote that they strongly approved . . .

However, Simpson Kalisher, photographer, reported: "The Sinsabaugh/Anderson book just came 10 minutes ago, and I'm still smiling. It tickles me but I don't know why. My familiarity with life through a Venetian blind is limited."

Harry Partch, the composer, now in Van Nuys, California, wrote: "Unlike you, I do not have even 2 cubic feet that I can call my own, for storage, and I tend to resent a gift of anything that I will have to carry around with me the rest of my life—even as good as this. I have no home, never have had any, and I see no prospects."

Paul Metcalf, prose writer, Chester, Massachusetts: "Yeah, sure, dad, it's great but what do you do with the bloody thing? I don't have a Japanese teak table on which to make it Sacred Art Object of the Month." Honorable publisher suggest shoving said honorable object up your insolent Puritan fundament! Shibui to you, you Mets fan!

And, last but never least, Edward Dahlberg has this to say: " . . . the Anderson book is utterly monstrous. Your emphasis on photography, a lazy stepmother art, is nonsensical. Both the *Mid-American Chants* and my Note are buried now beneath the snows of mere camera-work. So much money spent, and for what?—to put into the ground two doomed writers . . . Beware of a weak friend, warned Pope, he is far more dangerous than a vehement and doughty foe . . ." I have suggested to my friend and mentor, Edward, that he take his copies of the book to the banks of the broad Missouri River (he teaches at the moment at the University of Missouri at KC) and see if they'll float downstream to St. Louis. Bon voyage, etc. . . .

One hundred and ninety-one copies of this $6.50 book were given out for review or for complimentary reasons. And in the first six months, exclusive of copies mailed to standing subscribers, some 247 copies have been sold. One hundred of these were purchased by Henry Holmes Smith, of Indiana University. Ten copies were ordered at Christmas by a Chicago businessman who announced, Yeah, this looks like a real class-item! . . . The manager of a bookstore in Champaign was loath to stock the book, saying, You know how it is, with these local poets . . . Of course, Confucius could have figured that one—if the Governors don't know, what to expect of the merchants? However, there has been one exception. The *Chants* were dedicated, in part, to the four prairie towns whose wisdom has preserved Louis Sullivan's banks: Owatonna, Minnesota; Columbus, Wisconsin; Grinnell, Iowa; and Sidney, Ohio. Mr. Clifford C. Sommer, President of the *Security Bank and Trust Company*, of Owatonna, wrote, thanking me for a copy of the book and for its inscription. He closed by saying:

> Architectural Forum, *in its study of our remodeling work done in 1958, informally advised me that they made a distinct search in the history of the country and believe that the restoration and preservation of the Security Bank building in Owatonna was the only instance in the history of the country where business people spent time, effort, and money to preserve a major piece of architecture. There have been many committees and others who have done this but they feel this was the first and only time a business, as such, has done it. We are indeed happy to be able to do this.*

The next time you are in Soho, looking for William Blake's birthplace until discovering it was torn down in 1963 to make way for a large office building called "Blake House," please remember Owatonna, Minnesota, Mr. Sommer, and his Bank.

IV. MONEY TALKS

"I am that he whose brains are scattered endlessly."
—William Carlos Williams

A few paragraphs now on how to finance these unsellable books, which I really prefer to give away to avoid wear and tear on the diastolic. (I should mention for the benefit of scholars and/or enthusiasts that a rough checklist and article on the first decade of my book publishing does exist. It is called "The Jargon Idea," by Millicent Bell. It is available from the John Hay Library, Brown University, Provi-

dence, Rhode Island, and appears in Volume XIX (May, 1963) of *Books at Brown*. I imagine that Mr. David A. Jonah, the University Librarian, or Mr. Roger Stoddard, Curator of the Harris Collection of American Literature, would be happy to supply a copy on request.)

The only way to secure $$$ is to entrap those with dollars by the throat, in person, lest they try to assume the various protean disguises of the modern world; i.e., fade-outs into the remote grayness behind the IBM typewriters, the embossed stationery, the clicking of highly manicured secretaries, the Foundations, the Committees, the lawyers, plus the omnipresent disinterest, fear, and hostility. And sloth. Southern money, predictably, is the most fearsome. I suppose if one doesn't know how to tell trash from wild honey, everything and everybody from the President in Washington to the non-agrarian poem must seem instruments of the Jews, the commies, the Pope, the nigger-lovers, the queers, the Darwinists, and just about anyone else "foreign" except maybe Mary Poppins . . . In any case, it has taken me 15 years but I have actually found some seven American businessmen willing to invest over $100 in *Jargon's* effort. It's hardly enough, and it's hard to imagine that it would ever be anywhere near enough. *Jargon* is, clearly, a one-man job, and the rich do not like to be asked only for their money. That's understandable. They want to exercise choice, taste, advanced discretion, etc., and that I have to refuse and discourage. So, there is a state of somnolence and siege, and the culture will undoubtedly win by losing; i.e., by forcing one of the few active instruments for gauging the quality of the new right into the ground.

However, in the meantime, I have devised various stratagems to keep out from under the jail. The most useful is a ten-year subscription plan whereby the patron receives all publications for a ten-year period. (To acquire the first 30 numbers of *Jargon Books* at this point would cost a buyer approximately $425 from one of several rare-book dealers, not that they are all available even at those prices.) The $100 is enough of a lump to be directed toward one of the many printers to whom *Jargon* is in debt to the tune of $7,000 or $8,000. Somehow, these century notes keep these astonishingly genial printers from suing the idiot publisher. Since the list is brief and invaluable, I think it a duty to name the subscribers.

Individuals: Robert Anderson, Donald Anderson, William Roth, Nat Mendelsohn, B. H. Friedman, Emanuel Navaretta, Dan Haberman, Robert Cato, Philip Kaplan, Dr. and Mrs. Philip Stern, Thomas B. Hess, Paul Metcalf, James Lowell, Nicolas Brownrigg, Mrs. Virginia Wilcox, Ralph Atkinson, James Broughton, B. F. Wells, III, Mrs. Lois Stern, Peter Young, Mr. and Mrs. Cleve Gray, Robert Craig, R. Buckminster Fuller, Peyton Houston, Anne Lourie, David Ray, James Davis, Bette Bauer, Lloyd Reynolds, Linda Bensinger, Marvin Tatum, Mrs. Harry Councilor, Dr. Robert Sager, Mrs. Dorothy Neal, Arthur Jens, Jr., B. C. Holland, Judith Lowry, Julius Schwartz, Duane Wilder, Peter Bensinger, Mrs. Elizabeth Cates Wall, Dr. and Mrs. Frank Chesley, James Merrill, Mr. and Mrs. Max Gould, Charles E. Feinberg, Dan Rosen, M. C. Richards, A. R. Ammons, Charles Newman, Camilla Starr, and Michael Forrest; in England: Sir Herbert Read, Alan Clodd, Frederick Hunter, Joseph McCrindle, and John Sandoe.

Libraries: University of Kansas Libraries; Charles Stewart Mott Library, Flint, Michigan; North Carolina State College Library; Stetson University Library; UCLA Library; Yale University Library; State University of Iowa Libraries; Olin Library of Wesleyan University; University of Rochester Library; Washington University Libraries; University of Oregon Library; Northwestern University Library; John Hay Library of Brown University; University of Florida Libraries; Northern Illinois University Library; University of Miami Library; University of Michigan Library; University of Chicago Library; Lockwood Memorial Library of the State University of New York at Buffalo; Indiana University Libraries; University of Colorado Libraries; University of California Library; Ohio State University Libraries; Michigan State University Library; and the St. Albans School Library.

Then, for the visual edification and pleasure of the publisher and his pine walls in Macon County, North Carolina, there is an exchange subscription with painters and

photographers: a piece of work—a small painting, a drawing, a gouache, a watercolor, some prints—in return for a steady supply of all books. This arrangement is, or has been, in effect with: Franz Kline, R. B. Kitaj, Barry Hall, Laurence Donovan, Dusti Bongé, Philip Van Aver, Thomas George, Leonard Baskin, James McGarrell, Stanley William Hayter, Rene Laubies, Philip Hamilton, Aubrey Schwartz, Esteban Vicente, Jack Tworkov, John Ferren, Dan Rice, Jorge Fick, Emerson Woelffer, and Enid Foster; Robert Forth, Wynn Bullock, Ansel Adams, Lyle Bongé, Clarence John Laughlin, Frederick Sommer, Aaron Siskind, Art Sinsabaugh, Henry Holmes Smith, Nicholas Dean, John Szarkowski, Nat Lyons, Ralph Eugene Meatyard, Simpson Kalisher, and William Current.

While making lists, there is one more of importance: that of the few bookshops that stock *Jargon Books*. I used to make an abortive attempt to handle all the orders (i.e., five or ten a month) myself, but the press of almost constant travel since 1960 has made that impossible. Now the official distributor, particularly for bookstores making occasional special orders and for libraries doing the same, is the *Asphodel Book Shop*, 465 The Arcade, Cleveland, Ohio 44114. Phone: 216-861-0317. The proprietor is James R. Lowell. The best other sources are:

Eighth Street Bookshop, 17 West 8 Street, New York City
Gotham Book Mart, 41 West 47 Street, New York City
House of Books, 18 East 60 Street, New York City
Henry W. Wenning, 282 York Street, New Haven, Connecticut
Yale Coop Bookstore, 77 Broadway, New Haven, Connecticut 06520
Roman Books, 2701 East Sunrise Blvd., Fort Lauderdale, Florida 33304
John Sandoe, 10 Blacklands Terrace, London, SW 3
Better Books, Charing Cross Road, London
L. A. Wallrich, Thomastown House, Edenderry, County Offaly, Eire

also:

Phoenix Bookshop, 18 Cornelia Street, New York City
Gramercy Bookshop, 22 East 17 Street, New York City
Books . . . 'N Things, 82 East 10 Street, New York City
Wittenborn & Company, 1018 Madison Avenue, New York City
Grolier Bookshop, 6 Plympton Street, Cambridge, Massachusetts
Zeitlin & Ver Brugge, La Cienega Boulevard, Los Angeles
Friar Tuck Bookshop, Carmel, California
Aspen Bookshop, Aspen, Colorado
Bertram Rota, Bodley House, Vigo Street, London W. 1

Some years ago, perhaps seven, I encountered Robert Motherwell in the *Gotham Book Mart*. He said: I don't object to writing you an occasional check for $25 to help underwrite a new book, but if you were set up properly as a nonprofit, tax-exempt foundation for publishing, then people would write you $20,000 checks. Accordingly, I established the *Nantahala Foundation* in 1960. (*Nantahala* is a Cherokee word for "Valleys-of-the-Noon-Day-Sun," referring to the extreme steepness of the gorges which are only lit by the sun at midday. This mountain range, at which I peer from my windows while cogitating the mysteries of publishing and poem-writing, includes several of the finest peaks of the southern Appalachians: Wesser Bald, Wayah Bald, and Standing Indian. It, like *Jargon Books*, is internationally obscure.) I applied for tax exemption from the regional office of the Internal Revenue Service in Greensboro. Some four years later the Government decided to deliver itself of a ruling—which was negative. In their view, a private press such as *Jargon*—or, in its corporate guise, the *Nantahala Foundation*—has the *possibility* of making a profit, regardless of the nature of the books it issues. Since then, I have been offered the services of tax lawyers in Chicago through the generosity of a friend in the insurance business, and now they are trying to devise some means by which *Nantahala* is entitled to exemption. On my own I have exhausted all techniques for not making a profit. But, frankly, I begin to lose patience with the whole depersonalized struggle. One appeals, I keep saying, to

enthusiasm and desire—not to the calculated advice of one's lawyers, committees, and computers.

So, we are back to the relentless and tedious problem: who is going to pay for the making of poems and the making of books of poems? Answer: persons or institutions with concern and a great deal of money. I prefer the former but do not entirely deplore the latter. The best advice the foundations have been given appeared in Peter Yates' "An Open Letter to the Foundations" *(Arts & Architecture,* August, 1963). One paragraph of this beautifully reasoned and impassioned essay will suffice:

> *If you want to find the artist who is worth supporting, look for the rugged nonconformist who puts in most of his time working at his art, who may have been shoved off the gravy-train; an artist radical to life, whose individuality disturbs us; one to whom the future may turn with reverence but who now is ostracized by the committees, such a one as the poet Kenneth Patchen. Look for the man who is so busy doing his job that he can't be bothered filling out several pages of foot-long applications. Look for the man, not the degree. Above all, look beyond the esthetic purview of Manhattan. Avoid the wire-pulling of art-politics. A good many years ago, as a scout for the Pulitzer Committee, I recommended that the music award go to Arnold Schoenberg for* A Survivor from Warsaw, *commissioned by the Koussevitsky Foundation for the Albuquerque Symphony, where it had its first performance. The prize went instead to a Manhattan-based hail-fellow, for a work now forgotten. Go out and search throughout the nation, until you find the artists who are not of Manhattan, who do not need Manhattan. Too many of them wither unripened; few mature safely to fruition. Those who do ripen, in the circumstances that deny them recognition in this wealthy nation, will be the best. They are not invisible. You must go and search.*

And perhaps you must pay a little attention to a straight-from-the-shoulder dictum from Kenneth Patchen: "People who say they 'love' poetry but don't buy any are a pack of cheap sons of bitches!" . . . Something else to remember is what it said on the begging bowls of the Hasidim in nineteenth-century Russia: CHARITY WILL SAVE YOU FROM DEATH.

V. IS PAMELA McFRAM GLEESE AMERICA'S GREATEST POET?

> *"They look up at the sun and ask me is the sun shining?"*
> —Charles "Sonny" Liston

Despite the haggling and impossibilities just discussed, there is certainly no dearth of manuscripts to publish. If anything, there is more to do than ever because less and less risks are being assumed by other publishers. Like most writers who write the same book over and over their whole life, these firms issue the same book over and over, changing the wrapper and the color and the odor occasionally.

A list of my forthcoming titles would, as of April, 1965, include the following:

Letters to Christopher, by Merle Hoyleman. Miss Hoyleman, a remarkable writer of prose-poetry, lives in Pittsburgh, a virtual recluse and a virtual pauper. Her work was recognized for its singular radiance and wit, akin to the best of Emily Dickinson, by Lincoln Kirstein, James Laughlin, and George Marion O'Donnell back in the early 30's. She has been ignored since. I have little hope of securing the attention of many readers for her very singular work, but *Letters to Christopher* is a real achievement in its time and its place is secure. Doyle Moore, who operates the *Finial Press* in Urbana, Illinois, and who teaches in the University, has contributed very lovely botanical pressings to grace the text.

What a Man Can See & Other Fables, by Russell Edson. There are few recent fabulists of distinction but surely Edson is one of them. His father, Gus, used to draw Andy Gump in the comics. Russell is considerably more zany. This manuscript has been begging $1500 to $2000 for five years now for its production. In the interim, James Laughlin issued Edson's *The Very Thing That Happens,* with a note by Denise Levertov. One observes few ripples, but the stone was a precious one and a few adventuresome folk will discover it there beneath the venal waters, etc., etc. . . . I commissioned Ray Johnson to do drawings for this present book. He, too, is now occasionally heard of and recently issued a $3.47 book, whose title I forget. Like they say, isn't there some idiot and/or Maecenas anxious to see this collaboration between Edson and Johnson finally published, and willing to put up the money to have his name immortalized (well, maybe) on the colophon as patron to the edition? One less country club membership, one less Mustang, one less trip to the Menninger Clinic . . . A little less strife and a little more Eros, as Norman O. Brown suggests.

The Selected Poems of Bob Brown, with an introduction by Kay Boyle and a drawing by Reuben Nakian. This, again, has been edited and sitting for five years. Bob Brown's optical poems, *1450-1950,* are somewhat known through *Jargon's* re-issue (1959) and through the continuing interest in them by his own generation (Stein, Duchamp, Van Vechten, Stuart Davis, Sandburg, William Carlos Williams) and young writers. His "written" poems have the virtue of an old-fashioned American boisterousness which sits there very solidly and smilingly 30 years before the bohemianism of the 1950's.

Genoa: A Telling of Wonders, by Paul Metcalf. I published Metcalf's Cherokee narrative, *Will West,* in a small edition in 1956. *Genoa* is a much more complex work, drawing on the techniques of the author's great-grandfather, Herman Melville, and on the montage of Eisenstein, which also owed much to Melville. Charles Olson, Jey Leyda, and Edward Dahlberg have read *Genoa* in manuscript and are strong advocates. The printing is being done by Andrew Hoyem in San Francisco, and a descriptive brochure will soon be available. Again, *Genoa* is a dense, extraordinarily wrought piece of work. Simply by its nature it is utterly beyond the buying and selling concerns of sales managers and their hirelings down the hall in the editor's offices.

Gallowsongs of Christian Morgenstern. Jess Collins, painter and collagist from San Francisco, has created a fantastic illuminated series of versions of Morgenstern's famous grotesque and virtuoso poems, first published in Germany in 1905. The production will be in large folio, printed by *Low's Inc.,* Chicago. A brochure will be available. The poems achieve the playfulness of the originals in a manner one would not have thought possible. They surpass any other attempts made into English and the drawings are wondrous. This is the kind of book *Jargon* was made for.

But Even So, illuminated pages by Kenneth Patchen. This is a wonder-book by the greatest exponent of literary expressionism that America has produced. The folio, again to be produced by *Low's Inc.,* includes 44 picture/poems, a group that Patchen deems "my most personal." *But Even So* will rank with *Panels for the Walls of Heaven* and *Sleepers Awake* among Patchen's most compelling books. A brochure is available describing its various editions and printing details.

Selected Poems of Mason Jordan Mason. Mr. Mason has been one of the more legendary and nebulous underground writers in America for the past 20 years. His wit is often outrageous and his language is surely unique. Kenneth Rexroth has remarked, Give me Mason over the Southern Colonels any day—and I certainly agree. I shall ask Rexroth to write an introduction to say why more precisely; and I shall ask drawings from Raoul Middleman and others to dignify Mason's singular world—one that is humble, country, erotic, and very much there.

Beyond these titles, I am prepared to do *Poems by Pete Brown;* a portfolio of pure concrete poems by Ian Hamilton Finlay; a *Concrete Anthology,* edited by Finlay and Dom Pierre-Silvester Houedard, OSB; the next volumes of Charles Olson's *The*

Maximus Poems; and several books of my own . . . After that, Kenneth Patchen's *Like Fun I'll Tell You;* The Notebooks of Arthur Dove, edited by LaVerne George; the Notebooks of Jack Tworkov; the Notebooks of John Ferren; a series of monographs on American photographers under the editorship of Henry Holmes Smith; essays on American music by Peter Yates; poems by Mina Loy, Stevie Smith, Lorine Niedecker, Louis Zukofsky, Joel Oppenheimer, Philip Whalen, Edgar Rice Burroughs, Pamela McFram Gleese, and Ruby Jewel "Big Mother" Flucker (with an introduction by George Wallace); prose by Fielding Dawson, Russell Edson, Douglas Woolf, and Jonathan Williams.

To be delayed years and years by a combination of no money, silence, apathy, and antagonism is not a very happy thing. Maybe the whole country ought to be given back to the Cherokee, who were doing moderately well even without an alphabet. No one in North Carolina today leads a life of such mythic richness. The Nantahala Mountains are not quite what they were.

VI. POSTAL DRAWER 344, HIGHLANDS, NORTH CAROLINA 28741

"Happy who can gather the heart's fragmentations into unity."
—Richard of Saint Victor

In a letter Edward Dahlberg once advised me that "literature is the way we ripen ourselves by conversation." He should have included the writing of letters, for this is the spade work upon which a writer's career is based. A man of letters writes them, unstintingly, and weighs every word and tone. He learns to write invective, polemic, persiflage, up-tempo, rubato, cornball, etc.; and discovers how to command his venom, speen, bile, adrenalin, saliva, blood, sperm, and other juices. Since 1953 my correspondence has averaged between 75 and 100 letters a week. I note, for instance, over 275 letters from Robert Creeley, totalling over 350 single-spaced typed pages—or, the length of two novels. Creeley, in his turn, has had about the same accumulation from me. In them we have nursed books through the press, argued about the means and ways to bring certain poets to print, discussed dozens of writers and their writing, and pursued the pleasures, irritations, and demands of friendship. Because, as I said earlier on, a writer's press and poetry itself is a way of achieving coherence and community among certain people, the writing of letters among them is primary. It is an abandoned form among most Americans, and all too many writers. This is not the case in Great Britain, where such activity is still practiced sedulously, most of the time in the writer's own script—not on the typewriter, which is considered venal and cold. Sir Herbert Read, for example, though he is in his 70's, does not shirk his epistolary chores. Several hours a day he is in his study in Yorkshire attending to the day's mail. The amanuensis and the private secretary are still operative in Britain, and it is not uncommon for a beginning writer to apprentice himself or herself to an established literary figure, both for learning purposes and out of a certain spirit of duty and homage. I would, myself, welcome such an arrangement, but, unfortunately, several citizens who have been kind enough to present themselves to me as potential secretaries and minions of the *Jargon Press* have arrived even more penniless than myself and only promised to become large, amiable albatrosses.

In any event, the letter as a form for human clarification and information and delight is still unsurpassed. I shall note a few passages from recent communications to illustrate the point—and to illustrate the range of concerns which must be registered in the writing and publishing of poems.

A lady from Belvidere, Illinois, wrote on February 9, 1965:

> *I have a book of poetry which I have written, that I am trying to get published. The name of the book is "Read Along With Me." It includes a variety of poems, such as serious, humorous, and religious, and sociable. There are 64 pages to the book and it contains 50 poems.*

If you would like to examine this book, I'd be glad to mail it to you. Hoping to hear from you soon regarding this matter, I remain, Sincerely yours, etc.

There is no purpose in being rude to such a person, so I had to devote about 15 minutes to apprising the lady that (1) I am five years behind schedule, (2) that 99 percent of the people deluging me with their manuscripts have not read even *one* book from *Jargon* and somehow feel their awesome insularity is likely to be overwhelmingly interesting. It, frankly, *never* is. However, the wild possibility cannot be dismissed, so I closed by saying I am willing to consider any manuscript, but that my taste is strictly my own; i.e., peculiar, narrow, warped, hopeless, etc. There are, conservatively, 450,000 persons in the United States who write verses, do a little mean tatting, attempt the Hogarth curve now and then, brew mullein tea, etc. I only have the strength for very few. Let us pray.

However, on March 9, 1965 I received a letter called a "Modest Proposal," plus a nine-page synopsis of a novel, *Horseman on Seafoam . . . The Gods Who Rode West.* Well, that's a fairly cosmic title in itself, so the writer, one Bill Welborne, had me almost hooked to begin with. Judging from his letter, this wasn't just another camp novel for the Heroin, Lesbesarian or Californian Audience, produced in Hip City on the Hudson. The author even said he'd looked Herman Melville in his eye and that Horsemen tackled the White Whale Itself. Then he added, "I understand that you have a bug on against book merchandizers. So have I. I find that they are devious, deceitful, and, above all, trueblue businessmen with a flair for Afterthought Literarycriticism which is not worth the air they waste in breath. I've never heard of an editor, much less an agent, who could write a line if his life depended on it." Plus, Mr. Welborne is from Mecklenburg County, N.C., and my idiot-chauvinism rises to the occasion. I asked him to send on his 850 (gasp) page typescript to Paul Metcalf, the only prose writer I thus far publish, for a first look while I complete my present travels. Also, Mr. Metcalf, being the great-grandson of Melville, deserves a look at this potential usurper.

Then, one gets this kind of letter—from Edward Kissam at Princeton on February 17th.

I am writing you for several things, but foremost how you managed to escape a Princeton education. That interests me because it seems designed to prepare a person to do what is expected of him, seldom more. I hope 2 years at Oxford, for me, will erase whatever trends for stultification have grown up . . . I wanted also whatever suggestions you could give me about distributing a magazine. I am editing a magazine of Mexican and American poetry, BURNING WATER; the main problem is that it is difficult to get bookstores to take it. I'm not sure; perhaps it is not worth while editing something people do not want to buy? Also, I'd like to buy a copy of Ronald Johnson's book.

And the mail also includes other aspects of the writer's life; as these:

Dear Mr. Williams,

You are invited to be our guest here at the Ruth Stephan Poetry Center of the University of Arizona when you are in the vicinity or when you would like to plan a short vacation in Tucson. It would be our pleasure to provide you with overnight lodgings or to have you stay to write for a few days. "The Fieries and Snuffies"—the Poetry Center's guest cottage—is modest, comfortable, quiet, with its study opening onto a small walled garden . . .

This invitation was from Mr. Richard Shelton, Executive Secretary of the Ruth Stephan Poetry Board, mailed March 9, 1965. "The Fieries and Snuffies" offers a certain desert allure, no question about it.

Or, sections of a missive from one John Montgomery, of Los Gatos, California, whose manuscript I had just rejected.

Dear Mr. Wms, It's nice of you to write about how you understand poems—i.e., by hearing *them, but I don't understand how you mean that, unfortunately. To me, the term refers to either the* bounce *(i.e., regular hexameter, etc.) or the* boom *(i.e., assonance, dissonance, slant-rhyme . . . what is done with the fricatives, labiodentals and other nuts and bolts). However, I do dislike academic types and am not trying to uppercase your font. I didn't know Pound divided poetry —I thought the Rubicon did that. I have honestly never heard anyone quote a stanza of Pound aloud . . . Thank you for sending your forthcoming list. If you are taking on the poetica of Edgar Rice Burroughs, perhaps you have Edsel Ford and Alfred P. Sloane as well? Please put me on the waiting list (I can't wait!) for Burroughs—any Burroughs, just so it isn't Bill. But your writers are unknown to me (sorry), except Irving Layton, whom I can follow, but can he fly? Duncan of course does have at least one good poem per book and has more interesting inventions of phrase and syntax than most. And he is refined too, in print. Mason I've purchased. Finlay I met— Mina Loy had a tiny book once which I saw. Zukofsky literarily seems highly introverted. I have not been able to find a book of Oppenheimer in a store. Yours . . .*

Or, from Mrs. J. Talat-Kielpsz, Head, Serial Division, Ohio State University Libraries:

On 6-16-61 a continuation order was placed with you for JARGON for all publications between 1961 and 1971. An amount of $100.00 was paid for this on your invoice dated 7-5-61. Since that has been two years ago and we have not received anything as yet, will you please let us know the status of our order.

Mrs. Talat-Kielpsz's letter got lost at the bottom of a file for two more years but, now at last, *Jargons* are flowing softly towards Columbus, Ohio.

Beyond these are the steady correspondences with writers and friends. At the moment the most active and enjoyable of these are with Ian Hamilton Finlay in Edinburgh; Dom Pierre-Silvester Houédard, OSB, in Prinknash Abbey, Gloucestershire; Anselm Hollo in London; Christopher Middleton in London; Arthur Uphill and John Sandoe, two fine bookmen in London; R. B. Kitaj in Dulwich, England; Robert Creeley in Placitas; Howard McCord in Pullman; Guy Davenport in Lexington; Dave Haselwood in San Francisco; and Edward Dahlberg in Kansas City . . . I'll end this enumeration with excerpts from two examples of letter-writing at its contemporary best. The first from Philip Whalen, who is not a regular correspondent but I wish he was:

Nobody listening to you? Stop yakking. If we STOP everyone will know: we want peace & quiet & liberty for all. Celebrate GENTLE THURSDAY (March 25, 1965). Don't leave home except to attend church. Don't go to work—don't open your store, your office. Stay home from school. Don't buy or sell anything. Phone only in case of emergency. Don't do ANYTHING until Friday, March 26. SPEND THE DAY CALMLY. BE GENTLE. BE KIND. Pass this message to your friends. Mail it to President Johnson, to Congressmen and Senators. (Unfortunately, I didn't receive this letter until March 27th, and spent the evening of the 25th yakking to a group of dissident graduate students off the campus in Berkeley.)

The second excerpt is from Kitaj (the first swinger from Chagrin Falls, Ohio, since Hart Crane), on assignment for *Sports Illustrated* at the spring training camps, following his February exhibition at the Marlborough-Gerson Gallery in New York City.

Hiya, Babe, Greetings from like DIXIE. You'll have to forgive me for not writing & answering all your most *welcome letters, clippings, & assorted horseshit. But I been up to my ass on the banks of the N.Y. Art Woild. Yes, yes, yes here I am in the same hotel as the*

Cincinnati Reds & I go out to the parks every day . . . Cards at Al Lang Field, St. Pete . . . Mets at St. Pete Beach (Stengel, Spahn, Berra, Stanky AND Jesse Owens but no *players worth mentioning); Phillies at Jack Russell Stadium, Clearwater and the Reds here at Al Lopez Field in Tampa. You shd see me & my beard on the 1st base line, behind the plate, in the dugout snapping a million photos. I'll work drawings up from these shots in London. Longer letter later. Flying to New Bagdad tomorrow, London next week. Take five, Coach. R.B.K., né Vada Pinson.*

Pound defines culture (né Kulch) as what the literate men of a generation are talking about. I am informed that Robert Fitzgerald, the only poet one knows about from Springfield besides Lindsay, has a poem called "Cobb Could Have Caught It." I am very envious. These poets—they listen to talk.

VII. SEED TIME

"If you don't know, why ask?"
—John Cage

I happened to pick up Vance Packard's *The Naked Society* today before lunch in a friend's house. In a chapter, "The Right to a Private, Unfettered Life," he quotes Marilyn Monroe—a comment made shortly before her suicide: "Goethe said, 'Talent is developed in privacy,' you know. And it is really true. There is a need for aloneness which I don't think most people realize for an actor. It's almost having certain kinds of secrets for yourself that you'll let the whole world in on only for a moment, when you're acting. But everybody is always tugging at you. They'd all like sort of a chunk of you . . ."

In Vachel Lindsay's case the chunk people wanted was called "The Congo." Oh, Mr. Lindsay, please recite "The Congo" for us, sweetly smiled but firmly commanded the United Daughters of the Eumenides. But don't you want to hear my new poems? asked Vachel. Like no! So Lindsay began to hear these callous voices in his head. When he drank the bottle of Lysol in his house in Springfield in 1931 and effectively destroyed that remarkable populist's voice-box of his forever, his last words were: "I got them—before they could get me!" An audience (or, a *constituency,* as Lindsay liked to put it) will get you in the end—if not long before the end. One travels from place to place, audience to audience, like a spore, hoping to seed a place and a human person or two. After more than 350 public readings and lectures everything has three edges and tends to be jumpy. "The only reason we travel is because there's no place to go." Edward Dahlberg has often told me that—and often told me that the reason I do not follow this stringent advice is because it is so very good. So, I try to recollect the possible "gains" for my work that have occurred during this most recent reading tour, which began in California and now finds me in Illinois with three more weeks to stumble through until I regain the Appalachian plateau. EP: What thou lovest best remains, the rest is dross. What remains: a visit to the Sarah L. Winchester "Mystery House" near San Jose; the drive up the Skyline Boulevard from Palo Alto to San Francisco to see what is not yet become Daly City and the face of the modern world smeared across one of the most handsome landscapes in any country; a breakfast and talk with the painter, Enid Foster, in Sausalito; *asparagus milanaise* at Tadich's Grill on Clay Street, San Francisco, one of the few restaurants distinguished by what tastes like genuine *food;* searching for Robinson Jeffers' plaque at the crematorium in Mountain View Cemetery, Reno; the moon rising full over the Stillwater Mountains east of Falton, Utah; paying my respects to Mina Loy in Aspen, and her writing in my holograph book: For Jonathan Williams, who reminded me who I once was; the hospitality of Douglas Lien at Fort Collins, Colorado; a luncheon with Edward Dahlberg at the Plaza in Kansas City, and his admonition that the only important thing for a writer is to write well; the town of Louisiana, Missouri, on the flooding Mississippi; the great response of the audience at Northern Illinois University, DeKalb; a

visit with Lee Jens to the old studio of Ivan Le Lorraine Albright in Warrenville, Illinois, where he painted the picture of Dorian Gray and the famous door . . . So, these are the remains, to be offset by the vast expense of time and energy. This amount of intake and confrontation is enough to last a long time. Now I need Goethe's privacy.

VIII. PEOPLE ARE YAKKING ABOUT

"So what's new?"
—Ecclesiastes

Concrete Poetry—a return to the poem as picture, the letter as concrete substance, not simply as a sound vehicle to carry the meaning of sentences. If there is such a thing as a worldwide movement in the art of poetry, Concrete is now it. The restless sociology of the Beats has perished in foolishness, and we are once again back in the quiet pursuit of meaningful spaces and silences—all those aesthetic practices that are boring to voyeurs and hucksters and impossible for the untalented.

Obviously, as anyone knows, Concrete is not *new*, but it is the latest evidence of a tendency in language which shows up at least as early as Babylon. Saggil Kinam Ubbib, the monk poet, wrote his Theodicy with a cuneiform acrostic, circa 1500 B.C. Here, and in the ensuing, I am completely in the debt of Dom Pierre-Silvester Houédard, OSB, of Prinknash Abbey, Gloucestershire, England. Dom Pierre, inventor of the typikon, is the leading scholiast of Concrete. He tells one of the Carmina Figurata of the Greek bucolic poets—Theocritus' poem in the shape of a wing, in the shape of a flute, etc. Of the anagrams, acrostics, palindromes and talismans of the early Christian monks, such lettered and esoteric gentlemen as St. Lupus, St. Odo, St. Paschasius Hradbertus, Theodulf, Wolfgang, and Walafrid (famous for his herb garden). He mentions the obsessive Semitic appreciation of one's own name, the Kabbalistic and Gnostic abecedarians, and many spells and dreaded talismans, like ABRACADABRA (a Hebrew acrostic for Father Son & Holy Ghost). Then, from the Romans (circa 200 B.C.) and Cato's remedy for sprains (HAVT HAVT ISTA PISTA VISTA), Dom Pierre wanders through linguistic history in the western world, strewn with the acrostical and telestical hymns of Christian Erythrean Sybils, African bishops writing acrotelestic instruction books, and Bishop Fortunatus of Autun, who wrote a square poem in two colors on the narthex wall of St. Etienne with 1,089 letters. The tradition is intact, century by century. A great source of information on the past several hundred years is Bombaugh's *Oddities & Curiosities of Words & Literature* (Dover paperback, New York, 1961).

Work of the past century is full of instances of poets and writers who turned to words as visual or vocal substance. On the one hand I think quickly of "The Mouse With a Very Long Tail" in *Alice In Wonderland;* of Christian Morgenstern's "Night Song of the Fish" from *Gallowsongs,* which in every language is the same; of the calligrams of Apollinaire; of Pound's ideograms of the Futurists and the Suprematists; of Jan Tschichold and Bauhaus typography; of Bob Brown's optical poems; of e.e. cummings and a little of Dr. Williams ("a poem is a machine made of words"); of Kenneth Patchen's illuminated pages, his *Sleepers Awake* and *Panels for the Walls of Heaven* . . . On the other hand, there is the very sound non-sense of Edward Lear; Morgenstern, again, on the level of voiced wit and playfulness; the transcendental etude-writing of Edith Sitwell; Gertrude Stein; the Marcel Duchamp of Rose Selavy; the Kurt Schwitters of *Anna Blume, M,* and the *Sound Sonata;* the Paul Eluard of *Le Dur Désir de Dürer;* the Henri Michaux of *Poésie Pour Pouvoir;* and the beard poems of Jean Dubuffet.

But the current crop of players tends to date from 1953 when Eugen Gomringer (b. 1925) began to write his "Constellations." He is the father of the movement, not that, as he says, it matters very much. Since then Gomringer (a man from Zurich, born in Bolivia, once secretary to Max Bill in Ulm) has operated a press in Frauenfeld, Switzerland, at Oberweisenstrasse #5. He publishes a handsomely made and impor-

tant series of books and pamphlets of "konkrete poesie—poesia concreta."

Another leader is Augusto de Campos (b. 1931), who since 1952 has been an editor of NOIGANDRES (Rua Candido Espinheira 635, Sao Paulo, Brazil). He has written me: "The unknown provencal word of Arnaut Daniel's poem, quoted by Ezra Pound ("NOIGANDRES, et NOIGANDRES, now what the DEFFIL can that mean?"—*Canto XXX)* was taken as a banner for experiment and invention, for the movement of our experiences from verse to Concrete Poetry. NOIGANDRES has been published since 1953 by Decio Pignatari, Haroldo de Campos and myself. Ronaldo Azeredo and Jose Lino Grunewald came to join us later . . . Incidentally, your Bob Brown book *(1450-1950)* was a real surprise to me (never had even heard of him!)—he seems to have much in common with our Oswald de Andrade, the Brazilian modernist ancestor of concrete poetry . . ." By the way, it is interesting to note that de Campos' first book *Poetemoins* is based on the principle of Anton Webern's *Klangfarbenmelodie* and the idea of the continuous variation of a tone to produce melody. This is a preoccupation he shares with Charles Olson and myself, to name two.

Another very active man in the Concrete Movement is Diter Rot (Box 412, Reykjavik, Iceland), whose work is particularly well regarded in Britain and Germany. In a letter, February 24, 1964 he writes:

> *it is a pity you could not have a look at my books in england richard hamilton has got a lot of them so i have to send you absolutely the last two pieces of two things published in my one could say constructionist no constructivist period which has left meanwhile but here they are take them as a present from me if you do not like them give them to a buddy who likes them*
>
> *you do not need to know nothing about iceland it is the same stuff as elsewhere and you know how that is ugh do not publish your anthology before you have read or better seen stuff by*
>
> *friedrich schleitner (austria)*
> *francois dufresne (paris)*
> *isidore isou (paris)*
> *robert filliou (paris)*
> *carl-friedrich claus (e-germany)*
> *heissenbüttel (w-germany)*
>
> *finally one thing about bucky fuller he has no colors he does not name colors there are people who don't work out memories i would say therefore: he is not european (the american colors f.ex. are so strong that they produce only gray in the soul) europe is now working out its real colors the sunsetcolors of memory*
>
> *(bucky has no sunset he has the real sun) good wishes to your printing writing talking drinking etc.*

The list of participants is extensive and global. These are a few of the key figures: Professor Max Bense, Technische Hochschule, Stuttgart, editor of the magazine ROT; Ian Hamilton Finlay, 24 Fettes Row, Edinburgh, Scotland, editor of POOR OLD TIRED HORSE, publisher of *The Wild Hawthorn Press*, poet, toy maker, and typographer; i.e., *poetoypographer;* Pierre Garnier, 14 rue Gresset, Amiens (Somme), France, editor of LES LETTRES; Henri Chopin, 9 rue des Mesanges, Sceaux/Seine, France, editor of CINQUIEME SAISON; Herbert Spencer, 26 Blomfield Road, Maida Vale, London, W.9, editor of TYPOGRAPHICA; Leon van Essche and Hugo Neefs, Lombardstraat 22, Antwerp, Belgium, editors of LABRIS; Katue Kitasono, 1649, I-nisi, Magome, Ota, Toyko, Japan, editor of VOU.

Parallel developments in the United States have been slow in coming, though things begin to happen. The inveterately experimental Jackson MacLow (965 Hoe Avenue, Bronx 59, New York) is busy, and recently edited AN ANTHOLOGY with the composer La Monte Young. There is a magazine FLUXUS, edited by one George Maciunas in New York, but I am unable to buy or beg a copy for reasons unknown at my end.

FLUXUS, I gather, is largely involved with the work of Emmett Williams, who lives at Ravenel (Le Chateau), Oise, France. Recently there is a new operation, *The Something Else Press* (160 Fifth Avenue, New York 10010), publishing books by the composer Dick Higgins and the enigmatist Ray Johnson. Much of this New York activity is based on aleatoric principles, John Cage's old ballad "Taking a Chance on Love," and IBM-fixation-syndrome. It is not very bucolic. I, being the last of the Southern Appalachian poets around, am using Concrete in a book with the photographer Nicholas Dean: *A Garland From the Appalachians.* The poems form a series, "100 Jargonelles From the Herbalist's Notebook." Each sits opposite a Dean photograph taken somewhere along the Appalachian Trail or its vicinity. What the poems do is build up an eikonostasis—a firm and fixed wall of signs of the places; epigrams and emblems of the plants, birds, trees, stones, weather; and found-poems based on common speech made uncommon. Pound often speaks of the renewing vitality of the sign, as opposed to the symbol, which discharges its meaning via cloudy references and thus loses its energy. This is one of the prime virtues of Concrete, that the energy yield is steady, that it is there to be seen. All things have signatures, vibrations, emanations of energy; and illumination can come from either Jacob Boehme or a Burma-Shave can. Heraclitus reminds us: "The Lord, to whom belongs the Oracle of Delphi, neither speaks out nor hides his meaning—but gives a sign."

The Design Department at Indiana University has been exploring the typographic implications of some of the "Jargonelles" and so have several designers in Great Britain. They are following the lead of the manifesto FIRST THINGS FIRST issued by Edward Wright in London, signed by 22 of the leading graphic artists in the country. That statement concludes: "We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favor of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students, and others who may be interested." Another investigation of mine into Concrete has to do with the anagram. In collaboration with Ronald Johnson a book, SLOW OWLS, was just completed. It is a collection of poems based on the names of poets, and what's in a name is much more than anyone would suspect. In 1872 Augustus de Morgan wrote a poem based on 800 anagrams on his name. It will be the responsibility of Dave Haselwood and his *Auerhahn Press* to print the SLOW OWLS, themselves anagrams of each other.

Finally, all these random notes should end with a poem, since the poem is the reason for all this talk. I carry an unpublished poem by Robert Creeley in my billfold. It arrived in a letter dated September 12, 1954. Creeley, at the time, appended a suspicious and scribbled note ("Maybe I'm losing my mind?"), but I have always been delighted by the poem and see in it a very American application of Concrete:

HI THERE!

Look, love

******

(oo)

springs

from out the

******

(oo)

( )

surface of a pedestrian

fact, a new

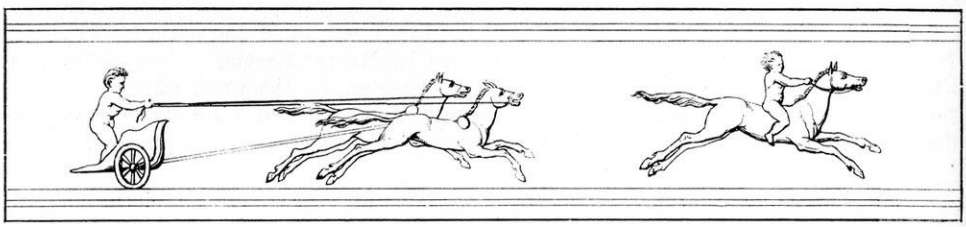
******

(oo)

( )

(- - - -)

day.



WHY DID JEAN-PAUL SARTRE REFUSE THE NOBEL PRIZE?

by Germaine Bree

It is not easy, in a short paper, to give an adequate answer to the simple question that has been raised by many people: Why did Sartre refuse the Nobel Prize? Sartre's work is abundant and very complex and does not lend itself to simplification. Elementary answers, based on easy assumptions, hardly work when applied to a man of Sartre's vast intelligence who has made of the conscious building and development of his life the prime motor of his activity. However, in order to examine his refusal, I shall start by recalling the facts of the situation.

In 1964, the Swedish Academy decided to award the Nobel Prize to Sartre; according to its customary procedures it informed the awardee of the fact. Before the award was made public, Sartre in turn informed the Academy that he would refuse the prize, giving his reasons in a letter that has not, to my knowledge, been made public. The Swedish Academy maintained its choice and made the nomination which Sartre refused, explaining his position in a very clear statement, a statement which was unusually restrained. Sartre is often a prolix writer and, on occasion, makes quite extreme and obviously untenable statements to the press. The writer François Mauriac, himself a Nobel Prize winner and a man who has suffered somewhat from Sartre's pitiless attacks on his work, paid him a rather backhanded compliment when he assessed Sartre's declaration as follows: "He explained his reasons to the city and the world without raising his voice . . . in the moderate tone of a well brought up bourgeois who knows the attitude that it is right to take toward sincere people—even though they be academicians—who have designated him for such an honor." The compliment was backhanded because, as is well known, Sartre has always hated anything that smacks of the "bourgeois," the middle class to which his family belongs. From the outset of his career the "bourgeois" has been the target of his most virulent satire and "bourgeois" is the label that Sartre attaches to everything he dislikes.

In his declaration Sartre first placed his refusal within a political context: the East-West relationship as it is today. The Nobel Prize, he said, "objectively appears as a distinction reserved for writers from the West or rebels from the East." He found it regrettable, he continued, alluding to Pasternak, that the only Soviet work honored was one that "had been published abroad and forbidden in its own country" —an argument described in the *New York Review of Books* as "disingenuous rubbish." He asked why writers such as the Russian novelist Sholokov, the Chilean poet Neruda, and the French poet and novelist Aragon—all three Communist writers—had been passed over. Under the circumstances, he felt that the prize had acquired a political significance and that his acceptance would have been tantamount to an ideological endorsement of the West. This, he felt, would have had a deleterious effect on his position—his present effort to bring about a philosophical *rapprochement* between East and West.

Had the prize been awarded to him, he continued, at the time that he was militating in favor of the independence of Algeria, he might have accepted it because, at that juncture, it would have appeared as an underwriting by the Nobel Academy of the cause he was defending. To this rather specious piece of reasoning, I shall return later.

Besides the political argument, Sartre brought forward another, ethical in kind, or at least connected with the question of the writer's integrity. The Nobel Prize, he argued, adds an aura to a writer's name and weighs his achievement and influence unfairly. A writer, he felt, who takes controversial political, social and literary positions must act only with the means that are his. Those means are the written word. A writer who accepts official awards, Sartre contended, adds to the power of his pen the influence of those institutions that crowned his work. It is not the same thing, he concluded, to sign one's work Jean-Paul Sartre or Jean-Paul Sartre, Nobel-Prize winner.

The third major reason was personal, he said he did not want to be transformed into an institution.

Sartre's arguments as I have summarized them here, are not all of the same kind. One, I think, can be disposed of fairly easily. Whether he likes it or not, whether he accepted or refused the award, Sartre will not ever now avoid being known as having been awarded the Nobel Prize. By refusing it, he merely added to that luster. The interest in Sartre's work and person has obviously already been increased by the fact that he is a Nobel Prize winner who refused the prize. In this context, what writer would sign anything with his name, followed by the title, "Nobel Prize winner"? But though the argument is unconvincing, it is typically Sartrean, consistent with Sartre's own values. In her *Memoirs,* Simone de Beauvoir tells us how disconcerted Sartre was when, in the forties, he found himself so rapidly becoming famous. Sartre refers to this bewilderment in the first volume of his autobiography, *The Words.* As a child, brought up by a grandfather who honored the great writers of the past, he had fashioned for himself a certain ideal of what it was to be a writer. A great writer was a man who struggled alone and died in obscurity reaching fame after his death—a neo-romantic ideal. His discomfort at his wide renown was rather amusingly described by a critic in the *Figaro littéraire*: The public, soft as butter, in which Sartre was slicing large wedges every day, made him wonder whether his saber wasn't made of wood." Sartre is suspicious of an easy success. The Nobel Prize in literature, although it adds to a writer's material ease and, temporarily, to his renown, does not, it seems, really add much to his authority. When

Camus was awarded the Nobel Prize, he too was rather disconcerted and hesitant about accepting. He weighed his decision carefully, finally reaching the conclusion that to refuse would be a rather theatrical gesture emphasizing a writer's position rather than the contrary.

Sartre's other grounds for refusal—the political and the personal—are closely linked. To appraise them fairly we should, I think, discuss them as far as possible in Sartre's own terms. In his recent book, *The Marxism of Jean-Paul Sartre* (Doubleday, New York, 1965)—an analysis of Sartre's immense *Critique of Dialectical Reason* (Paris, 1960)—Wilfrid Desan reminds us that, for Sartre, any moment in a person's life must be understood in terms of the totality of that life, just as any one action takes on meaning not only in terms of the past, but more vitally still in terms of the future. In the Sartrean system in fact, the significance of an act lies in the manner in which it relates to the future. Perhaps, therefore, one should look at his refusal first in relation to the totality of his past development, then in relation to the future towards which Sartre is looking.

One of the constants in Sartre's personality and life has been, as I mentioned earlier, a quite irrational and subjective hatred of the "bourgeois," a human "type" of his own creation who incarnates all he dislikes in the society around him. This in itself is a traditional "bourgeois" attitude among French intellectuals, going back to the Romantics. Sartre's first novel, *Nausea,* contains a wildly satirical attack and portrayal of the "bourgeois"—the righteous and complacent people who take themselves, their values and rights for granted. There is one amusing episode in the book when Roquentin, the main character in the novel, visits the local museum of a small provincial town and in one gallery contemplates the 150 portraits of the town's solid citizens looking down at him from their exalted position on the walls. People, he thinks, "who having put everything in its proper place, accounting to God and to the world, slid gently into death where they would claim the part of the eternal life to which they had a right. For they had a right to everything: life, work, wealth, authority, respect and finally immortality." Sartre caustically tears to bits their lovely fake images of themselves pointing to the void they hide.

The same violent revolt against complacency, although more controlled in its expression, is also apparent in *The Words* in Sartre's portrait of his grandfather, Charles Schweitzer. Paul de Mun who reviewed *The Words* in the *New York Review of Books* summed it up quite neatly: "Sartre's bearded patriarch incarnates a certain picture of virtue, religion and literature that we recognize all too quickly"—the picture of the hated Sartrean "bourgeois." "Sartre," continues Paul de Mun, "conscientious teacher that he is, hastens to point out that Schweitzer represents the very image of nineteenth-century bourgeois idealism," with its optimistic and self-righteous rationalism. All Sartre's writing has registered his opposition to being turned into just such a "statue," classified, decorated, a phony model. He has been almost desperately nonconformist, and his very success has increased his sensitivity on that point. This opposition is not merely a form of adolescent revolt. It involves the question of intellectual integrity, and in fact, the very foundation of his thought. Sartre's ontology as presented in *Being and Nothingness* posits, as the fundamental structure of human reality, "Being," which in Sartrean terminology designates whatever exists in fact, and "Consciousness," which governs our human capacity to transcend what is, in order to create our own becoming, a capacity that engages our freedom and re-

sponsibility. The most unforgivable evasion of our human responsibility in Sartre's terms is to allow "Being," under whatever form, to structure our lives for us. To accept the ready-made values of society is, in the Sartrean view, a form of death. In this framework of reference, to accept the Nobel Prize would quite obviously appear to Sartre as a capitulation. Personally, I think that Sartre, whatever he may say, would have found it difficult to accept the award, even at the time of the Algerian conflict.

This resistance to a kind of institutionalization of the man of letters is, it seems to me, greatly to Sartre's credit, particularly in France where writers easily acquire an official sort of standing, as a historian, David Caute, pointed out in a recent book on *Communism and the French Intellectuals* (London, 1964). "Above all," Mr. Caute writes, "France has no peer in her regard for intellectuals as a class. Not only do French intellectuals regard one another as guardians of an elevated vocation, the vocation of *l'esprit* (i.e., the values of the mind), but society has tended to value them on their own terms, according to their pronouncements an attentive, if somewhat skeptical hearing." This is a function Sartre has both rejected and yet continued to fulfill. Sartre's refusal of the Nobel Prize is connected to his understanding of his responsibilities as writer, responsibilities which he doesn't take lightly and which are defined by his philosophical positions. Thought in Sartre's view must mesh with action, action in turn rectifying the structures of thought in an implacable and constantly evolving dialectic, a rather devastating process. For, quite curiously yet logically, it is his philosophical enterprise that has shaped his political career and step by step led him to think of himself as an intermediary between the Soviets and the West.

First, Sartre's understanding of his function as writer was immensely influenced by the events of World War II. It was immediately after World War II that he launched the literary manifesto *What Is Literature?* in which he raised the issue of "commitment" in literature. The writer, Sartre said, must take a position in regard to immediate social and political problems. During the war he had become critical of the detached apolitical attitude that had characterized his activity in the thirties. Historical events, as he had experienced them, were, he realized, among the constricting realities. As a writer, he felt that his responsibility was to find ways of acting efficaciously within the immediate historical and political context. If, as a writer, he was to be efficacious and his work authentic, he had to commit himself politically, to find how to act on the shaping of the immediate future. Besides being anti-bourgeois, Sartre has always been deeply, generously, but somewhat simplistically on the side of the oppressed against the established, of the proletariat against the bourgeoisie. After the war he attempted to enter on a course of political action; he formed a non-Stalinist political party and in his review *Les Temps modernes* tirelessly debated the rights and wrongs of political events. He was, in those years, the butt of sharp and often scurrilous criticism in the Communist press.

When Sartre's party failed to materialize, Sartre once again faced the problem of commitment: how to act efficaciously within the given structures of the situation. He read his failure as an example of idealism, the failure to distinguish the possibilities open to action within the limits of the real situation. This is the crucial turning point in his thought. Since, as he saw it, the only path for action in favor of the proletariat in France was through the Communist party, it was necessary to

work through the Communist party. This was a highly paradoxical conclusion for a man whose philosophy was based on the concept of freedom. This development in his thinking took place in the mid-Fifties; it cost him great anguish, an anguish reflected in Simone de Beauvoir's *Memoirs* and in his own work at that period.

When the Nobel Prize was offered him, he had moved quite far in this direction. His immense 755-page *Critique of Dialectical Reason,* only one part of which, *Questions of Method,* has been translated, is, in fact, a critique of today's doctrinaire Marxism. And I shall here rely on Wilfrid Desan's book and various articles by trained philosophers to place Sartre's decision concerning the Nobel Prize in its philosophico-political context.

In his book, Sartre's aim is to fuse his brand of Existentialism with Marxism. Sartre, basing his argument on Marx's distinction between a philosophy and an ideology, claims that Existentialism is an ideology, as opposed to Marxism, which is a philosophy. "For Sartre," writes a French philosopher, "a philosophy expresses the self-consciousness of a ruling class at a point in its history. Thus in each era there has to be a dominating philosophy and the longevity of this philosophy depends on the vitality of the ruling-class." The life of a philosophy shows two main phases: a moment of creation, then a more or less long period of development. In this period variants appear, which Sartre calls ideologies. As long as a philosophy dominates, it is, Sartre states, unsurpassable. So that, whether he likes it or not—and he didn't like it—Sartre accepted the idea that, in his own time, Marxism was the "unsurpassable" philosophy. But present-day Marxists, he felt, were "lazy Marxists," who had fallen into acceptance of passive mechanical deterministic patterns of thought. His Existentialism was designed to bring back into the philosophical pattern of Marxism, the "Irreducible existant," the human being in flesh and blood, with the mobility and freedom of consciousness.

This takes us back directly to his statement concerning the dialogue he has opened with the Marxists. Whether, as one critic humorously puts it, Sartre will Existentialize the Marxists or not, is an open question. Some critics think of Sartre's critique as a Trojan horse in the Marxist stronghold. But, remarks another, "it may be a Trojan horse crammed with explosives in a liberal world." Another accuses him of that most heinous of sins in the Sartrean universe, bad faith and equivocation. "Negatively, Sartre has dazzled an entire generation of intellectuals by a species of intellectual sleight of hand, by libertarian posturing in the service of totalitarianism, and by a combination of political fellow-traveling with respectable Cartesian metaphysics"—a harsh judgment. But it is a fact that he *has* opened up a philosophical dialogue with the Marxists, and thought that, by accepting the Nobel Prize, his position would be compromised. Whatever the outcome of his fantastic intellectual acrobatics, one fact remains: Sartre inspires debate. He has quarrelled with Camus, Merleau-Ponty and Raymond Aron; he has been attacked equally from the right and the left, by politicians, philosophers, and writers. He is a born dissenter, in his own way an honest dissenter, who still wields great influence and must be counted with.

LITERATURE AND THE SOCIOLOGY OF LITERATURE TODAY

by Harold J. Harris

The New Criticism performed a valuable service by chasing from the critical field the grosser varieties of sociological criticism. It did not, however, thereby dissolve all the problems attendant on the relationship between literature and society. For one thing, critics like Tate, Brooks, and Blackmur, for all their cutting remarks on the sociologically oriented, went right on making critical assessments within a social framework. For another thing, to quite a large extent the kind of critical work that once upon a time eventuated in large social statements underwent a metamorphosis and began to come out under the rubric of myth. But most important, a whole host of conceptual problems that existed before the New Criticism appeared on the scene continue to exist, seldom engaging the close, systematic attention of workers in either the literary, the sociological, or the aesthetic vineyard.

There exists as a kind of middleman the sociology of literature. However the work in this area has been relatively meagre since the 1930's. Besides, it's something of a tradition for people in the realm of literature proper to sneer at extra-literary explorations of literature. More often, though, such explorations are simply ignored. A disturbingly large number of literary critics, as well as creative writers who turn their hand to criticism, operate on the premise[s] that sociology is a jargon-happy, pretentious farce. Anyone at all can "do" sociology. Of course the same thing applies both to psychology and history, particularly the latter: the feeling—and it's really no more than that—seems to be that if one knows how to read well one can, simply by dipping into the literature, qualify as an expert on psychology or history.

When the literary man does deign to notice the sociologist of whatever kind, he usually concentrates on the sociologist's style to the exclusion of all else. If he has a way with words, the sociologist is at least eligible for serious consideration. This, of course, rules out of court the empirically oriented sociologist, but then he is most often regarded as a mere grubber of facts, anyway. If the sociologist combines with a felicitous style a more than passing interest in and knowledge of literature—David Reisman is very much a case in point—then his acceptance by the literary man is pretty much assured. The literary man's cavalier attitude toward sociology and sociologists has several consequences. One consequence is that the great bulk of literary theorizing about mass culture takes place in a social vacuum, and that while done with more stylistic sophistication than the usual popular magazine piece deploring or lauding T.V., etc., it adds no more to our understanding of the phenomenon under examination.

Similar literary excursions into middle brow or high culture most often produce comparable results. Even more pretentious—but no more likely to bear meaningful results—are those metapolitical, metasocietal, metahistorical, metaeverything surveys of society that take off from D. H. Lawrence or Faulkner or Flaubert.

Certainly sociologists have no monopoly on ways of approaching society. Certainly, too, some sort of theory is necessary before any approach can be attempted. Now, no self-respecting literary critic would dream of venturing on a generalization like this about society without some theory behind him: "Hegel created a system whose universals, like those of the Greek world or even of the Elizabethan world as we find it reflected in Shakespeare, have a metaphysical sanction; whose social and political institutions have a cosmic sanction. How accurate an account is this of the shabby, Babbitt-like arbitrary things that must—if anything does—pass with our world as universals, given our secularized, hand-to-mouth versions of the claims of religion, of politics, of social morality? Surely the absolute is not to be found immanently within such as these." There are theories to spare at work here, but none of them suggests that the writer is even aware of the existence of a C. Wright Mills, a Talcott Parsons, a David Reisman, or an Edward Shils, much less a Max Weber or an Emile Durkheim. They are, rather, the kind of theories that have been the common currency of a certain kind of literary man for the last three-quarters of a century, theories that are within the easy reach of any graduate student who can con them in an evening's reading of T. S. Eliot, Ortega y Gasset, Allen Tate, et al. Probably the outstanding difference between these theories that Murray Krieger and those in his tradition wield and the kinds of theory formulated by social theorists of whatever persuasion is that the former theories are never put to any kind of empirical test, and indeed rarely are they testable.

Now the very mention of tests and testabilities is good for a laugh or a sneer in most literary quarters. But neither the literary laugh nor the literary sneer is any more valid a gauge of anything than are the not terribly uncommon scientific and social scientific laughs and sneers at the vaporizing of literary men, or at their armchair philosophizing. I see no reason whatsoever why, in those areas where some kind of empirical test is possible, such tests should not be used.

Of course the moment we turn from the writer and his milieu to the work itself, the very possibility of such testing goes out the window. And that is the case even where it is the milieu of the literary work that is in question. Indeed, the very concept of milieu as applied to a piece of fiction is in many respects profoundly misleading, suggesting as it does an identity rather than the very roughest kind of analogy between the social order inside and outside the novel. Thanks largely to such recent books as Wayne Booth's *The Rhetoric of Fiction* and John Bayley's *The Characters of Love,* it is no longer necessary to demonstrate that our judgments on fiction are in the very nature of things—and indeed ought to be—shot through with social and moral beliefs, much less that there really *is* a world outside the literary cosmos. There still remains, however, the exceedingly complex question of just what kind of relationship exists between the world inside and that outside. And where this question is concerned, the answer to how the social axis runs seems to me a good deal harder to come by than does the answer to the question of how the psychological axis, which joins the characters in the literary work to people or types of people in the real world, is affected.

To reassert, after the extreme anti-historical and anti-social excesses of the New Criticism have run their course, that there is an intimate connection between the image

of man in society created in fiction and the ideas about social man that we carry around with us in our day-to-day experience, is simply not enough. The most egregious blunder which the various sociological explorers of the country of fiction have made over the years, and the one which has made them rightly suspect by literary men, has been to proceed on the assumptions that there are social meanings in *all* fictional works, that these are, whether or not the writer so intended it, the most important meanings released by these fictions, and that to get at them one has only to do three things: read off from the fictional work whatever sentences look as though they are cast in the form of propositions; discern a pattern of action for each character; and translate the sequence of actions that make up the plot into a sequence of actions that could exist in the real world and, if they did, could be ticketed with some precise social meaning. Now these are the kinds of blunders that the subliterary man is most likely to make in his approach to a literary work. ("After all, it's made up of words, and words express propositions which can be tested by our knowledge of the political or economic or psychological world.") Documenting them requires no more than leafing through any issue of the *New York Times Book Review* or the *Saturday Review*, where you will as likely as not find somebody identified as an Old African hand (or Indian or Brazilian—it doesn't really matter) assessing a novel whose action is laid in Africa, either delightedly praising the writer for his firm grasp on the social reality of Africa or criticizing him because Africa isn't like that at all. Probably the greater part of all daily and weekly book reviewing operates in just this way, to which is almost always added as a kind of code, a political judgment—generally "liberal"—disguised as a moral judgment.

Unsophisticated, even crude, this variety of "criticism" is pernicious enough because it frequently causes a serious writer to be denied a hearing by many readers who possess the capacity to do justice to the writer. One thing it does not do, though, is to impose on literary works those interpretations which become thought of as their meanings. Nor is it very likely to define the terms within the larger universe of literary discourse into which enter those literary works that we agree to consider works of art because of a peculiar kind of penetration they affect through style, a penetration and a resulting resonance which we somehow think of as enduring beyond the moment of our initial contact with them and beyond even the foreseeable moments of the socio-economic order out of which they arise. The imposition of those interpretations and the definition of those terms is the work of the Edmund Wilsons, Lionel Trillings, Kenneth Burkes, and Alfred Kazins—all in their different ways men of real social awareness—critics who would not be caught dead working with the criteria wielded by the garden-variety, sociologically oriented reviewers and critics. However, even the most sophisticated of literary critics, as I earlier asserted and wish now to demonstrate, perforce draws on some body of sociological knowledge and theory, acknowledged or unacknowledged. And just here is the rub, since being an unusually sensitive reader of literary works—which is, after all, what being an expert critic comes down to—does not necessarily make a man unusually knowledgeable about social forms and processes either past or present. Actually there are four different things involved here, as I think there are where the psychological criticism of literature is concerned: the ability to respond intelligently and sensitively, without one's own ego and presuppositions getting too much in the way, to the very special kind of linguistic system a poem, short story or novel constitutes; the possession of a viable theory of society whose strength and validity are continually undergoing the test of exposure to those increments to our

understanding of society for which the most perceptive observers are responsible; the possession of a particularized body of knowledge without which even the most elegant theory of society is likely to be just so much hot air; and the ability to approach a work of literary art in such a way that one does not smother it under sociological knowledge, convert its terms into those of the theory of society to which one holds, or judge the pattern of experience created within it exclusively by the definitions of experience supplied by one's theory.

Since to regard a man as a good literary critic is to acknowledge his ability to read intelligently (and I am concerned in the remaining part of this paper only with what I consider to be outstanding critics) I freely grant absolution from all the usual sins of misreading to the Messrs. Wilson, Burke, et al. But their ability at all times to make use of a social theory which is not simply put together from their desultory reading in various free-wheeling social critics plus their impressionistic responses to the contemporary world is another matter. Thus Wilson, in his often quoted essay on Charles Dickens, an essay rich in insightful analyses of at least a dozen of Dickens' novels, finds the real significance of Dickens to lie in his incisive criticism of the nineteenth-century English bourgeoisie; yet he offers us absolutely no evidence of having exposed himself to any social theory any more sophisticated than the one that postulates an industrial revolution which bestialized the great mass of English workers while giving a leg up to the increasingly smug, callous, and prudish middle class. Interestingly enough, Wilson, in one of the very few citations of concrete evidence that his essay offers, acknowledges Dickens' extreme political naïveté and his lack of any conceptual understanding of the real relationship in his society between those who held power and those who were wholly powerless.

But it's really a little unkind to score Wilson for holding a position that most literary gents know *instinctively* to be the only correct one. (Just as they know, again by instinct, that from the fifteenth century on the English aristocracy was continually being weakened in its grasp of economic power while the middle classes were all the time growing in numbers and strength. L. C. Knights' *Drama and Society in the Age of Jonson* is one among literally hundreds of studies of the English Renaissance or of seventeenth-century England that simply assumes the existence of this social process which J. H. Hexter in his pungent *Reappraisals in History* has shown to be nonexistent.) Consider, then, William Troy, author of the best single analysis of Virginia Woolf's style that I know of, writing about Balzac:

> **Vautrin corresponds, as has been said, to what must have been in Balzac the temptation of the intellectual will. Confronted with the teeming world of Restoration society, with a world altogether without values of any kind, that temptation must have been great indeed. Out of the mentality reflected in Vautrin and in that other great master of masquerade Stendhal was to develop the whole movement of thought that culminates in Stirner and Nietzsche. And out of these power-philosophers in turn were to be spawned in the 20th Century those exponents of power-politics whose success in calling the bluff of the more genteel *Quartiers* of Europe is one of the most remarkable phenomena of the moment. But Balzac preferred art to action; he sought power elsewhere than in the Tuileries or in St. Lazare. And while he admits the perennial threat, even necessity at certain times, of a Vautrin he discovers his fullest image in his other type of hero—the victim not so much of society as of life.**

Troy can hardly be accused of lacking a social theory—there's theory to burn here, social theory, political theory, moral theory—not even Billy Graham could have done better than that "world altogether without values of any kind"—and the literary theory that lies behind the closing comment on different types of hero. What *is* lacking, aside from some show of empirical evidence to back up what the critic confidently tells us about Restoration society, is a demonstration on Troy's part of his having acquainted himself with those social theoreticians who have expressed doubt about "whole movements of thought" lending themselves to such easy (and, I might add, painless) apprehension. Better the "abstracted empiricism" of those contemporary sociologists on whose heads C. Wright Mills heaped such scorn, than the kind of essentially meaningless generalizing here engaged in by the high-level literary critic.

Kenneth Burke's criticism is never without meaning since it can always find at least a half-dozen levels of meaning (each of course highly symbolic) in whatever piece of writing it chooses to examine, be it *Mein Kampf*, the novels of Marie Corelli and those of Dashiell Hammett, or the latest example of American advertising. Here is Burke, in a long analysis of Keats' "Ode on a Grecian Urn," explicating for us the second stanza of that admittedly highly ambiguous poem:

> **Add, now, our knowledge of the poem's place as an enactment in a particular cultural scene, and we likewise note in this second stanza a variant of the identification between death and sexual love that was so typical of the 19th Century romanticism and was to attain its musical monument in the Wagnerian *Liebestod*. On a purely dialectical basis, to die in love would be to be born to love (the lovers dying as individual identities that they might be transformed into a common identity). Adding historical factors, one can note the part that capitalist individualism plays in sharpening this consummation (since a property structure that heightens the sense of individual identity would thus make it more imperiously a "death" for the individual to take on the new identity made by a union of two). We can thus see why the love-death equation would be particularly representative of a romanticism that was the reflex of business.**

Fusing as it does Marxian with Freudian theory at the same time that it invokes a theory of romanticism which makes provision for music as well as literature, this Burkeian analysis is breathtaking in its wielding of theory. But the blithe disregard of categorical boundary lines, the metahistorical (or to put it less kindly, mythicizing) generalizing, the bland disregard of the empirical—all these things mark Burke's analysis as operating outside the framework of any acceptable social theory; like most such attempts to extract social significance from literary works, it strikes me as being more a sally of the literary imagination than the serious expression of a viable theory of society.

As much a polymath as Burke, and like him a welder of the Marxian and Freudian dispensations, William Empson is another brilliant reader of literary works (lyric poems in particular) who in his unremitting effort to make literature yield social significance calls upon what I can only call a bogus social theory. Bogus because it has behind it absolutely no empirical evidence or any suggestion of how whatever such evidence that might possibly be mustered in its support could be put to any kind of meaningful test, and bogus because of its premise that the same set of theoretical constructs (rather than a coherent social theory, which Empson cannot be said to have) can be applied without modification to very different historical eras and yet produce

essentially the same results. Thus in his famous *Some Versions of Pastoral* Empson ranges over the centuries, in the process skipping blithely across national lines, in order to impose a common pattern on such works as Shakespeare's *As You Like It,* John Gay's *The Beggar's Opera,* Lewis Carroll's *Alice in Wonderland,* and Dostoevski's *The Brothers Karamazov.*

Almost at the opposite remove from the kind of vaunting theorizing of Burke and Empson is the criticism that Richard Chase engages in when he attempts, in *The American Novel and its Tradition,* simultaneously to show us how a number of the best of American novels have worked, and to locate in the social milieu of their creators some at least of the sources of their energy and power. Here is how Chase, having given us a careful reading of Frank Norris' *The Octopus,* looks at Norris "Historically Viewed":

> **One finds new versions of Melville's ideas in the novels of Frank Norris. But they have been derived not so much from reflection and reading as from Norris's instinctive imaginative sympathy with the doctrines of American Populism, the movement of agrarian protest and revolt which was in its heyday when Norris was forming his ideas in the 1880's and 1890's. The importance of Populist doctrine in understanding the art of Frank Norris is suggested by his own remark . . . that romance derives from the "People."**
>
> **It was not really the plain facts and concrete injustices behind the Populist protest that appealed to Norris. Rather, it was what Richard Hofstadter calls (in *The Age of Reform*) "the folklore of Populism." For our purposes, this folklore may be understood as having two origins. First, there is what Mr. Hofstadter calls the "agrarian myth," that ever since the time of Jefferson has haunted the mind, not of the vast commercialized middle class or perhaps after the earliest times the farmers either, but of reformers and intellectuals. This "myth" involves the idea of a pastoral golden age—a time of plain living, independence, self-sufficiency and closeness to the soil—an idea which has been celebrated in various ways by innumerable American writers. . . . In Norris's *McTeague* and *The Octopus* one finds this ideology more or less exactly represented; one finds that Mr. Hofstadter calls "the idea of a golden age . . . the dualistic version of social struggles; the conspiracy theory of history; and the doctrine of the primacy of money."**
>
> **McTeague is not literally an agrarian hero; yet he does come out of a simple rural America, and he is corrupted and defeated by the customs and laws of the evil city. The fact that nature is thoroughly Darwinized in Norris's imagination and that McTeague, though appealing in his masculine simplicity, is not far above the brute, does not quite conceal the underlying myth of Adam and the fall from Eden that makes McTeague a sort of brutalized Billy Budd. The dualistic version of social struggles is apparent in *McTeague,* though not nearly so strongly dramatized as it is in *The Octopus.* In both books the social question is conceived as a clear-cut, black-and-white war between the grasping capitalist and the plain American . . . In *The Octopus* we find a full use of the conspiracy theory of history—the theory that all would be well with American life if only it were not for the machinations of the money power.**
>
> **The main difference between the folklore of Populism and the imagination of Frank Norris is that naturalist doctrine has given him an underlying pessimism about nature itself and man's place in it. Norris appears**

> **to accept what Mr. Hofstadter calls "the concept of natural harmonies," a utopian faith in the natural order and in the virtue of man's living in harmony with it; but this view of things always has to contend in Norris's mind with a radically pessimistic view. As with most American naturalistic novelists, the pessimism wins out in the end, but in doing so it seems to take over from the idyl of nature some of its poetic, utopian quality, so that what we have is not hardheaded Darwinism but romantic nihilism, the final implication of which is that death itself is utopia.**

I have quoted Chase on Norris at such length because I think that his theoretical modesty is highly instructive alongside the boundless immodesty of Troy, Burke, and Empson. Indeed, in all but one rather important respect, to which I shall advert shortly, what Chase does here can, I believe, be regarded as a model of how the literary critic ought to apply social theory to a fictional work. For one thing, Chase is to be applauded for the reasonably careful way in which, before he turns to his primary job of literary analysis, he introduces Populism as a social phenomenon that existed quite apart from nineteenth-century American literature and could presumably be studied without any reference to that literature. For another thing, the distinctions that he makes first between Populism as a political movement and Populism as the expression of a long-existent mythic way of apprehending reality in much of the agrarian society, and then between Populism as an existing force that enlisted the active support of millions of Americans and Frank Norris as a creative force that drew only in the most oblique fashion on Populism, are salutary because of their recognition of the very real difference between the way a myth gets taken up by a corporate group organized for the end of coming to power and a lone individual exercising his imagination toward the end of creating a verbal construct. Further, Chase serves admirably the end of bringing social theory to bear on literary artifacts by keeping in separate, though not watertight, compartments his ideas about nineteenth-century American society (agrarian) and post-Darwinian naturalism, about naturalistic pessimism and romantic nihilism. He does not, as Burke and Empson are particularly likely to do, collapse distinctions that serve the very useful purpose of enabling investigators in different, even though frequently contiguous areas, to make detailed studies in depth that could not otherwise be undertaken. Of course one such study, and the one to which Chase is clearly most indebted, is that of social historian Richard Hofstadter, and here again simply by virtue of going to a recognized authority for the extra-literary sanction that his social theory so obviously requires, Chase is to be given high marks. At the same time this is the one important respect in which Chase's analysis is open to criticism. Like so many of the critical brotherhood, Chase goes on the assumption—which it seems never to have occurred to him to examine critically—that Hofstadter's theories of Populism and the agrarian myth are self-evidently true. What Chase is blissfully unaware of is that there has been a continuing controversy over the view of Populism advanced by Hofstadter, with so redoubtable an historian as C. Vann Woodward, among others, casting doubt on many of Hofstadter's conclusions.

And just here is the rub. Certainly it is better for a critic to make use of a social theory that is clearly defined, does not sprawl across all disciplines (and some nondisciplines like mythography), and can be put to some sort of empirical test. But what if the theory of which the critic avails himself meets all these requirements, yet fails of validity for one reason or another? After all, the literary critic is as much obliged as any other scholar to come as close to the truth as he possibly can, and an invalid theory,

although it may be productive of interesting and even fruitful insights, is not the shortest way to the truth.

It would seem, then, that the social approach to literature, demanding as it does surefootedness in two areas, is an exceedingly dangerous one to pursue. Why pursue it at all? One of the most perceptive of American critics, Irving Howe, has expressed his skepticism as to the value of doing so in this fashion:

> **I find myself increasingly skeptical as to the uses of the social approach to literature—particularly if it is regarded as a self-sufficient way of reading novels or poems. The social approach may work well if we are trying to examine large curves of literary history, but it becomes stiff when we turn to specific literary problems. You can use it to explain the rise of the periodical essay in the eighteenth century, but it will not help much if you want to study the genesis and characteristics of Addison's style. It may illuminate George Eliot's mastery of the social world of *Middlemarch*, but it contributes very little toward describing a major quality of the novel: the way in which epigrammatic comment is woven into the action. The social approach helps as a preliminary in those instances where the poem or novel is concerned with large social topics, but it can seldom take us very far toward defining the particular quality of a writer or a work. It is simply too coarse for the requirements of literary criticism, and there are too many areas of poetry and fiction about which it has almost nothing to say.**

Too coarse or not, the social approach will in one form or another continue to be made for two very good reasons: with relatively few exceptions, significant literary works do contain social meanings, no matter how deeply buried or obliquely expressed; and commentators on literature, for no better reason than that they live in a society, will persist in theorizing about those social meanings.

This being the case, it seems to me contingent on those in any way involved in the analysis and judgment of literature to set about refining the conceptual tools with which they engage in their social interpretation. But a first step would be greater awareness of the fact that to talk about literature, particularly fiction, in any really meaningful way is, as Irving Howe acknowledges, to express some idea of what society is and how it enters into a reciprocal relationship with literature. Then two half steps beyond that one would lead to the understanding first of all that the framing of statements designed to throw light on the complex web of relationships in which society and literature are involved necessarily means the use of social theory; and secondly, that such theory does exist quite apart from purely literary speculation and that therefore the critic not only need not spin his social theory out of his own entrails, but has a responsibility to master so far as possible the best theory available to him. Even then, as Howe's statement should remind us, the job of criticism has only just begun.

FIUMICINO

by Chad Walsh

The nets descend, a monster's scooping claws,
Into the shallow blue just off the shore.
They rise. The giant scampi on my plate
Were jailed in light by such a rising fist.

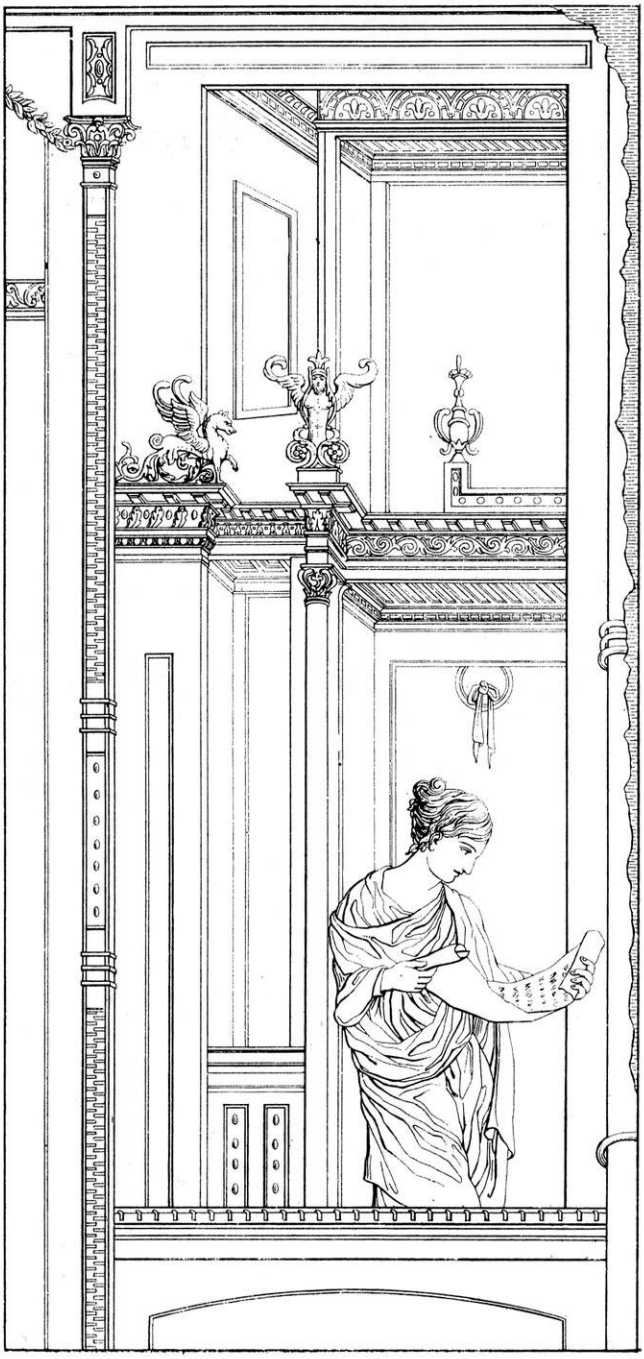
Close as thought is the harbor where the ships
Of Egypt docked with wheat for Roman bread.
Man does not live by circuses alone.
The pleb was also fond of being fed.

We drove here past the excavated ruins
Of Ostia Antica—the usual acres
Of broken columns, vaults, and stone veneer
Or plaster flaking from the brick.

Why can't we let the buried dead lie buried?
Perhaps (for wine and scampi and this sun
Seduce a man into a Socrates)
Because the living share the simple sin

Of living. Every mollusk on my plate
Is mockery to Caesar and centurion.
Though their millennial teeth are sharp to bite
The soft digestive set of tools is missing.

Homer's heroes force-fed the gibbering dead
With intravenous drafts of bullock blood.
Centurion and Caesar, may this fragrance
Of scampi please the lost flesh of your nose.



BOOK REVIEWS

THE WORKSHOP OUT WEST

by Albert Bermel

The Impossible Theater: A Manifesto **by Herbert Blau (Macmillan, New York), 309 pp., $10.**

In the past two years, while the American theatre has repeated its somnambulistic strophes and antistrophes to the distant but insistent drumbeat of money, American critics have produced book after teeming book on the dramatic art, of which Lionel Abel's *Metatheatre*, Eric Bentley's *The Life of the Drama*, George Wellwarth's *The Theater of Protest and Paradox*, and Robert Brustein's *The Theatre of Revolt* are probably the surpassing examples. Herbert Blau's *The Impossible Theater* differs from the other criticism in that it is not concerned only with the art but also with the act of drama. Unlike Abel's, Wellwarth's and Brustein's books it is not the elaboration of a thesis; unlike Bentley's it is not a panorama of the types of theatre and an analysis of the elements in drama. Rather, it is the record of an incomplete endeavor, a looking backward and inward on the history of The Actor's Workshop in San Francisco. It is also an abstract of the decade around us all since 1952 when The Workshop was founded; a curse on the drug trade that occupies New York stages, roundly articulated and spat with splattered aim in the face of its traffickers; an adjuration to see, in the name of "the clearest gods," that "the theater has greater possibilities than other forms"; an evaluation of some outstanding plays performed at The Workshop; and a call to action:

The stage is a sort of battleground, a space to be struggled with, or violated, in Holy War; the prize, a vision. . . . I think of the dramatist as a specialist in danger, who confronts it where it is minimized or evaded by others. The actor serves by being an expert in the mimicry of conflict . . . and the director, if he is fulfilling his proper function, is a Socratic gadfly. . . .

It might seem that all this is too much for one man to undertake and at times one does suspect that the author has split into a number of Herbert Blaus who stalk severally through the pages, the critic Blau tapping the prophet Blau on the shoulder or the director Blau stealing up on the historian Blau and muffling him momentarily. Yet consider this singular man's qualifications: he is cultured in the theatre and out of it; he has read and sorted his reading and uses it with stringent effect; he is familiar with the theatre's situation on and off Broadway, outside New York, outside the United States; he knows (as far as I can tell) the entire repertory back to Aeschylus, India and Egypt, and possibly beyond if there is a beyond; he has run—with his partner Jules Irving—a company that operates in rhythm with the mid-century's dramatic pulse[1]; and he can write prose with an exhilaration, lilt, and push to it. *The Impossible Theater* stands comparison with the pronouncements of Copeau, Artaud, Diderot, and Hebbel.

We have been treated to a thousand denunciations of the Broadway scene, and many more than that have been composed. Here is Blau going at it anew but with a ferocity, accuracy, and succinctness that are unequalled:

. . . Actors walking around behaving like the roles in which they hope to be cast; playwrights butchered by play doctors; grown men simpering in chorus lines; intelligent women with four years of training in college theater spending their summers playing second lead to an incompetent Hollywood ex-star in some idiot's delight; directors outguessing atrocious scripts as they step over box-office names and old friends (who flopped once too often) to slipping careers; acknowledged stars waiting for another custom-made part in which to pass a tedious year or two punctuated by television engagements while they dream of repertory and the great classical roles; or, after years of expectation, an aggregate of rabid luminaries, the very best, in reverent and somewhat erratic ensemble, doing the most sophomoric O'Neill, while the lesser lights of America's great purist academy of acting do their scenes,

[1]This review was written before Blau and Irving had been appointed to take charge of the Repertory Theatre of Lincoln Center in New York.

and stand and wait; and everybody dependent on a few newspaper sages, most of them barely equipped for their jobs. . . .

To which I would add two observations. First, the most dramatic news out of the Broadway holocaust this season is that the newly licensed theatre bars are "thriving and proving popular" (relates *The New York Times)*; nothing is said about the less-intoxicating preparations offered from the stage. Second, one of Broadway's handmaidens, *Playbill*, recently gave over an entire issue to Broadway's "problems." It was entitled "The Insiders Speak Out" and consisted of twenty-one separate compositions. Most of the contributors concluded that all was not well, but an editorial comment claimed that "the fact that these problems—complex and rooted in Broadway's traditional working practices—are now receiving the attention of an industry-wide team must be considered encouraging." By whom?

The Actor's Workshop is an institution situated in a quite different country of the mind. "The title," says Blau, "was singular, in honor of the art, the necessity was plural, if we were to practice the craft." And it is the story of the art and the craft, two hands sometimes clasped, sometimes at odds, that forms his account. I have never been to The Workshop and must accept what Blau describes and what I have variously read and heard about it.[2] This is not as severe a handicap as it seems for a reviewer; Blau doesn't indulge in corrective hindsight, nor does he recite a bland roll of accomplishments. Instead, he starts with the necessity for a platform on which the actors might stand, an improvised affair in a grimy San Francisco loft to which a list of selected people were irregularly invited; he continues with the search for abiding principles and tenacious actors to abide by them; picks his way through a series of plays which, for him, serve as the signposts of the company's artistic journey; and finally sounds a chord of dissatisfactions with modern downbeat drama.

In those magazine articles that sporadically review "the state of our regional theatre" the authors are fond of saying that "San Francisco has The Actor's Workshop." I'd have thought that The Workshop has had San Francisco, usually by the tail, often by some more painful part. Blau writes: "When people say how lucky we were to be in San Francisco, with its receptive audiences and cultural *savoir-faire;* that what we did could not be done in any other city, I can never resist saying that if The Workshop survived there, it was in spite of the general neglect, and even civic suspicion."

Is this respect The Workshop resembles other American groups. The community wants it to survive, is proud of its will to survive, but would like to legislate the terms of survival. As soon as the group asks for financial help, as it generally must at some point in its career, the community tries to lay down clauses of approval and disapproval with the money. Handout by handout, the group is made aware of the subversion of its identity, an insidious form of destruction. Luckily, The Workshop did not resemble other groups in any other respect. For one thing, it was run by hardnosed idealists: "Among people I know, it is usually the idealists who are the most tough-minded and down-to-earth. That is a matter of fact. It is your bread-and-butter realist who usually seems out of this world." For a second thing, Blau and Irving are callous in pursuing their cause; they rejected the labor theory of value and secured their workers for free. "Nobody drew any salary for several years. . . . The voluntary character of the theater continued even into the period of a paid full-time staff. It continues today, and it is beneficial . . . ."

That for your reward, performer. When an impoverished actor wanted to know how he was supposed to live, Blau told him to haul vegetables at night in the produce market. And when W. McNeil Lowry of the Ford Foundation "studied the Workshop for a possible grant he could not quite bring himself to believe we were *really* professional because Irving and I were at the college [San Francisco State], and almost everybody else held some kind of job. He used to refer to us as 'a theater club.' When we objected, he explained that he meant

[2]It did produce my translation of Cocteau's *The Infernal Machine* in 1959, but I did not get to see the performances.

we weren't working at theater full time, that I taught, for instance. I told him that was true, I taught full time *and* I worked in the theater full time. Nobody was sleeping very much."

For a third thing, The Workshop has had a program; its productions have continuity; one play relates to the next and the one before. Blau talks of a "continuum"; as a former chemical engineer he is partial to scientific words. For a fourth thing—but there are so many things that set The Workshop apart, and one of the principal ones is Blau himself. Let me say, before this review becomes too fulsome to bear, that I do mean later to take issue with Blau on several scores. But this much is certain: no other theatre *practitioner* in the country is (or ever was) capable of composing a "manifesto" that has the amplitude and passion of *The Impossible Theater.* And I am talking now about the standard of the writing and the level of the ideas. It's true that Blau sometimes says "locus" when he means "focus," that he is so attached to the word "visionary" that he can talk about "visionary voices," that he uses "devoid" as a verb and "impact" as a verb in a sense incomprehensible to me; that he thinks the late Sean O'Casey lived in Totnes, instead of Torquay, that he thinks the British expression "Keep your pecker up" means something lower than "Keep your chin up" (pecker: beak: jaw—those diverging slangs!). These are piffling matters. Read Blau on The Workshop's interpretations of Miller, Osborne, O'Casey, Arden, Beckett, Brecht, Ionesco, Genet, and *King Lear,* and you are caught up in the most rousing and comprehensive dramatic criticism since Eric Bentley's columns for *The New Republic.*

Blau writes all the time *qua* director and probably on the basis of his and his colleagues' production notes. As a result, he examines each play as a multiple phenomenon, not merely as a text; its aims, means, and consequences engage him simultaneously; he knows what it demands from the spectators as well as from the actors if it is to be realized; at the same time, he is concerned with its effects on actors as well as spectators.

A few illustrations here will do more than a lot of explanation:

. . . *When we look at a magnified detail of* The Massacre of the Innocents *in an art volume, we are approximating the effect of a scene in* Mother Courage. *The "event" may be violent or casual; two events are united in a total image, not by cause and effect; the whole composition is in repose.* . . .

. . . *For all the daring and derring-do, which restores a sense of play too ancient for Broadway,* Cock-A-Doodle Dandy *fights old battles and swears old oaths.* . . . *We have heard* [*O'Casey*] *before on the tyranny of the Church, the superstition of the folk, the bigotry of age and the jauntiness of youth. Indeed, we have not only heard O'Casey on these subjects, we have heard all his predecessors, and we wonder as we go along with him whether we have anything more than some very colorful threads of a well-worn piece of the pagan fabric of the Irish Renaissance.* . . .

". . . *Remember in our first discussions* [*of* Waiting for Godot]," *Blau asks his cast, "a drawing by Paul Klee that I showed you, of an Egyptiac-Negroid woman with a rat growing out of her hair? The effect was grotesque and funny at once. I said then that unless you grasp the play's morbidity (seriousness is not the same thing), you'll never gain its humor.* . . ."

. . . *When the Envoy* [*in* The Balcony] *says, "We've reached the point at which we can no longer be actuated by human feelings," the human feelings are ripest. And when he says, "Our function will be to support, establish and justify metaphors," he may be speaking like Genet, but the action is running away from him.* . . .

It is the quality of informed specificity in these quotations to which I'd like to draw attention. And here is the same quality in the preparations for Blau's production of *King Lear:*

. . . *The regalia of the play came out of improvisations on motifs drawn from archaic lore, but not only Anglo-Saxon. There were strains from Achaean, Celtic, Mycenean, Polynesian, Columbian, and even American Indian art. And there was a remarkable harmony in the incongruities, just such a mélange of intuition as occurs on the edge of barbaric darkness when the hordes subside, cultures cross and, exposing what is in them of the brute, somehow preserve, as if by a transmission of mona, what is residually human.* . . .

He goes on to describe a collaborative effort between actors and a team of re-

cruited artists in making the costumes and properties:

"They used the idiom of found objects and free forms. Helmets were invented of plaster, collaged and improvised upon with animal motifs; Lear's robe was made of thousands of chicken feathers, plucked, bleached, sewn, and hand-painted; bodice pieces and breastplates were made of bone, bead, wood chips, bean, and glue. . . . A forge was set up in our shop for the sculptor Robert Hudson. He hammered out weapons of spring steel. Beautifully wrought knives, spear-heads, and swords—for which we invented our own rules of warfare. Take the swords: they had real heft, but not necessarily perfect balance; the more he made, the better the balance—like the first swords that might have been forged. I gave them to the actors. Never mind fencing instruction. Here's a weapon, feel how heavy it is; now use it. So we swung hard at each other, until we found the sword's potential rhythm in ourselves. . . .

It becomes obvious as Blau's history of The Workshop proceeds as a recounting of the plays assessed and attempted that an actor dragging sacks of cauliflower and potatoes by night had more than enough opportunity to refresh his intelligence and to meet his desires for exploration by day. Compare his situation, if you will, with that of the New York actress stranded between jobs—"resting"—who reads *Show Business* and comes upon the following entry under "Help Wanted":

HAWAIIAN-TYPE GIRLS (3) East Side Luau cocktail party in doctor's home. Pass hors d'oeuvres, impromptu hula. $3.00 per hour. SA 2-1581.

Pineapples may be preferable to cauliflower, but pineapples alone make a meager diet. The dark hours in the lives of The Workshop's actors may be devoted to cabbages, but during the light hours they can play kings, thanks to The Workshop's noble and assorted repertory of plays. Robert Symonds, for example, has been Falstaff, Face, Archie Rice, Galileo, Casanova, Undershaft, Sir Toby Belch, Mr. Mississippi, Krapp, Gogo, Hamm, Harpagon, Volpone—"and he has been in any number of other plays, including the American premiers of *Mother Courage* and Pinter's *The Birthday Party.*"

Then come west, Blau calls to those actors who are still hoping for a crack at the big time. Get away from the sweatshop that is off-Broadway, and the murderous indignities of 45th Street between Seventh and Eighth Avenues, and the debilitating spells with road companies. Abandon "the stronghold of non-ideas." Join in the "strategic relativism of a company of fairly well-educated Americans in the Year of the Bomb, 1960 ff." The gaudiest lure he casts, though, is that list of juicy parts played by Symonds.

Whereupon, I consult an off-Broadway program for a sloppy play called *Helen* and find that one of the actors, Ray Reinhardt, has appeared in such roles as Mack the Knife, Astrov in *Uncle Vanya*, Iago, Horatio, Fluther in *The Plough and the Stars*, Pistol, Hotspur, The Father in *Six Characters*, and Puntila. Reinhardt, a sound actor, has also contrived to be on some television shows and in movies. He seems to have eaten his cake and still have it. I don't say that his range of parts quite matches Symonds'. But does any other actor's *at The Workshop*? What is there to tempt Ray Reinhardt out west? In short, an actor who is nimble, gifted, and adventurous is in a different class from the girls who settle for passing hors d'oeuvres and doing impromptu hulas at a doctor's house, and he can get by on the East Coast without prostituting himself.

Nevertheless, if I were an actor, especially an actor who'd just read Blau's book, I'd take a ride west as soon as I could afford it, if only to case the house. I'd check on the forthcoming plays, find out how many other actors The Workshop keeps on tap, and mull over my chances. However, I'm not an actor but a playwright, and I don't see any invitation in *The Impossible Theater* to my fellow writers. And this brings me to the central weakness of The Workshop and to Blau's attempts in his book to justify it.

"Though it goes without saying," he writes, "that we must cherish the playwright, the theater always comes back to the actor in the center of an acting area." So it does, but I can't think of a single company in the twentieth century that has functioned without its own playwrights, that is, its own plays. The Group Theater, which Blau admires, had Odets, Lawson, Irwin Shaw and others.

The English Stage Company (at the Royal Court Theater), which Blau equally admires, introduced London to Osborne, Wesker, Pinter, Logue, Arden, Simpson, Livings, and others. The Théâtre National Populaire gave a voice to Vauthier, Vian, Gatti. Barrault took more than one chance on Schehadé. Jouvet worked with Giraudoux at the Comédie des Champs-Elysées. The Berliner Ensemble devoted itself to Brecht. Even Joan Littlewood, who rewrites just about everything she produces, and often botches it horribly, has staged Behan and Kops. And the now-deceased Living Theater stayed with Gelber twice around.

Blau explains that he has done "about a dozen new plays over the years," but "we write them off in advance as losses at the box office. As for some of those who keep urging us to do new plays, or complain that we don't do enough, we are prepared for them to be absent when we do." This is too easy an "out." The Workshop has indeed put on *The Plaster Bambino*, an original play by Sidney Michaels, then unknown—Michaels has since come to New York to pillage Billetdoux for *Tchin-Tchin*, to build *Dylan* out of fragments of Thomas's poetry and two biographies and, more recently, to grab up handfuls of essays, proverbs, and memorabilia for the book and lyrics of *Ben Franklin in Paris*. The Workshop has staged a play by Mark Harris, who is otherwise a novelist; Blau has written and directed his own plays, which he doesn't talk about in the book; and The Workshop did one play by David Mark, *Captive at Large*, and one by Robert Hivnor, *The Ticklish Acrobat*. Mark and Hivnor have written a number of other plays; I have read some of them and they are good. Was The Workshop under an obligation to do more of their work, or was it not? John Arden's *The Waters of Babylon* proved to be no commercial hit for the Royal Court; nor, successively, did Arden's *Serjeant Musgrave's Dance*, *Live Like Pigs*, *The Happy Haven*, and *The Workhouse Donkey*. That they were afterwards recognized as some of the best drama written in England since the War is an incidental fact. While the financially pressed Royal Court was producing Arden and other nonprofit-makers it was experiencing its years of glory. Now that it has slipped into safety and perhaps solvency it hardly counts in the London theatre; its best directors have gone to where the risks are being currently taken: the National Theater and the Royal Shakespeare Company.

It happens that The Workshop has done *Serjeant Musgrave's Dance*, as well as plays by Pinter, Whiting, and other higher-grade British dramatists, and Blau writes about them with felicity and understanding. But he has almost nothing to say about the indigenous Workshop plays, when they are one of the troupe's features in which he should be able to take the most pride. As I see it, a company that is not known, at least partially, for the plays it initiates is an inconclusive theatre organization. A production team must grow out of discoveries made from its intrinsic material and not from works that are what Blau himself calls "already authenticated" in Europe or elsewhere. A repertory program, however varied and tastefully assembled, is not enough.

If I harp on this point it is because, more than anything else, the American theatre needs new playwrighting blood. New York originates most new American plays and the bulk of what it chooses to mount is rubbish or imports. The universities make some contribution, but I have yet to see them come up with a play of real consequence. Very simply, the theatre as a whole (and The Workshop as a part of it) is failing its playwrights. Some whom I know have given up the theatre, and anybody who thinks them cowards has no conception of the doggedness it takes to keep writing with no encouragement. Others have drifted to where the opportunities are, abroad. Albee had to make his start in Germany, Schisgal in England. Before long, unless The Workshop summons a few playwrights west, in addition to those actors, they will all have started east. I fasten on to Blau and Irving because they are admittedly idealists and therefore, by earlier definition, two of the few practical theatre people left. In the British Isles alone there are risk-courting troupes outside—as well as in—London, at Bristol, Coventry, Glasgow, Edinburgh, Nottingham, Birmingham, Dublin, and Belfast. German *stadttheatern*

in Berlin, Frankfurt, Ulm, Hamburg, and other cities are crying out for new scripts in English—and taking options.

Why, it may be asked, is The Workshop of all places reluctant to tackle untested drama? That box-office argument is suspiciously out of line with Blau's general attitude as it is set forth in *The Impossible Theater*. His reason is a complex one. He believes that plays should deal with the vital issues of our time, that they should make the theatre into "the public art of crisis," a crude (because conveniently vague) phrase. He is too sophisticated to assert that a serious play must be a good play, but not willing to admit that a good play must be a serious play. A good play may not address itself *directly* to The Bomb, Civil Rights, Conformity, or any of the ideological struggles. It may not even treat of these matters in the metaphorical or symbolic mode. But if it has any depth, any thrust, it will not have escaped the burdens of the time in which it was written, whether it flaunts those burdens or carries them quietly.

By all means let plays deal with the vital issues if they can. Most of the ones that try simplify the issues out of recognition. When Blau says "the theater in America is mostly an anti-social force," he is wildly off-target. One would think he hadn't checked the Broadway and off-Broadway listings in the past five years. The professional theatre here is doing its darnedest to be a social force. It decorates both its sleeves with bleeding hearts. And it is trivializing, if not perverting, every issue it touches on. The readiness is there, but the readiness is not all. The capacity is missing. The commercial theatre is, in other words, saturated with vital issues. A few recent samples, pulled almost at random, might include James Baldwin's *Blues for Mr. Charlie* (put on by that grimly social and self-righteous group, The Actors Studio), LeRoi Jones' *Dutchman* and *The Slave*, Jean Kerr's *Poor Richard*, and William Hanley's *Slow Dance on the Killing Ground*. The degree of "seriousness" naturally fluctuates from play to play; it reaches hysteria at one extreme (*Dutchman* and *The Slave*) and Salvation Army pathos at the other (*Slow Dance on the Killing Ground*). Mrs. Kerr gives you a slight headache now and then and proffers a swift aspirin, heavily sugared, each time. Hanley jerks a few tears and holds a pastel-colored Kleenex ready. Baldwin races his motor, warns you to jump clear, but asks you to admire the throb of his dual exhaust. Jones does much the same as Baldwin but he doesn't warn you to jump aside and his vehicle has a sportier design and more exhaust than motor.

Jones' shock treatment is by far the most forceful of the methods. Shock treatment can throw a spectator into near-paralysis. But a cosh on the head can do likewise. Besides, as soon as it becomes fashionable—*as it now is*; I can't be too emphatic about that—for plays to deliver a predictable sort of jolt, it's time for the artist to move into other territory if he hasn't already done so, and to look for new jolts in new purposes.

Actually, Blau wants a play to do more than deal with the vital issues; he wants it, if possible, to be affirmative. The Workshop has run through the gloomy lists, from Beckett through Genet to the blackest Shakespeare and has been subjected to a bombardment of imitative scripts from assembly-line playwrights who stand ready to ease themselves of whatever is currently "big." It isn't surprising that Blau is now pleading for respite:

> *There are times we may feel, as I felt the night I wanted to cry out and stop* [*Pinter's*] A Slight Ache, *that we are merely vomiting vacancy and regurgitating the slime. Around us, we have encouraged thinking and writing and behavior along nihilistic lines. Many of the manuscripts coming into our office, half-instructed, are full of dogmatic outrage, orchestrated obscenities, calculated illogic, and all the acquired paraphernalia of existential protest. Constant nausea throws up confounded nonsense. . . . We suddenly discovered, like Peer Gynt, that we had been appointed guardian of the madhouse. . . .*

Unhappily, this seems to be an era of nay-sayers. Since 1945 the serious plays of stature—with a few exceptions[3]—have

[3]Such as Giraudoux's *Pour Lucrece* ("Duel of Angels"), Christopher Fry's work (*The Firstborn, Boy with a Cart, A Sleep of Prisoners*), Rolf Hochhuth's *The Deputy*, Arthur Miller's *The Crucible*, Kjeld Abell's *Days on a Cloud*, and—much nearer mediocrity—Robert Bolt's *A Man for All Seasons*.

accentuated the negative. Instead of affirmers pointing to the heavens we see scrabblers in the muck; the fire of the postwar drama illuminates not the empyrean but the dank recesses of earth and flesh. Vice is triumphant, and an upbeat play like Wesker's *Roots* serves as a warning of how tacky the positive message can be. In these circumstances, what are artists with a positive conscience to do? Abandon the theatre? An unthinkable course for Irving and Blau. The latter realizes that "the theater is not a pulpit." He adduces Shaw and Brecht, "the two most didactic playwrights of our century," to give evidence that a play must be entertaining, even when it preaches. But he strikes me as being halfhearted about this. He wants a play that shouts: "Yes!—and here's why . . . ." I don't think he'll meet one that satisfies his requirements.

What is the theatre for, anyway? I assume that its main purpose is to enrich the spectator's understanding of life and of the potentialities of art—art as revelation rather than therapy for our bruising times. This is the purpose of the other arts too, but in the theatre we watch the revelation take shape; we are presented not with work accomplished but with work in the process of growth. We see and take part in the revelation as it unfolds. A play may arouse the spectator to cry, "Strike!" as at the end of *Waiting for Lefty* or "Help!" as at the end of *Waiting for Godot.* It may make him clutch the collar of the man in front or wreck himself with laughter against the arms of his seat. It may or it may not.

Blau writes, "We don't have classical tragedy not because we don't have the talent or will, but because we don't have a classical world." Whoever did have a classical world? The Athenians when they left the arena after a performance and went back to their city walls to fight off the Spartan siege (suspended for the matinee)? The French in the seventeenth century when they were at war with the Dutch and Molière could not get permission from Louis XIV to perform *Tartuffe* in Paris because Louis was leading an army in Flanders? The memory of a classical world is a social historian's construct. It is not the legendary classical world that has vanished but the classical concept of comedy and tragedy. Tragedy, comedy, entertainment, preaching . . . these are labels and the theatre will continue to defy and outdate labels. I'd have thought that Shaw virtually put an end to the classical interpretation of "tragedy" when he used the word in his subtitle for *The Doctor's Dilemma.*

Blau's discomfort in the modern, dirt-streaked drama might be relieved if, instead of wishing it clean, he had more of a stake in it. A repertory of the best plays Europe can provide is a respectable beginning, but only a beginning. The Workshop will have to trespass more recklessly on the future. If it is to fulfill itself it must find a large place in its repertory for plays that have not been sanctioned by European acclaim and sensation. In those plays it may find the identity it still doesn't quite have. And if the new plays are not put forth apologetically, they will conceivably supply the nucleus for a new American drama. That is not as farfetched as it sounds. American playwrights like David Mark, Robert Hivnor, and Lionel Abel have already equalled, if not exceeded, the most strenuous works of O'Neill, Odets, and Miller—and those of some of the more hallowed Europeans. Not every time, but once or twice each. If The Workshop doesn't give these moderns an opportunity and thus a stimulus, who will?

All of which is only to say that *The Impossible Theater* is a book that makes any prospects look possible. Blau writes with clenched fists and out of a flaming ball of ideas and beliefs. Praise be, he has written nothing like a textbook, only the most remarkable handbook yet on the craft of theatre in this country.

POSTSCRIPT: *When I wrote in the last paragraph above that Blau's book made any prospects look possible I had no idea that those prospects would shortly consist of the most difficult task in the American theatre today: to build a going artistic concern out of the wreckage of the Lincoln Center Repertory Theatre. Irving and Blau have given themselves a jump on the future by taking some of The Workshop's best-known actors with them. They are now free of financial*

worries (or most of them, depending on how much latitude they are allowed by the Center's board of well-heeled directors). Who would have thought, only a few months ago, that Blau's "impossible theater" would be granted an open franchise in enemy territory?

As for The Workshop, its finest days are past when they should have been to come. Blau's book has become its valedictory, perhaps its obituary. At this writing the civic authorities in San Francisco are hemming and hawing; they still seem unaware of how much they stand to lose if they let The Workshop die, and the extent to which they have helped to destroy it. Like that even greater company in Montreal, the Théâtre du Nouveau Monde, The Workshop has tried to define standards that local politicians are too timorous to support except with their mouths.

AT TRURO

by May Swenson

The sea is unfolding scrolls
and rolling them up again.
It is an ancient diary

the waves are murmuring.
The words are white curls,
great capitals are seen

on the wrinkled swells.
Repeated rhythmically
it seems to me I read

my own biography.
Once I was a sea bird.
With beak a sharp pen,

I drew my signature on air.
There is a chapter when,
a crab, I slowly scratched

my name on a sandy page,
and once, a coral, wrote
a record of my age

on the wall of a water-grotto.
When I was a sea worm
I never saw the sun,

but flowed, a salty germ,
in the bloodstream of the sea.
There I left an alphabet

but it grew dim to me.
Something caught me in its net,
took me from the deep

book of the ocean, weaned me,
put fin and wing to sleep,
made me stand and made me

face the sun's dry eye.
On the shore of intellect
I forgot how to fly

above the wave, below it.
When I touched my foot
to land's thick back,

it stuck like stem or root.
In brightness I lost track
of my underworld

of ultraviolet wisdom.
My fiery head furled
up to its cool kingdom

and put night away.
The sea is unfolding scrolls,
and rolling them up.

As if the sun were blind
again I feel the suck
of the sea's dark mind.

GAMBITS AND PARADIGMS:

Sociology and the Beaux Arts

by Hyman Enzer

Robert N. Wilson, ed., *The Arts in Society*, Englewood Cliffs, N. J., Prentice-Hall, Inc., 1964, $6.75, 372 pp.

To give the subject its proper flavor, let me start by paraphrasing Susanne Langer who paraphrases a question by one of her students: "What is 'philosophy of art'? How in the world can art be philosophical?"[1]

Her answer, with the ambiguous simplicity of a haiku, is that art is not philosophy; that philosophers can apply their special talents to any subject. Miss Langer's comment applies with equal ambidexterity to the relationships between sociology and art.

Despite their tardiness in attending to the problems of art, sociologists in the United States—vis-a-vis psychologists and anthropologists—have been producing an increasing number of dissertations, studies, and summaries of the "state of the field."[2] It will be a long time before the sociology of art comes of age, but I am happy to report that after several decades of gestation, and several miscarriages, a collection of research reports and informal essays in this field has appeared in print.

Before anyone regards this event as the dawn of a new era or even the occasion for unscholarly hosannahs, let us recall the fate of several earlier and major contributions.[3] It is a form of hybris to assign a specific date or event as the moment when ideas turn a corner and become motives or disciplines,[4] and I shall not tempt the fates here. Nevertheless, it is necessary—even for the sake of argument—to declare that the influence of such thinkers as Sorokin and Weber[5] in the area of the arts has until now been rather diffuse, and quiescent.

One best indication, I think, of the sluggish activity by sociologists in the arts is evident in the contrast between the few empirical studies and the relatively large number of approaches to definition of the field. (I had difficulty myself in refraining from using a title beginning : "Towards a General Theory . . .") Perhaps there is some profound postulate hidden in that contrast. Before gathering data some guidelines must be established. We now have quite a gridwork, much of it adopted by sociologists from philosophers, aestheticians, and literary critics; but there is yet no system and very little hard data.

The new anthology edited by Robert Wilson is an almost painfully accurate microcosm of the field. On first inspection it reveals the paucity and the tenuousness of studies by sociologists in the arts compared with the overwhelming output by varieties of psychologists and psychiatrists.[6] There is some historical-professional justification for the contrast. Art is by common definition, at least, an *individual* rather than a *social* matter. Except by some form of role-deception, sociologists apparently have excluded the variability and triviality of art from their professional concerns. Only by transforming themselves into "humanists" or "social philosophers" have these members of the scientific fraternity claimed any rights.

The pretense no longer need be maintained, even though Wilson implies that sociologists must act like literary or art historians for a while longer until there is a clearer presumption that they can contribute something uniquely sociological. I am in favor of sending young sociologists (and old ones, for that matter) to galleries, concert halls, poetry readings, and wherever "the center" of art lies. But I think the sociological distinction *must* be established if we are to achieve humanistic *and* social scientific harmony.

The hesitancy of sociologists to venture into "feelings" and "symbols" when they pertain to art seems like false mod-

esty; never have any truth-seekers laid claim to more territory than sociologists —except perhaps, theologians and economists. The realm of attitudes, predispositions, and values has been invaded by sociologists interested in political behavior, social class, and styles of life. Now we are approaching systematic treatment of these comparable aspects of human interaction in the arts, and the courage of sociologists somehow doesn't measure up to their reputation for reaching for more than they can grasp.

It is not difficult to designate what the legitimate work of the sociologist concerned with literature and other art forms is. He must concern himself with the interplay of social, cultural and psychological forces which are involved in the following elements of art: (1) the artist, (2) the audience-agencies serving and interpreting the artist and his work, and (3) the work itself.

Once that is said, however, the *real* questions begin to overrun each other like battalions. Wilson's book is full of such questions, and in posing them in his baker's dozen articles, the editor performs an important service: we have in hand the ragged, amorphous, and potentially brilliant potpourri called the "sociology of art."

Four of the articles in this "symposium" belong to the pavement-pounding school of sociological field work: poets, composers, art and ballet students are met on their home grounds, observed, interviewed, tested and categorized.

Five other pieces may be labelled literary-social-philosophical-psychological analyses. Three of these deal with interpretations of specific works and authors: "Robinson Crusoe as Myth," by Ian Watt; the Simplician works of Hans Jacob Christoffel von Grimmelshausen, by Hans Speier, and Wilson's own analysis of the Icarus complex in F. Scott Fitzgerald. The other two essays in this group are examinations by Leo Lowenthal of critical reactions to Dostoevski's writings in pre-World War I Germany, and by Cynthia and Harrison White of the impact of institutional changes in nineteenth-century France on painting styles.

The four remaining articles may be classified broadly as insightful prolegomena. Only one of these appears to have been written specifically for this volume, a set of prescriptions by Stanford Dornbusch for empirical and experimental research. It recommends strong medicine—the kind that is needed for many of the articles and reports in the book. An article by Edward Shils deals with still another area and raises various questions about the distinctions yet to be clarified between high culture and mass culture. This commentary is an elaboration of an earlier paper which appeared in *Daedalus*.[7] The other pieces are by Ian Watt, who attempts to circumscribe the field of "Literature and Society," and by César Graña who provides an explication and criticism of John Dewey's definition of social "art."

Each article is introduced by comment by the editor on some of the major themes treated by individual authors. Neither Wilson's prefaces nor the various interpretive essays are sufficient to give coherence to such a wide range of material and levels of analysis. The absence of an appendix is in keeping with the editor's low-keyed insistence that he does not intend to erect conventional taxonomies or compose textbooks on the sociology of the arts.

There is an inherent irony in the publication of this work which claims so little, and yet which seeks to do so much, namely, to bring humanists and social scientists into communion. By his own enthusiasm for bridging the void between the high cultures of art and the social sciences, Wilson may be unduly concerned about how Philistine are the attitudes which social scientists and artists hold toward each other. I think he is much too pessimistic about the readiness of social science to engage Laocoon or Proteus or any other slippery manifestations of art.[8] The presence of the book—despite its hedging title—does make a claim for the sociological enterprise which cannot be evaded.

Dornbusch's critique is a blunt assertion of the right of crass experimentalists to invade the sacred wood with the intent, as Auden puts it, to "commit a social science." Let all of us draw sustenance from art—as Wilson advocates—and venture into castles perilous, but unlike Sir Percival let us dare to ask

obvious questions.

Perhaps part of this hesitancy springs from Scott Greer's reaction[9] several years ago to Wilson's excellent social-psychological study of the American poet in *Man Made Plain.* Although he said the book challenged the parochial frame of reference of the sociologist, Greer complained that it was "soft" psychology and folklore. He wrote:

We are not given a systematic analysis of the institutional complex of poetry in contemporary society and the job of the poet; there is no systematic analysis of audiences, sponsorship, conventions, publication, reviewing, and other items which would seem, offhand, crucial for a sociological analysis of the business.[10]

These are harsh words for a book with a rather limited intention and absolutely no pretensions to being definitive. The critic might just as well have complained that Max Weber's study of protestantism and capitalism lacked interviews with Luther, Calvin, and Zwingli.

In the light of such an "offhand" Augean assignment for the complete sociologist of the arts, it is understandable that in his new book Wilson prefaces his report of "The Poet in American Society" by declaring that he pays

remarkably scant attention to the other parties involved in the artistic transaction; we learn little about the critics, publishers, readers, and others whose roles presumably join the poet's and whose actions and attitudes circumscribe the poet's universe. (p. 1)

In this plea we get a hint of the marginal role of the social scientist dedicated to the study of the arts. He is caught between the opposed demands of professionals. If he starts to do the kind of experimental work that Dornbusch rightly suggests needs to be done, then he will be roundly abused for bestiality by the aestheticians. If he permits himself to become a special kind of literary critic—outdoing Lionel Trilling on Henry James or Hans Speier on Grimmelschausen's milieu—then he fails to meet the standards of objectivity which the academicians require.

The Arts in Society, good as it is within the limits set by the editor, is not trying to avoid the inevitable controversy, but it does generate more confusion than is warranted at this stage of our knowledge and of our willingness to deal with art dispassionately. Despite the thinness of the research and the lack of original ideas about the nature of the artistic occupation, the first four reports are courageous efforts to pursue scientific research. They belong to a tradition that has provided us with vital data about occupations and professions outside the normal range of social respectability.[11] Wilson's unwillingness "to impose form" on his collection on the grounds that "the sociology of art is not ripe for formalization," begs the question. Many other areas of study by sociologists also are waiting for Godot.

An editor has the right to choose his own companions, and Wilson's are a lively lot. But that does not mean that the inadequacies or even failures of prior attempts at definition, formalization, and theorizing absolve any of us of the responsibility to continue the task. For example, it's about time that the elaborate studies of the fluctuations of the forms of art by Sorokin and even the more subjective analyses of the same kinds of art-culture relationships by the late Alfred L. Kroeber[12] be utilized. The work of the Whites on the French painting world is an excellent basis for linking current research to pioneering studies in the Sorokin-Kroeber framework. But I miss any reference to this tradition in the Whites' study; it is important to show this kind of interconnection.[13]

Wilson's fear that hard-nosed sociology creates an arid comprehensiveness *may* be justified, as graduate and undergraduate students readily testify. But aridity and comprehensiveness are not so necessarily united. Even if they were, if we must make choices, let us *avoid* diffusion and cacophony in favor of more systematic integration. If this means "arid comprehensiveness" then we will have it. We cannot forever sermonize about the Philistines and Barbarians. We must tend our gardens, but let us not confuse vegetables with flowers.

To suggest other ways that Wilson might have done his work is presumptuous, but that happens to be one of the professional prerogatives of critics and friends. For example, several contributions in this collection should acknowledge at least a part of what has so thoroughly been said and done before. The

work of Sorokin needs not only to be credited, but replicated in part. Furthermore, I have reservations about Watt's excellent article on literature and society because there is no hint by editor or author of other similar, more detailed formulations, particularly the masterful review written thirty years earlier by Max Lerner and Edwin Mims, Jr.[14] Redundancy is not essential to effective communication, but at least some hint of what has already been said on the subject would help achieve the integrative impact that Wilson wants to have on the minds of artists and scientists.

For a clue to Wilson's tendency to eclecticism and discontinuity, it is instructive to document briefly how remote the study of the arts has been from the mainstream of sociology as represented by introductory textbooks. Before offering some examples, however, I urge the reader to keep in mind the implications of the preceding section. It is my contention that in spite of the apparent lack of systematic research and theoretical formulation in the sociology of art, there is not only a vast tradition, but a considerable body of data awaiting the intrepid synthesizer.[15]

Even those few textbooks that deal with the arts—notably Ralph G. Ross's and Ernest van den Haag's *The Fabric of Society*[16] and Joyce O. Hertzler's *American Social Institutions*[17]—are not concerned with the *continuity* of theory and research in the arts. Prior to 1950 it was virtually impossible to find references in any textbooks to the subject.[18] Where the topic was treated in more than cursory references, the authors regarded artistic phenomena as either too trivial for the social order or too ambiguous.

Representative of these two positions are the criticisms of Richard LaPiere[19] and E. A. Ross.[20] Ross declared that "the mightiest service of the artist is perfecting of the symbol,"[21] and that statement alone justifies our faith in his acuity.[22] But he also regarded the artist and his work as so "unreliable" that their "realm of significance lies outside of social institutions." He conceived of the artist as having a positive value *only* insofar as he "fulfills his duty"—a moralistic evaluation that is approximated in a variety of interpretations of the functions of art from Tolstoi[23] to Trotsky[24] to Barrows Dunham.[25]

LaPiere is a little more certain about the place of art in the social fabric. He does not discount the value of ideas and beliefs, but where art and its ideology are concerned, he maintains that they are very dim reflectors of society and that the arts "are the least important and most variable of the elements that enter into the social structure."[26] He does concede, as does E. A. Ross, that art has social genesis and that "some art forms are essential to every society."[27]

This view of art as social yet trivial, idiosyncratic and therefore not "functional" apparently has a strong hold among sociologists. But the opposition is increasing in numbers and powers. Evidence of this resistance is found not only in Shils' essay on "The High Culture of the Age," in the Wilson collection, but in the beginnings of a theory of "symbolic action" developed by Hugh Dalziel Duncan[28] for the past fifteen years or more. Kenneth Burke's influence is explicit in all of Duncan's work.[29]

Shils does not formulate a theory of high culture nor does he produce hard data, but his rejection of some current shibboleths about the debilitation of high culture by the masses is a refreshing counter statement to be considered in any conceptual formulations or empirical studies of this amorphous subject. In declaring that the state of cultural taste in the United States is generally mediocre, Shils attributes this assumed condition not to the contamination and levelling effects of the masses, but to the abrogation of responsibility by the "educated classes." He criticizes the intellectuals and the media of communication for failing to establish and maintain an intellectual community necessary to offset "philistinizing consequences of specialization." It is not the *sans culottes* who are debasing standards of good taste, but the elites who are capable of knowing the good, the true, and the beautiful who are guilty.

Although he covers a much broader

range of ideas than the sociologist of the arts needs to encompass, Shils has a vital message for those who labor to define and understand any kind of intellectual activity in American society:

The boorish and complacent ignorance of university graduates and the distrust or superciliousness toward high culture exhibited by university professors in the humanities and the social sciences . . . and by journalists and broadcasters, to say nothing of lawyers, engineers, and physicians, cannot be denied except by those who share these qualities. The near illiteracy of so much of the American press, the crudity of judgment of our news commentators, the unletteredness of our civil servants, the uncritical ingenuity of our lawyers, the yawping vulgarity of our publishers . . . can give little comfort. . . .

This emptiness of the cultural cupboard of the educated classes outside the creative minority in the sciences, scholarship, and the arts is not simply disagreeable to contemplate; it is full of consequence. It is probably the main reason for the unseemly quality of much of the mass communications in America; quite the opposite of what is believed . . . it is the poor culture of the educated classes which is doing harm to mass culture. It is the abdication of the educated classes that opens the way to the infiltration of so much mediocre and brutal stuff in our popular culture. (p. 345)

There is a plaintive Platonic tone to all this. Shils believes the elites must have a special responsibility for upholding standards of excellence for all men and not merely for their own specialties. He calls upon the builders (and slaves) of the Tower of Babel to arise and speak with one tongue—the tongue of angels. Amen.

But as with sinful Claudius, the words fly upward and the thoughts remain below, here to tangle with the mundane questions that prayer and imprecation cannot resolve. Shils is not worried that he speaks as a citizen rather than as a sociologist, but in advocating, exhorting, complaining, the citizen-scholar should not confuse his duties with the researching, classifying, theorizing functions of the scientist-scholar. When Shils declares that there should be a community of the intellectuals and an interpenetration of the "periphery" from such a rich center of thought and creativity, we say: tell us how.

The answering of that question is the responsibility of politicians, economists, educators, parents, as well as social scientists. Before it can be answered, the form or intent must be revised so that it fits the particular language-cultural patterns of each of these diverse agents. Only the social philosopher can handle the question in the form that Shils has put it. The rest of us must recast it.

When the empirical sociologist takes up the problem he invariably distorts it, the way a lens in the eye of a fly distorts reality. The lens sees truly, but peculiarly. To pose the problem in sociological terms is not the same, therefore, as the editors of *Harper's* or *Reader's Digest* would like it to be for their readers. The empirical revision does havoc to laymen's language and patience. But we now have some empirical evidence to support Shils' assumption that American educated classes today are tending towards Philistinism.[30] The meaning of the data provided by Harold Wilensky's recent study of the cultural tastes of 1,354 men in the Detroit area is fairly clear even for laymen, but the data certainly do not make indictments or offer prescriptions for action. Wilensky has something to say of a general kind, but the cautionary mood is dominant:

Not everything that is wrong with our intellectuals, as Shils reminds us, can be attributed to the media or to mass culture; high culture has always been precarious. But what is *new, unique to our time, is a thorough interpenetration of cultural levels; the good, the mediocre, and the trashy are becoming fused in one massive middle mush.*[31]

There is little difference between what Wilensky concludes here and what Shils had described in his *Daedalus* article four years earlier. Then why the fuss? Why that big research project in Detroit? What has the empiricist discovered that the sensitive observer-interpreter hadn't already divined? This is not the time to evade such a question. But here I can only indicate that Wilensky has produced a very limited set of data to support a great generalization and that Shils' observations are based upon his own interpretation of a variety of other empirical findings and educated guesses. The value of presenting objective statements which are capable of rejection or acceptance by logical-empirical proofs

also is implicit in the larger answer which cannot be developed in this review.

Wilensky's research, nevertheless, is a formal way to demonstrate the reliability of Shils' general, if not polemical, description of how social and intellectual life—the broad area encompassed by the sociology of knowledge[32]—bears upon the creation, distribution, and evaluation of art. The partial demonstration by Wilensky of the levelling effects of television, particularly, is the beginning of empirical proof of some of the assumptions about art and society. Yet this research in mass culture is still so unclearly related to the central variables (artist, art product, art publics) that it may hang in orbit for many years before its relationship to the sociology of art is utilized for the next assault on the stars.

In similar fashion, the four studies of poets, composers, artists, and dancers in Wilson's book are demonstrations of a more objective kind than the several quasi-literary analyses of F. Scott Fitzgerald, Robinson Crusoe, and Grimmelshausen. The four kinds of artists are types in the Weberian sense. That they are artists is incidental, I think, to the ultimate purpose of each study. They are representative of social roles, occupational or career choices, and role conflicts which are related to the same units of analysis employed in the study of hobos, boxers, prostitutes, taxicab drivers, poolroom hustlers, and other unique or marginal occupational categories.

The fact that the poet, the dancer, the composer, and the painter are creative artists and that the hobo, the hustler, and the gambler are not is an important distinction. But the sociological discovery of what is the unique component in the artistic career or occupation is yet to be made. We have only the barest clues in Mason Griff's study of the recruitment of the artist, in Dennison Nash's alienated composer, and Carol Ryser's student dancer. The documentation of how these artists are educated, what their families are like, how they make a living, what their self-other conceptions are—all of these vital bits of information provide valuable resources for the sociologist. Just what this information *means*, however, is another matter.

There are hints in this kind of research that the sociologist is making a special contribution to the understanding of artistic expression through a blending of the individual, the social, and the cultural components of such expression. But these hints are veiled; they keep getting mixed up with the language of the literary and social historian. Even when they are rather clearly social-psychological hints (even psychiatric) as in Wilson's studies of the poet and of Fitzgerald, it is virtually impossible to classify them outside of such rubrics as "the sociology of occupations" or "personality and culture."

Until the sociological analysis of symbolization or communication has been more fully developed—and I agree with Herbert Blumer[33] and Hugh Duncan that this is a major concern for all sociologists—we may have to be content with occupational and audience studies in the field of the arts. Therefore, the practical data provided by Wilson, Nash, Griff, and Ryser are repositories with high potentiality. In all, they have interviewed approximately 125 individual artists or apprentices, a fairly sizeable group if we consider that the total number of artists in these categories in the United States is less than 350,000 persons.[34] These are valuable studies, less for what they tell us about the artist than for what they present about the adult socialization process,[35] the cultural and situational bases of role conflict, and the nature of self-other identification. Although I regard these accomplishments as peripheral to the main question of the artist as artist, I must admit that sociology has profited by them. Furthermore, in their direct confrontation of artists, the sociologists have generated at least two significant changes in approach that will prove of benefit in the long-run study of the arts:

First, the categories of analysis are derived inductively—the artist himself acts as the determiner of what he will say, even though he is never absolutely free in the interview situation.

Second, the artist as artist and the impact of reality on him are the crucial set of variables, even though this focus also is blurred by the investigator's difficulties in distinguishing the *art* experience from the *social* event.[36]

If the investigations into the role conflict of poets and the alienation of composers have not yet produced distinctive concepts or hypotheses about the artistic role, at least sociologists are making some headway in the refinement and demonstration of the insights of such thinkers as George Herbert Mead and Charles Horton Cooley. Wilson, Griff, and Nash particularly are indebted to these precursors of modern social psychology. By developing their ideas, the young researchers have advanced beyond the relatively deterministic and unidimensional Freudian or Marxian interpretations of the way that literature or art "reflects" psychological, economic, and other kinds of human experience. Both approaches—that of the interactionists like Mead and that of the reflectionists like Marx—are valuable for the day-by-day accumulation of knowledge about art, but they do not constitute in themselves the bedrock of a sociological theory of the arts.

They are, as Merton has stated, part of the process of "organizing the evidence bearing upon determinate ranges of social phenomena."[37] The accumulation of this evidence has been of such little concern to sociologists—as I have mentioned earlier—that there hasn't been very much reason to attempt to organize it. Ironically, there has been a tremendous amount of unrefined, intuitive, critical and philosophical writings about art and society which, to paraphrase a comment by Kenneth Burke about Freud, is "suggestive almost to the point of bewilderment."[38] Burke, himself, has made his own contribution to this munificent feast which may take years to digest. The brief synopsis by Duncan in a recent anthology[39] indicates this vast accumulation of commentary, theorizing, and unsystematic scholarship that lies waiting for any synthesizer courageous, if not talented, enough to make it coherent.

One of the most prolific contributors to this rather amorphous scholarship is Leo Lowenthal, whose essay on "The Reception of Dostoevski's work in Germany: 1880-1920" appears in Wilson's anthology. If one seeks objectivity and system in Lowenthal's work,[40] the search can be most frustrating. His forte, even in his most empirical content analysis of biographies in *Saturday Evening Post* and *Collier's* between 1900 and 1940,[41] is finding "social meanings" in literature and other forms of discursive writing and publishing.

His study of the meaning of the criticism of Dostoevski is, according to himself and Wilson, exhaustive. It is impossible to determine just how the 800 books, magazine articles and newspaper accounts "ever" written during the 40-year period were analyzed, except that Lowenthal claims he had been as scientific as it was possible at the time he undertook the task "in the last year of the Weimar Republic." The product is indeed a masterful piece of critical commentary that probably will never be undertaken again. But it is full of assumptions that even someone who doesn't know the critical writing in Germany should question. Wilson, himself, raises several doubts, particularly about the way Lowenthal manages to find his own biases about the German middle-class *unquestionably* revealed by the critics' testimony.

This kind of analysis of what several hundred critics and reviewers read into Dostoevski (e.g., "Dostoevski is used as an intellectual weapon against efforts to reorganize society." p. 134) is impossible to accept or reject by objective standards. Even logic won't help; only comparable knowledge by the reader makes the statement something more than plausible. The value of Lowenthal's essay lies in the commendable effort by the literary historian to widen the scope of traditional investigation to include the implications of critical reaction for the meaning of the work itself. But Lowenthal strikes me as being unduly dogmatic and banal. Speaking of Dostoevski's "psychology," he writes:

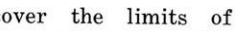
> *What is important is that Dostoevski as psychologist reinforces the interest of the middle class in psychological problems. . . . It is an ideological consolation for the middle classes to indulge in psychological "discoveries" (a pleasure limited to the inner life) in precisely the same way as they enjoy the splendor of the German empire and, more recently, the Third Reich—as a satisfaction of the imagination.* (pp. 136-137)

It is unfair to call for proof when none is required. The critic is free to establish his own ground rules and such freedom, unfortunately, characterizes not only Lowenthal's early "content analysis" of German criticism, but also the more cogent analysis of "*Robinson Crusoe* as a Myth" by Ian Watt.

The intention of this study, like Lowenthal's, is to examine the varied shapes which "a myth takes in men's minds" as well as to examine the form in which the "myth" first arose. (p. 152) What Defoe actually wrote about Crusoe is quite different in my own rereading and subsequent assessment of the several adventures of that great entrepreneur compared with my original naive impressions. The difference seems more shocking and revealing, I think, than a similar re-examination I made of Lemuel Gulliver long after my childhood encounter with that eighteenth-century participant observer.

I agree with Watt about Crusoe's "darker side," just as I concur with the unmasking by the late R. Richard Wohl of the ascetic virtues superimposed by the myth-making process upon the Horatio Alger hero.[42] But what I cannot yet accept, except by trust and empathy, is that the myth of Crusoe—its great haunting, symbolic appearance—stems from "the need to observe the regrettable social and psychological corollaries of the rise of economic individualism." (p. 169)

There is much accuracy in Watt's argument that Robinson Crusoe is a camouflage, "a menacing symbol" of some rather unpleasant realities; and furthermore, "we must surely question his desirability as an ideal prototype." But, the questions now come like spies: Exactly what has Crusoe represented to past and present readers? What impact do the opinions of Rousseau or of Dickens have upon the formation of the camouflaging myth? How "ideal" was Crusoe then? Now? And above all, how are we to discover the limits of the symbolic representations[43] of this or any other "culture hero"?



These epistemological complaints about how we know *the real way* that audiences reacted to Dostoevski or Defoe are grounded in my unwillingness to confuse sociology with social history or philosophy, whatever these labels may signify. The essays by Speier on "A Woman Named Courage," Grimmelshausen's work, and by Wilson on Fitzgerald are more self-consciously concerned with the elements of sociological analysis. But these, too, are heuristic rather than objective accounts. The authors employ referents to social stratification, self-other identity, and similar rubrics that are traditional in social psychology, but essentially the analyses are idiosyncratic and, at best, sophisticated literary criticism.

It is extremely difficult, as Wilson reiterates in his running commentaries, to isolate the significant variables of the sociology of literature and the other arts until we have done some collecting of all sorts of data. The best sources, or the most potentially productive, seem to be those developed in the studies of audiences and artists I have here commented upon. Other efforts at giving the field a coherence through formal and technical definitions—the kind represented by extensive paraphrasing of Pascal, Montaigne, and de Tocqueville[44]—often are more sterile than they are profound.

In striving to overcome the confusion which sheer accumulation of historical, critical, and philosophical interpretations create, we run the danger of overstraining the capacity of words to convey meanings. For example, the definition of "literature" by Wellek and Warren strikes me as being parsimonious to the point of sterility. Literature, they say, is

> *an object of knowledge* sui generis *which has a special ontological status. It is neither real (like a statue) nor mental (like the experience of light or paint) nor ideal (like a triangle). It is a system of norms of ideal concepts which are intersubjective. They must be assumed to exist in collective ideology, changing with it, accessible only through individual mental experiences, based on the sound-structure of its sentences.*[45]

Formal definitions of this kind have a way of remaining stillborn, yet they do represent a potential source of inspiration and utility for someone other than the progenitors.[46]

Thus, we are caught between the voluminous outpouring of ideas, information, and data about the nature of the arts and the inadequate definitional and

theoretical means to contain them. Up to the present we have two broad questions which are perhaps the most persistent guidelines for the sociologist: (1) What does society tell us about art? and (2) What does art tell us about society? We are, however, not much further advanced at this point than we were more than twenty years ago when Herbert Bloch suggested that a distinction be made between "social" interpretation of the arts and "sociological" interpretation.[47] The former is typified by one group of social-literary analyses in Wilson's book; the latter is the framework in which the first group of empirical studies of artists is investigated. Bloch's prescription, which has been reiterated by Barnett,[48] and others,[49] for the sociological approach is summarized here:

Why the work was created; what its relationship is to other works and fields of art; why a work is accepted or rejected in a given historical period; what basic virtues of the culture it expresses, and why the work is cast in the peculiar form used by the artist.[50]

There are several examples which may illustrate how some of these variables have been treated. Sorokin, Kroeber, Mukerjee, and Tomars,[51] are, in varying ways, empirical. In *Fluctuations of Forms of Art,* Sorokin analyzed some 100,000 pieces of art through and across time and space not so much to exemplify art as to depict the conditions of culture. Similarly Kroeber's *Configurations of Cultural Growth* utilizes art for the purpose of classifying "golden" and "silver" ages of culture, terms which are comparable to Sorokin's "ideational" and "sensate" periods. This comparative approach is employed by Mukerjee who seeks ways of determining the forces that shape the individual and society beyond barriers of class, race, and epoch. He claims, for instance, that art as a social product is an established means for social control and a vehicle for social solidarity; the means by which the individual is restored to a sense of community.[52] Tomars' dissertation, based upon MacIver's categories of "community" and "association," demonstrates through chronological and transcultural documentation how art is influenced by the major subdivisions of social structure.

Such broad-gauged studies have established a pattern of research and analysis which is not entirely free of the "social interpretation" Bloch and others have described. The fact that they are more empirical than Speier's or Watt's interpretations is not sufficient, however, to declare they are centrally concerned with the nature and process of art. Many of the content analyses of American magazine fiction,[53] for example, are steeped in empiricism, but they do not adequately serve to define the way the fiction-writer or artist and his product are unique and yet intertwined with society.

Perhaps the emphasis in studies of art and artists by American sociologists has been too heavily weighted in favor of "content," and not enough emphasis has been given to the "form" or the "symbolics" of the phenomena.

One of the earliest dissertations in the United States in the so-called sociology of art, Barnett's divorce novel,[54] exemplifies what I mean. The author not only took up literary data that normally had been overlooked by social scientists but also pursued a method of documentary analysis established in *The Polish Peasant,* by Thomas and Znaiecki.[55] Barnett sought the specific ways that "artificially isolated variables"—those pertaining to divorce in practice and in literature—interact and reciprocally influence each other. From the 50 novels whose themes were concerned with divorce during the years 1858 through 1937 (and from 1938 to 1945) Barnett found a correspondence between the literary point of view and the growing rate of divorce. His focus was not on serious as opposed to popular novels or some other aspect of their literary merit or form, but on their content. In seeking a "humanistic" or "social" rather than "literary" coefficient, Barnett utilized an art form as a measure of the incidence of a social problem. This work had a number of consequences, not all of them unanticipated, as Barnett has indicated in his own recent review of the sociological treatment of art.[56] The major effect was to stimulate other scholars to direct their attention to works of art, not only for their obvious utility in reflecting social issues, but also for their unique symbolizing qualities.[57]

In spite of the lack of focus which I have been stressing as typical of the sociological approach to art, it is apparent that we are on the threshold of a rich field of sociological studies. Two major directions are open. One is the experimental way stressed by Dornbusch in the Wilson symposium. It seeks to uncover the social origins of artists, art products, audiences, standards, and other matters of taste. The models for such studies are found in small group research, audience and content analysis, the occupations and professions, and collective behavior. This kind of investigation, focused on art as a social phenomenon, makes the obvious assumption that art is a category of experience. From it comes the other approach which Duncan and the interactionists have been stressing:

Artists create and maintain the symbols by which we communicate; hence the study of art becomes the study of society, and no science of society will reach fully rounded theoretical expression until we develop a science of communication.[58]

I find a certain congruence in this broad prescription with what Graña states in "John Dewey's Social Art and the Sociology of Art":

If we cannot accept that experience is always in Dewey's particular sense, social, what will make it so? The answer would seem to be art, which by removing aesthetic emotion from the realm of direct experience, and giving it formal expression, makes it communicable, that is, social in a true sense. (p. 158)

The great leap which Duncan makes in claiming that the "study of art becomes the study of society" requires some modification.[59] Obviously, communication and symbolizing are necessary conditions in human behavior, but that they are sufficient—in the light of what we know about other elements of the social order—is another matter. In elliptical fashion Duncan considers art the key to what Burke has called the "dramatistic" view of the social act.[60] Whether art is the touchstone for a "science of society" remains to be demonstrated. At most, I would say that certain kinds of social or cultural phenomena are inherent in art; that through the refinement of our knowledge about the way events, persons, and ideas are "presented"—in Erving Goffman's elaboration of theatrical terms—we may arrive at a truly general theory of action.

In utilizing art or "expressive symbols" as the basis for a theory of symbolic action we not only can comprehend the social nature of artistic phenomena, but also sharpen our tools for more general sociological analysis. George Herbert Mead's "significant symbol" has been the inspiration for many studies of the interaction process,[61] and through the work of Burke and Duncan has become the source for an extension of knowledge about the empathic, dramatistic, and artistic aspects of human behavior.

The division between interactionists and functionalists in professional sociology is one impediment to the easy resolution of the problem of deciphering symbolic behavior.[62] Furthermore, even if the task were not tangled in scholastic controversy, there is still the difficulty in getting some of the more humanistic and literary members of the profession to don the hair shirt and retreat from felicity awhile.

Regardless of these issues, however, I believe the direction that must be taken if we are to have a sociology of literature and the other arts lies in the resolute definition, discovery, and analysis of how meanings are attached to expressive symbols. That means we must deal with what Blumer has restated as the Meadean ideal:

"Symbolic interaction" refers, of course, to the peculiar and distinctive character of interaction as it takes place between human beings. The peculiarity consists in the fact that human beings interpret or "define" each other's actions instead of merely reacting to each other's actions. Their "response" is not made directly to the actions of one another but instead is based on the meaning which they attach to such actions. Thus, human interaction is mediated by the use of symbols, by interpretation, or by ascertaining the meaning of another's actions.[63]

The datum of analysis in the sociology of art, whether it is called "myth" or "symbol," therefore is that form of expression which is presented and interpreted by artist, critic, or audience in their interacting roles. To get at these relevant expressions, the unique symbolizations, is the major task. To prepare

ourselves for the difficulties that lie ahead we may be instructed by the answer Diogenes gave his critics when they asked why he begged alms of statues: "I am practicing disappointment."

FOOTNOTES

[1]Susanne K. Langer. *Problems of Art.* New York, 1957. p. 1.

[2]See for example:

Milton C. Albrecht. "Does Literature Reflect Common Values." *American Sociological Review* XXI. December, 1956. pp. 722-728.

James H. Barnett. *Divorce and the American Novel; 1858-1937.* Ph.D. Dissertation. University of Pennsylvania, 1939.

"Research Areas in the Sociology of Art." *Sociology and Social Research* LXII. July, 1958. pp. 401-405.

"The Sociology of Art." In *Sociology Today.* Edited by R. K. Merton, Leonard Broom, and L. S. Cottrell, Jr. New York, 1959. pp. 197-214.

Herbert A. Bloch. "Toward the Development of a Sociology of Literature and Art-Forms." *American Sociological Review,* VIII. June, 1943. pp. 313-320.

Sol Chaneles. *The Concert Pianist: A Study of the Social Roles and Functions of the Artist in American Society.* Unpublished Ph.D. Dissertation. New York University, 1960.

Hugh D. Duncan. "Sociology of Art, Literature, and Music." In *Modern Sociological Theory in Continuity and Change.* Edited by Howard Becker and Alvin Boskoff. New York, 1957. pp. 482-499.

Hyman A. Enzer. *The American "First" Novelist: A Study in Artistic Commitment.* Unpublished Ph.D. Dissertation. New York University, 1963.

George A. Huaco. *The Sociology of Film Styles.* Unpublished Ph.D. Dissertation. University of California. Berkeley, 1964.

Dennison J. Nash. *The American Composer: A Study in Social Psychology.* Unpublished Ph.D. Dissertation. University of Pennsylvania, 1954.

Robert N. Wilson. *The American Poet: A Role Investigation.* Unpublished Ph.D. Dissertation. Harvard University, 1952.

[3]Radhakamal Mukerjee. *The Social Function of Art.* New York, 1954.

John H. Mueller. *The American Symphony Orchestra.* Bloomington, Indiana, 1951.

Pitirim A. Sorokin. *Social and Cultural Dynamics.* Vol. 1, *Fluctuations of Forms of Art: Painting, Sculpture, Architecture, Music, and Criticism.* New York, 1937.

Adolph S. Tomars. *Introduction to the Sociology of Art.* Mexico City, 1940.

[4]Hugh Duncan evidently does not have such fears. In his synoptic review, cited above, he writes: "By 1914 sociologists interested in art were able for *the first time* (my italics) to make use of philosophical, sociological, and psychological views that offered possibilities of creating an ordered body of knowledge about the function and structure of art in society." *Op. cit.* p. 482.

[5]In addition to several essays in *From Max Weber: Essays in Sociology,* translated and edited by Hans H. Gerth and C. Wright Mills, New York, 1958, see Max Weber, *The Rational and Social Foundations of Music,* Carbondale, Illinois, 1958.

[6]For a few studies see Douglas N. Murray. "Psychology and Art Today: A Summary and Critique." In *The Problems of Aesthetics.* Edited by Eliseo Vivas and Murray Krieger. New York, 1953. pp. 30-47.

A. Bronson Feldman. "Fifty Years of the Psychoanalysis of Literature." *Literature and Psychology,* V, May and August, 1955. pp. 40-42; 54-64.

[7]Edward Shils. "Mass Society and Its Culture." In *Culture for the Millions.* Edited by Norman Jacobs. Princeton, New Jersey, 1961. pp. 1-27.

[8]The publication of and academic reaction to Lewis Coser's *Sociology Through Literature,* Englewood Cliffs, New Jersey, 1963, attest to a general willingness on the part of sociology teachers to utilize the imagery and insights of poets and novelists in their classes. Note the comment by Raymond W. Mack in his book review of *They and We* by Peter I. Rose in the *American Sociological Review,* XXIX October, 1964. p. 282: "Huzzahs for a sociologist who will cite plays, poetry, and novels as data."

[9]Scott Greer. Book Review of Robert N. Wilson's *Man Made Plain.* Cleveland, Ohio, 1958. *American Sociological Review,* XXV. April, 1960. pp. 297-298.

[10]*Ibid.*, p. 298.

[11]A considerable number of studies of such groups has come out of the University of Chicago, for example:

Howard S. Becker. "The Professional Dance Musician and His Audience." *American Journal of Sociology* LVII. September, 1951. pp. 131-144. For additional references consult Theodore Caplow, *The Sociology of Work,* Minneapolis, Minnesota, 1954; and *Man, Work and Society,* edited by Sigmund Nosow and William H. Form, New York, 1962.

[12]Alfred L. Kroeber. *Configurations of Culture Growth.* Berkeley, California, 1944.

[13]For an example of the utilization of a conceptual framework from Talcott Parson's general theory of action (the phase cycles) see Vytautas Kavolis, "Economic Correlates of Artistic Creativity." *American Journal of Sociology.* LXX. November, 1964. pp. 332-341.

[14]Max Lerner and Edwin Mims, Jr. "Literature." *Encyclopedia of the Social Sciences,* IX. Edited by E. R. A. Seligman and Alvin O. Johnson. New York, 1933. pp. 523-593.

[15]Consult the extensive bibliography on literature alone in Hugh D. Duncan. *Language, Literature and Society.* Chicago, 1953.

[16]Ralph G. Ross and Ernest van den Haag. *The Fabric of Society.* New York, 1957.

[17]Joyce O. Hertzler. *American Social Institutions.* Boston, 1961.

[18]A content analysis of 83 texts published prior to 1951 produced no references to art. See A. H. Hobbs, *The Claims of Sociology,* Harrisburg, Pa., 1951. However, the subject of play, recreation, leisure, as well as art may be found in the works of Lester Ward. Herbert Spencer, William Graham Sumner and other major figures in American and European sociology. See also the various selections on "Play and Art" in Kimball Young, *Source Book for Sociology,* New York, 1935, especially pp. 310-316; and Robert E. Park and E. W. Burgess, *Introduction to the Science of Sociology,* Chicago, 1924, pp. 401-408.

[19]Richard T. LaPiere. *Sociology.* New York, 1946.

[20]Edward A. Ross. *Foundations of Sociology.* New York, 1905.

[21]*Ibid.*, p. 265.

[22]Nearly half a century later the hint provided by Ross was still awaiting action. Talcott Parsons wrote: "We have a very well developed knowledge of the structure of belief systems, but a very fragmentary one of the structure of the systems of expressive symbols." *The Social System.* Glencoe, Illinois, 1951. p. 427.

[23]Leo Tolstoi. *What Is Art?* London, 1950.

[24]Leon Trotsky. *Literature and Revolution.* New York, n.d., c. 1924.

[25]Barrows Dunham. *The Artist in Society.* 1960. (Dunham takes a middle ground between the ex-

treme positions of *art pour l'art* and art for society, but his inclinations are more clearly with Tolstoi and Trotsky, even though they might not fully concur with his rallying cry: "Let the age fulfill its promise. Let missiles rust, and taste and beauty flourish. The laborers in the fine arts have nothing to lose but their fears. They have a peaceful world to win. Creators, in all countries, unite!" p. 121.

[26]LaPiere. p. 333.

[27]*Ibid.*

[28]Hugh D. Duncan. *Language and Literature in Society.* Chicago, 1953. *Communication and Social Order.* New York, 1963.

[29]Burke has acknowledged Duncan's devotion in a number of ways. See for example Burke's book review of *Communication and Social Order* in *Arts in Society,* Vol. 2, No. 3, Madison, Wisconsin, 1963, pp. 180-193. He does qualify, however: "Our ways unite and part along these lines: Whereas I have been trying to work out a terminology for the treatment of 'symbolic action' in general, he (Duncan) applies such considerations to the field of sociology in particular. And he clearly establishes himself as an authority in these special efforts." p. 180.

[30]Harold Wilensky. "Mass Society and Mass Culture: Independence or Interdependence?" *American Sociological Review* XXIX. April, 1964. pp. 173-197.

[31]*Ibid.,* p. 90.

[32]This field of study includes the arts, the sciences, and all other forms of intellectual products, their creation, dissemination, and interpretation. For a discussion of the role of ideas in social experience see Karl Mannheim, *Ideology and Utopia,* New York, n.d., c. 1936; and Robert K. Merton, *Social Theory and Social Structure,* Glencoe, Illinois, 1957.

[33]Herbert Blumer. "Society as Symbolic Interaction." *Human Behavior and Social Processes.* Edited by Arnold Rose. Boston, 1962. pp. 179-192.

[34]According to the United States Bureau of the Census, in 1960 there were approximately 104,000 artists (including teachers), 28,500 authors (poets are not classified), 22,000 dancers, and 200,000 musicians (including teachers). Data obtained from United States Bureau of the Census, Table 201: Detailed Occupation of the Experienced Civilian Labor Force, by Sex, for the United States: 1960 and 1950, 1960 *Census of the Population,* Vol. 1, Part 1 *(United States Summary)* pp. 1-522.

[35]See for example:

Anselm L. Strauss. *Mirrors and Masks.* Glencoe, Illinois, 1959.

Howard S. Becker and Anselm L. Strauss. "Careers, Personality, and Adult Socialization." *American Journal of Sociology* LXIII. November, 1956. pp. 253-263.

Howard S. Becker and James W. Carper. "The Elements of Identification with an Occupation." *American Sociological Review* XXI. June, 1956. pp. 341-348.

[36]This distinction is discussed by Grana in *The Arts in Society,* pp. 177-190. A similar critique of John Dewey's usages is found in George Boas. "Communication in Dewey's Aesthetics." *Journal of Aesthetics and Art Criticism* XII. December, 1953. pp. 177-183. Boas writes as follows on Dewey's *Art as Experience:* "Some art is surely experience as Dewey used that term and the art which is experience is as clearly discussed and as persuasively presented as a reader could desire. There is scarcely a sentence in it which is not provocative and challenging. But oddly enough in Dewey's case, the fact that we use the word 'art' in a variety of senses raised no questions in his mind. He seems to have accepted its univalence and to have proceeded from there to develop his theory. When a man of his ability commits so strange an error, we may as well all be a bit hesitant to construct general theories of aesthetics. We would do better to move forward step by step assuming nothing that we are not forced to assume." *Ibid.,* p. 183.

[37]Merton. p. 10n.

[38]Kenneth Burke. *The Philosophy of Literary Form.* Revised and abridged. New York, 1957. p. 221.

[39]Duncan. "Sociology of Art, Literature, and Music." *loc. cit.*

[40]Leo Lowenthal. *Images of Man.* Boston, 1957. *Literature, Popular Culture, and Society.* Englewood Cliffs, New Jersey, 1961.

[41]Leo Lowenthal. "Biographies in Popular Magazines." *Radio Research: 1942-1943.* Edited by Paul F. Lazarsfeld and Frank Stanton. New York, 1944. pp. 507-548. (This report has been republished in a variety of sources. See also *Literature, Popular Culture, and Society.* pp. 109-140.)

[42]R. Richard Wohl. "The 'Rags to Riches Story': An Episode of Secular Idealism." In *Class, Status and Power.* Edited by Reinhard Bendix and Seymour Martin Lipset. Glencoe, Illinois, 1953. pp. 338-395.

[43]This question obviously is pertinent not only for the literary critic. Joseph Bensman and Israel Gerver, in "Art and Mass Society," *Social Problems* VI, Summer, 1958, pp. 4-10, declare that "in all spheres of symbolic communication the consumer has to try to penetrate a confusion which is impenetrable, and at best he can only occasionally glimpse the *underlying reality* (my italics) behind the arts either in their serious or mass form." (p. 10)

The authors assume that mass society, by its inherent qualities of anonymity, heterogeneity, and rationality (in Weber's sense), makes the apprehension of "reality" more difficult than it was in other times. But there is nothing in their essay to prove this assertion. The idea of "mythic" or "symbolic" representation is just what the authors say it is. Anyone who wants to dispute this would be wrong because he would not have the special knowledge held exclusively by the writers. Myths abound, but realities, like Plato's pure forms, are unique and can only be imperfectly imitated through the distorted shadows they cast upon the wall of the cave.

Bensman and Arthur J. Vidich, *Small Town in Mass Society,* New York, 1960, have treated this matter in more detail. They suggest, in terms used by Robert K. Merton to show consequences of the discrepancies between cultural goals and institutional means, that there is considerable symbolic dissimulation by small-town folk. Illusion serves to enable the Springdaler to deny or avoid the realities of mass society. See particularly Chapter 11: "Personality and the Minimization of Personal Conflicts."

Another approach utilizing broad cultural typologies that are considered representative of the realities is César Grana's *Bohemian versus Bourgeois.* New York, 1964.

[44]See Lowenthal. "Literature and Society." *Literature, Popular Culture and Society.* Chapter 5.

[45]Rene Wellek and Austin Warren. *Theory of Literature.* New York, 1956. p. 144. For another definition see Thomas C. Pollock. *The Nature of Literature.* Princeton, New Jersey, 1942. p. 141.

[46]To quote definitions out of context is misleading. Wellek and Warren do provide specific strata (variables) to be used in the study of literature. They also clearly indicate that no work of art can be comprehended and analyzed without reference to values. But first it is necessary to examine "the methods used in describing and analyzing the various strata of the work of art: (1) the sound-stratum, euphony, rhythm and meter; (2) the units of meaning . . . (3) image and metaphor . . . (4) the specific "world" of poetry in symbol and systems of symbols which we call poetic "myth" . . . (5) special problems of modes and techniques . . . (6) the nature of literary genres . . . (7) evaluation . . . (8) the nature of literary history." Wellek and Warren. pp. 144-145.

[47]Bloch. *op. cit.* (Footnote 2).

[48]Barnett. "The Sociology of Art." *loc. cit.*

[49]For example:
Clifton R. Jones. "The Sociology of Symbols, Languages and Semantics." *Contemporary Sociology.* Edited by Joseph S. Roucek. New York, 1958. pp. 453-489.

David J. Pittman. "The Sociology of Art." In *Review of Sociology.* Edited by Joseph B. Gittler. New York, 1957. pp. 559-563.

A slightly different emphasis is provided by Albert Salomon. "Sociology and the Literary Artist." In *Spiritual Problems in Contemporary Literature.* Edited by Stanley Romaine Hopper. New York, 1957. pp. 15-24. Two early statements that are significant for later formulations of the basic elements of the sociology of art are:

A. C. Sweter. "The Possibilities of a Sociology of Art." *The Sociological Review* XXVII. October, 1935. pp. 441-453.

John H. Mueller. "The Folkway of Art: An Analysis of the Social Theories of Art." *American Journal of Sociology* XLIV. September, 1938. pp. 222-238.

[50]Bloch. p. 39.

[51]See references in footnotes 2 and 3.

[52]Mukerjee. pp. 36-37.

[53]See several examples in:
Mass Culture. Edited by Bernard Rosenberg and David Manning White. Glencoe, Illinois, 1957.

Mass Communications. Edited by Wilbur Schramm. Urbana, Illinois, 1960.

[54]Barnett. *The American Divorce Novel.* See also: James H. Barnett and Rhoda Gruen. "Recent American Divorce Novels: 1938-1945." *Social Forces* XXVI. March, 1960. pp. 322-327.

[55]Herbert Blumer. *Critiques of Research in the Social Sciences: An Appraisal of Thomas' and Znaiecki's "The Polish Peasant in Europe and America."* New York, 1949.
See also:
Robert Angell. "A Critical Review of the Development of the Document Method in Sociology, 1920-1940." In *The Use of Personal Documents in History, Anthropology and Sociology.* Louis Gottschalk, Clyde Kluckhohn, and Robert Angell. New York, 1945.

[56]Barnett. "The Sociology of Art." *loc. cit.*

[57]And for their didactic ones as well. See Coser. *op. cit.*

[58]Duncan. "Sociology of Art, Literature and Music." *loc. cit.* p. 489.

[59]See some reservations expressed in Kent H. Geiger, book review of Duncan's *Communication and Social Order. Social Forces* XLII. October, 1963. pp. 118-119. In a personal communication Professor Geiger declares that he would amend Duncan's assertion to read: "The study of art becomes the study of expressive symbolism, a particular and relevant part of culture."

[60]The work of Erving Goffman employs an extensive use of theatrical terms which are in many ways applicable to the dramatistic processes contained in Burke's and Duncan's writings. See for example: Goffman. *The Presentation of Self in Everyday Life.* New York. n.d.

[61]A sample of these are given in Rose. *Human Behavior and Social Process.* passim.

[62]Blumer. "Society as Symbolic Interaction." *loc. cit.* pp. 184-185. He writes: "Sociological views of human society are, in general, markedly at variance with the promises . . . underlying symbolic interaction. Indeed, the predominant number of such views . . . do not see or treat human society as symbolic interaction. . . . Sociological thought rarely recognizes or treats human societies as composed of individuals who have selves. Instead, they assume human beings to be merely organisms with some kind of organization, responding to forces which play upon them. . . . The individuals who compose a human society are treated as the media through which such factors operate. . . . This approach or point of view denies, or at least ignores, that human beings have selves—that they act by making indications to themselves. . . . Action is treated as a product of factors which play on and through individuals. The social behavior of people is not seen as built up by them through an interpretation of objects, situations, or the actions of others.

For another view of the controversy see: Kingsley Davis, "The Myth of Functional Analysis as a Special Method in Sociology and Anthropology," *American Sociological Review* XXIV, December, 1959, pp. 757-772. Davis writes: "It is not that the work done under the functional label is poor or unscientific (quite the contrary) but rather that the label itself signalizes and fosters the myth of a homogeneous mode of analysis distinct from other sociological modes of analysis. Not only is this assumption false, in my view, but it is increasingly a source of confusion." *Ibid.* p. 757.

[63]Blumer. "Society as Symbolic Interaction." *loc. cit.* p. 180.

WORKING OUT BACK

by Jacob Leed

My bones put stones that fall into a wall
Today, and make of it something to say.

I made and played my scythe sharp as a harp.
My stone rang on it; its edge stang.

I dug up lily roots, nine-bulb shoots,
And tossed them all away, levelling for the wall,

Fleshy garden to divide from the scythed hillside.
Stones fit stones; bones, bones.

CULTURE WITH A BIG AND LITTLE "C"

by Charles Mark

Frederick Dorian, *Commitment to Culture*, University of Pittsburgh Press, 1964. $10.00.

Alvin Toffler, *The Culture Consumers*, St. Martin's Press, 1964. $5.00.

These two books were published within a few days of each other. According to two leading bookstores in the St. Louis area, the sales of Toffler's book are so far ahead of Dorian's that it is hardly a contest.

In a sense, the sales in themselves tend to disprove some of the arguments Toffler sets forth in his book. He insists that the noted critics of art and the social scene are wrong when they claim that Americans, in their patronage of the arts, prefer the superficial and the easy. He spends much energy smacking down Dwight MacDonald, Harold Schonberg, Albert Bush-Brown, and the like, for characterizing our new broad interest in the arts as anything less than a genuine movement. But he himself directs his attack to a mass audience, who will, of course, agree with him—and buy his book. Although he fights with enthusiasm and considerable eloquence, he enters the battle armed largely with opinion. He is a courageous Minuteman, but ill-trained.

Dorian does not argue. He methodically presents fact after fact about the support of culture in Western Europe, tracing country by country the history and degree of cultural commitment there. On occasion he becomes emotional about the deep values found in a particular region, and offers a sly comment about America's lack of similar feelings, but he almost never argues. When the reader finishes he is left with a lasting impression that the United States is far behind its sister countries across the Atlantic.

One can almost predict that *The Culture Consumers* will find its way onto the shelves of many culture consumers right beside Barzun, MacDonald, and Vance Packard. *Commitment to Culture*, on the other hand, will sell fewer copies, but it will enjoy a position comparable to Mumford's *The City in History* and MacGowan and Melnitz's *The Living Stage* as a standard reference work on cultural and social history. Perhaps Dorian has written the fifth volume to Hauser's *The Social History of Art*, bringing to it a needed change of emphasis as well as contemporary data.

In *The Culture Consumers* Toffler discovers a phenomenal growth in art consumption, participation, and education since World War II, a growth so rapid that a crisis has been created in the economics of the arts. The demand, he says, far exceeds the ability of institutions of art to meet it. But is this a real crisis? Proliferation is not necessarily a demand for quality, nor even indicative of a mass commitment to culture. In fact, some of Toffler's statistics contradict each other.

For instance, the growth in the number of arts institutions is an often-quoted statistic. To drive the point home, he compares the attendance figures at these institutions with attendance in the days when they didn't even exist. Toffler quotes the American Symphony Orchestra League in saying 450 symphony orchestras have been founded since 1950. If each one of these orchestras gave an average of five concerts per year to two thousand people per concert, they would account for four and a half-million concertgoers of the estimated ten million concertgoers for the entire country in any year. However, since most concertgoers are repeaters, and probably attended four of the five concerts offered by these new orchestras, they could account for most of the total ten million attendance. Two million symphony lovers in a country of 190 million hardly seems a cultural boom.

Similar holes could be punched in many of the other statistics which are presented to prove the cultural binge. A

one-room museum at the back of the town hall, filled with the bullets, minnie balls, and canteens of the Civil War is bound to attract a few thousand people in a year's time. Since it didn't exist a year ago, museum attendance rises that much. We have been establishing museums for the last few years at a rate of one every 3.3 days, but it is difficult to believe that many of these are of high quality. Such questionable data should not be used to indicate cultural advancement. It is still statistically true that Americans prefer musicals to serious plays of quality; that less than one half of our states employ music or art supervisors in their departments of education; that in the upsurge in sales of musical instruments, it is the brass instruments appearing on the football field each Saturday that have received the lion's share of attention. It is fact that a Missouri legislator can proudly boast that he understands, and likes, nothing but *Home on the Range*, and a United States Congressman got sympathetic laughter from his colleagues in 1962 when he asked if poker playing is an art worthy of subsidization.

Toffler gives us the initial impression that the only problem in the arts world is to hang on long enough for quality to catch up with quantity. He quotes August Heckscher to prove his point: "When all has been said in the way of caution and disparagement, the fact remains that numbers *are* important. The United States today is in the midst of a vast quantitative expansion of its cultural life. Where so much is happening, at least some of it must be good." This is perfectly true, but I would be happier if he had also occasionally emphasized the other side of the problem by quoting President Kennedy, the man who appointed Mr. Heckscher. "I emphasize the importance of professional artists," President Kennedy wrote, "because there is danger we may tend to accept the rich range of amateur activities which abound in our country as a substitute for the professional. Without the professional performer and the creative artist, the amateur spirit declines and the vast audience is only partially served."

There is another weakness in the statistical approach to evaluating culture. This is the questionable validity of classifying anyone who has contact with the arts *to any degree* as a culture consumer. By applying Toffler's loose criteria to other fields I discover that I am a baseball fan, a night club devotee, a reader of mass circulation magazines, and a gardener. The truth is that though I may engage in these pastimes in any given year I would not raise a finger to preserve or propagate them. It is absurd to give the impression that 30 to 45 million Americans are involved in the arts in any meaningful way. I would suggest that the results would be quite different if, instead, a culture consumer is defined as one who gives evidence of interest by contributing to a cultural budget deficit, or speaking out for better arts education in the local schools, or attempting to produce a play of substance. According to the Internal Revenue Service, out of six billion dollars of voluntary contributions given annually by corporations and individuals, less than one percent goes to the arts.

The Culture Consumers has the right motivations, and it argues passionately for the obligation of a democratic society to develop a broadly based art life. Mr. Toffler has talked with hundreds of cultural leaders and administrators over the past three years; he has written articles for several magazines on the subject; he has digested millions of words written by others. What he has learned is reflected in his work. He is as qualified as anyone to make pronouncements and defend theories. But perhaps if this work had been based not on three but on ten years of research, if he had spent his time in a single community examining more deeply the motivations, problems, and the seamier side of art politics, he might not be so vehemently optimistic. When the book stops "selling" art, and starts analyzing some of the causes behind the postwar cultural interest, it is extremely well done. He accurately describes the roles of the shorter work week and the growing leisure and affluence in the contribution to cultural growth; he argues that the arts are a search for individuality in a "packaged" and "instant" society of conformity. His careful selection of expert opinion builds a strong case.

Perhaps the best way to sum up *The*

Culture Consumers is to say that it is persuasive, dramatic and entertaining, but it falls short of making a valuable contribution toward the solution of problems in the arts, because it lacks depth of inquiry and original thought. In terms of fact it contains little or nothing that cannot be gleaned from the four volumes of congressional hearings on the arts which have been published over the past four or five years. In many ways, the drama of the dialogue of artists and administrators before the congressional committees is more moving than anything Toffler says—and the United States Government Printing Office will supply this drama at no cost.

Dorian's *Commitment to Culture* is not a work that many people will devour from cover to cover. Its author is a scholarly writer in the German tradition; the book is written in a ponderous style. Each sentence is monumental and correct; each section, each country, a tight piece of work. Sampling one country at a time is satisfying; reading the entire book is a chore. Though it answers many of the current questions concerning subsidy to the arts, it is an easy book to put down, because it is fragmented.

The aim of the study, as stated by Mr. Dorian, is to present the nature and form of art patronage in Europe, past and present, and to find out what we can learn from the European patterns. Covering only the performing arts, the book discusses each country from earliest times to the present. Heaviest emphasis is placed on present day France and Germany, which is as it should be. This is by no means a comprehensive history of patronage, but rather a piecemeal treatment of programs in each nation, though the book's organization is such that one is able to compare art programs between countries without great difficulty.

Unfortunately, however, in several instances considerable blocks of material are missing. Mr. Dorian's methods and approach are so painstaking and detailed that one suspects the editor or publisher of insisting that the manuscript be drastically reduced. The additional material would have made this book an invaluable reference for many years. Dr. Dorian is a musicologist, and obviously enjoys writing about music. Thus he includes a careful history of instrumental music and opera and a complete documentation of their development in European countries. But if it were necessary to edit 500 pages, some of the music and opera history should have been cut to allow more treatment of theatre and dance. This shortcoming is most obvious in his discussion of England, where opera has never been a large cultural force, but where theatre has set the standard for much of the world.

When one considers the work as an analysis of patronage and as a point of departure from which to draw guidelines for the United States, it does not fare as well. While the author does an excellent job of presenting the facts and relating events historically, he does little analyzing of the procedures and concepts of patronage in the various countries. I found no discussion of the large problems of state subsidy, no hint of possible controversy about it, and certainly no attempt to compare the subsidy methods of one country with those of another. Upon occasion, he does mention a weakness in a procedure, or tell us that one particular program seems to work better than another, but he never undertakes a thorough comparison.

The subtitle of Mr. Dorian's book is "Art Patronage in Europe, Its Significance for America." He therefore includes an epilogue about America. In this he discusses some of our shortcomings, and when he talks about the need for more and better arts education, about the travesty of television, and about our lack of long tradition, he comes close to confronting the basic problems. In a sense, he is digesting for the reader all the impressions obtainable from the rest of the book. This is done well. However, his recommendations are vague and theoretical. He outlines the basic difficulties, but this is comparatively easy to do. It is much harder to translate these theories into practical programs which contain all the necessary stimulants and also all the necessary safeguards. Many people across the country have strong motivations and reasonable goals for the arts, but they cannot convert these into workable programs—if wishes were horses, few people would know how to saddle them.

Mr. Toffler is much more practical when it comes to government and the arts. He calls for more facts, more study, and suggests the areas which need the investigation. He points out that our government is in fact doing something about the arts already, that the horror of federal control is really a straw man, and that it is just as fatuous to propose dumping all art problems onto the government as it is to keep government far away from them. Much of what Mr. Toffler proposes is well reasoned, and some of it is important. He calls for a definite and limited role on the part of the government and for the wide use of imagination. He specifies fact gathering, tax revision, and "the bricks and mortar route" as legitimate means for government expression. I cannot agree on the bricks and mortar route, as he proposes it, but suggest we remember Kenneth Tynan's warning that "Four walls do not a theatre make, nor licensed bars a stage." I believe that the pressure to fill gleaming culture centers with continual attractions in order to pay the annual costs of upkeep is a course which might well lower artistic standards.

Both the writers miss the opportunity for making the strongest case for government in the arts. Since our founding days the best that can be said for our government is that we have put a minimum of obstacles in the path of the arts. By excluding a secretary of education from the Cabinet we have allowed intellectual development to operate with less efficiency than the postal service and commerce. We copied the feature of the English system of education which excluded the arts and ignored the fact that this system in fact treated arts education as a separate responsibility. Because of this emphasis on science, technology, and the pursuit of facts, we have a country of people with economic, political, commercial, and to some extent, welfare values. The federal government "interferred" with education in the last century by offering land in exchange for the training of military officers. So we have military and patriotic values. What we don't have is precisely that which we have not stirred into our educational recipe: aesthetic and humanistic values. And there is no tradition here to cherish such values, as in Europe and Asia. We began without cultural institutions and we have not encouraged them.

This educational prejudice is deep at all levels. The arts are not considered part of basic education at the elementary and secondary levels. Why not? Why should the arts be thought of as extracurricular frivolity or fringe benefits? Why should our courses in history be all political and verbal; why not humanistic and visual as well?

Why do almost all colleges confer bachelor of arts degrees without requiring a single course in the arts? A language is required, many hours of social studies, sometimes even a course in national or state history but nothing in the arts. One can earn a Ph.D. in music at most schools and never be required to take one course in any other art form, except perhaps English literature.

It is in enlightened leadership that the government can be of most help to the arts. Aesthetic decisions are now being made by people who essentially lack aesthetic values themselves. This holds true whether one is talking about city planning commissions, state legislatures, college trustees, or writers on the arts. Having grown up and been educated in a society that places art on the outside, we hang the arts on the walls of our national character like paintings which can be arbitrarily changed, moved around, discarded if necessary. We should, instead, paint the arts al fresco onto the substance of our lives. When they are there, fused forever, then other problems of the arts will solve themselves. It will not be necessary then to attack aesthetic problems piecemeal, because leaders will not ask themselves before each decision which is the cheaper or more efficient way, but rather which is the more tasteful and more pleasing way. The federal government can encourage this re-education by various means currently under consideration, but the final success is dependent upon the determination of educators and arts leaders to make it happen.

Dorian makes this abundantly clear in his book without ever saying it precisely. It is obvious that aesthetic values are ingrained in at least the educated classes of Europe. "A Mannheimer would rather give up his life than give up his theatre,"

declared the mayor of Mannheim, and then went on to promote a successful three million dollar campaign in a shattered city and a ruined economy. Could this happen here, even in affluent New York?

Toffler and Dorian point up serious gaps in our cultural life which must be filled. We must initiate many programs, both small and large, specific and general, if we are to erase the prevalent pride of ignorance about the arts. And we must do it armed with facts, sound statistics, and solid concepts. At the same time it is essential that we launch a long-range sustained campaign to make the arts a central part of the lives of the next, and all succeeding generations.

POEM

by Lorine Niedecker

I was painting the Whooping
Crane, the enthralled fingers-
flying-pinnae, when the news
came of Churchill's death.

Air Minister
Sir Bird-White

man-high
yard-long stride

over
and out

•

His funeral

Out of the great courtyard
past the Tower that can be seen
on a winter's day

the Tramp of Time
via Telstar
so that we may go
with him

THE NEW AMATEUR

by Leigh Gerdine

Peter Yates, *An Amateur at the Keyboard*, Pantheon Press, 1964. $5.95.

When it first appeared, Schweitzer's epochal book on J. S. Bach captured the attention of thoughtful musical amateurs more than it aroused the admiration of the scholarly musical community; yet in retrospect Bach scholarship owes to Schweitzer an immense debt. Perhaps we now have a parallel possibility in Peter Yates' new book, *An Amateur at the Keyboard*, for although this book is addressed to the amateur, it merits the study of the professional as well. The full title of the book is impressive: "An Amateur at the Keyboard, being an Invitation to the Keyboard and its Pleasures, a Discussion and Brief History of its Literature, and Advice how one may serve the Community as Accompanist, Maker of Programs, Critic, or by encouraging the Public Music, Written for the Amateur, or Lover of Music by Peter Yates." The title reflects the author's obvious admiration for that other amateur, Roger North (1651-1734), author, among several essays, of *Memoires of Musick*, the *Musicall Grammarian*, and (a subject which Mr. Yates also treats in his Appendix I) *The Tuning of Clavicall Instruments*. Having read Mr. Yates' title, we cry enthusiastic "amens."

Peter Yates has, with brilliance and belligerence, defended his amateur status in these pages often enough. Hard as it is to grant this to Mr. Yates—I suspect he has become a professional amateur—it is possible to understand the word "amateur" from its Latin root and without the connotations of "dilettante" which often cloud it. We urgently need Mr. Yates' amateurs. One vitalizing result of his own amateurism is the freshness of vocabulary with which he approaches historical and stylistic problems in music. Those of us who lecture on the history or theory of music in universities have our cant versions of the interrelationships of styles and persons in our musical heritage, and our explanations reflect an "official" vocabulary which may mirror our expertise but also betrays our impoverishment. Mr. Yates, having studied keyboard music for no other reason than his own delight (and, of course, through a book such as this, the delight of others) suddenly blows the dust off the materials of our seminars because his new view springs from a genuine love of the keyboard literature. Mr. Yates' book lacks the soporific gravity of the thesis.

In his preface, Mr. Yates addresses himself to three groups of readers: first, those readers "who know little or nothing about music but have decided that they want to have some share in it for themselves . . ."; second, "those who have learned to listen at ease and with some share of information to music of the standard repertoire, and those also who have learned to read notes and reproduce passages at the keyboard. (He) would stimulate them to change their passive appreciation into an actively participative enjoyment, to widen their reach of musical literature and extend their critical vocabulary"; third, "the musically skilled; their ability to make music, their presence in any audience can be used to the benefit of the community."

"The habit of memorizing music has replaced the ability to read it with fluency and expressiveness," he argues. "The tendency to accept music as secondhand experience, to think of music as existing only in the presence of an audience, has driven out the pleasure of reading it for oneself or for others, as one reads books." Here I would return to the Schweitzer parallel: Mr. Yates is telling us by inference some profound home truths about education in music as we presently conceive it, and we would do well to pay him serious attention.

Perhaps a quick listing of the section titles would be helpful in indicating the scope of Yates' book: The Literature of Keyboard Music; Technicalities (such as scales, melody, rhythm, embellishment, and the like); The Instruments (organ, clavichord, piano, harpsichord); A Brief

History of Keyboard Music; The Art and Pleasure of Being an Amateur; and An Amateur in the Community. The sections need not be read in any particular order, which is an advantage to the person who may wish to consult the book for ideas on any of these topics. The chapters in the last two sections are thoughtful essays on a variety of related subjects such as, What Is an Amateur?; The Wastage of Professionalism; What Happens to All the Children Who Study Piano?; The Amateur as Posterity; Programming; and The Critical Function. Some readers may find the early technical chapters the more valuable ones (even so, to enter a *caveat*, I doubt that eighteen pages, closely written as they are, will cover everything the well-tempered amateur needs to know about *scales, melody, rhythm, harmony, tuning).* To me the most valuable and challenging sections of the book are the latter essays in which Peter Yates summons our responsible consciences to the difficult problem of creating a rewarding and secure life for the creative artist in the many communities of America. He also deals with some of the thorny problems of the world of music: problems of support, of the background experience of audiences required to sustain a complex musical culture, of the narrowness of the aims of our current teaching practices, of the problems of associating on a thoughtfully constructed program works which reciprocally strengthen one another's reasons for being there. These are important problems urgently demanding attention.

Herein lies one of the problems of the book for the serious reader: there is such a wealth of material included within this relatively small volume that no subject can be treated exhaustively. In most instances this does not greatly matter: for further details there are standard reference works in the history of music of various periods, on embellishment, on the history of the keyboard instruments. Here are brought together a rich compilation of many of the most significant materials on keyboard music, judiciously assembled and presented with insight. But where is one to go for further enlightenment upon the role of the amateur in the community? In a sense, in articulating this role, Mr. Yates has created it.

We must be concerned with what will go on inside our new palaces of the arts when they are built, and preparing for that concern is not a mere matter (hardly very "mere") of sudden appropriations. Rather it stretches back, as he tells us, into the musical lives of communities where a climate of dignity in which the arts can flourish and support for local effort must first be created. We hope that Mr. Yates will return to the further discussion of these problems in greater detail in a later volume.

Tucked away in the Appendices is a chapter (Appendix I) on "Temperament and Tuning." This is not unrelated to the dedication of the book (to the late Wesley Kuhnle, who spent much of himself in studying the problems of tuning systems and their probable use in earlier music). Having heard Mr. Yates lecture on this subject, and having heard some of the tape recordings which Kuhnle had made to illustrate his findings, I can say only, as a rank amateur in the area, that Kuhnle's demonstrations are intensely exciting and thought-provoking, convincing me that he was making significant discoveries. It is regrettable that Kuhnle's taped examples are not generally available to libraries: hearing them I was convinced, at least momentarily, that we have now to busy ourselves with re-recording virtually all pre-Bach music and a good deal from the classic period as well, taking Kuhnle's studies into account. This needs to be done not primarily to create a record of historical accuracy, important as that is, but rather to give to the music the opportunity to sound as it once sounded, and to beguile as it once beguiled.

On a recent plane trip, I re-read this book, taking notes as I went. Finishing it, I scribbled on my sheaf of papers, "Look, this man is saying something important." How now to convey the essence of that importance? Some samples of Yates' trenchant observations may help:

Being an Amateur *is a state of mind, an attitude. Call it recreative leisure.*

The wastage of professionalism fills the Sunday pages of the New York newspapers with more publicly announced weekly music-making than the halls of Europe a hundred years ago offered in a season.

Nothing in our system of musical education has prepared these young pianists to be frustrated . . . at the height of their skill, trained, ambitious, these accomplished students are turned loose on the community to make their way, deprived of audience, reward, advancement.

Mr. Yates' crusader's zeal for the contemporary composer is legendary. Some of his statements of attitude here ought to be helpful to symphony audiences, among others: "The future will never be what we imagine but what we have become ready to accept." "In approaching any work of art that lies outside my habitual experience, I try starting where the other fellow usually leaves off. I keep going back to the work that has defeated me until I feel able to comprehend why it is what it is—instead of being what habit tells me it ought to be, which it is not. That is to say, I put complete attention first and only afterwards—and always provisionally—apply judgement (sic). If the new work is large and of unusual scope, or small but of unusual concentration, I may have no more than a single opportunity to hear it. If I put judgement in place of attention, I may hear it incompletely."

In reviewers' practice, once the charms of a book have been detailed, there occurs a "but" section which may well make the author wonder whether the book was worth the writing and the publisher doubt that it was worth publishing. This review has no "but" section: it will be interesting to see if anyone misses it. Peter Yates' book is not the final history of keyboard music from the sixteenth through the twentieth century: it doesn't pretend to be, and I have not read it as if it were. It does cover the bulk of keyboard music of that period with love and with critical evaluation for the discerning amateur. The general essays point up some problems which loom ahead as we move to give depth and substance to our superficial crash programs in the arts.

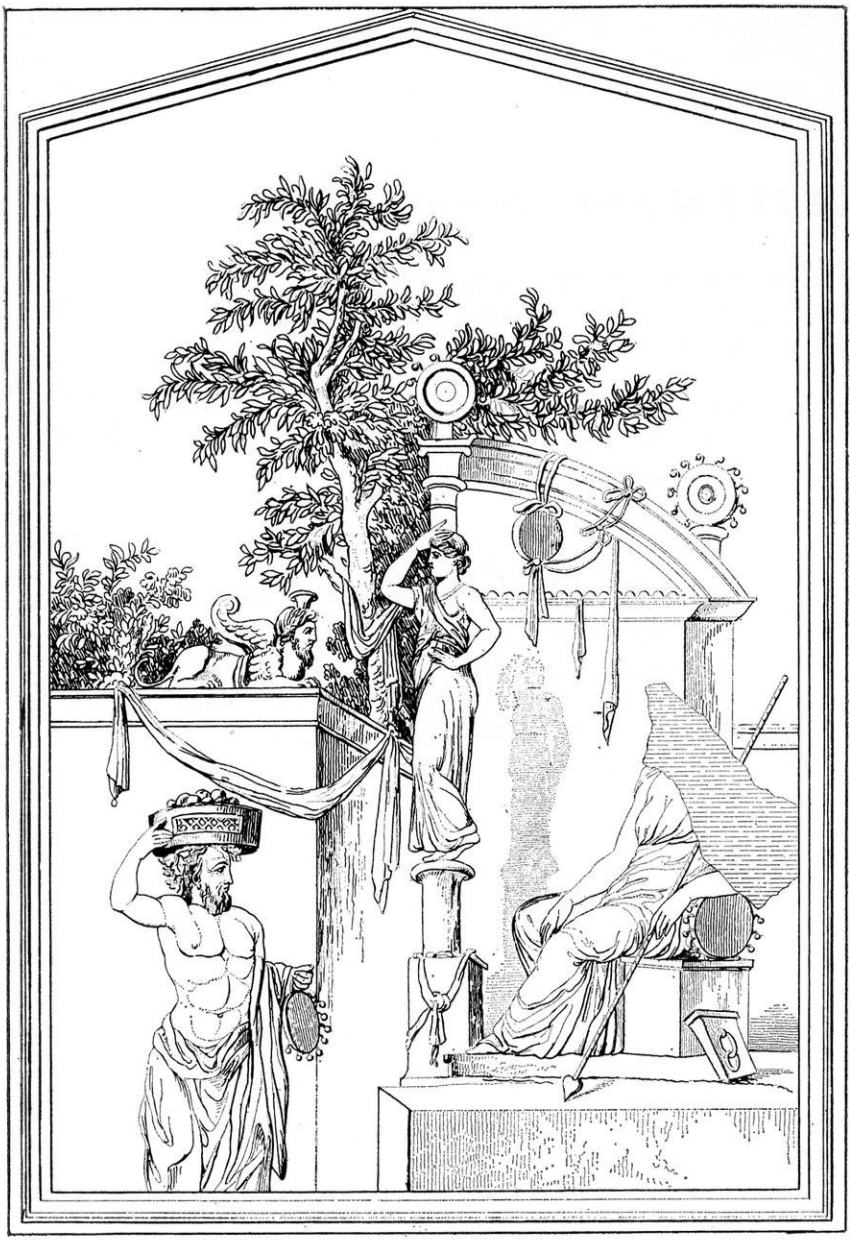
A final word about the standard of "amateurism" which Mr. Yates is now urging upon us: he is asking for a totally new and higher level of understanding, for a "new" amateur. Among the things he requires of us are a real dedication, detailed familiarity with the music, active and effective devotion to the musical life of the communities we inhabit. In a sense he is the twentieth century counterpart of Roger North, whom he so much admires. A city which has a Peter Yates is fortunate; most of us would be content to have a few more of the type of amateur he is seeking to create.

ANNIVERSARY

by Jacob Leed

The white church, you
all in white, a crown
of flowers, mostly white,
the air wintry blue,
brittle, like glass that might
shatter on the whole town
if one ray of my sight
caught its grain not quite right—
that wedding was the worst
risk you ever took.

You with me, I'm
now free to look
and the air has burst
now, time upon time.

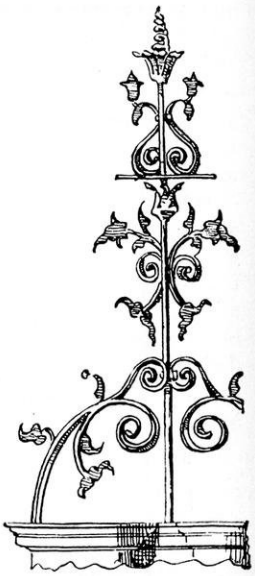


NOTES AND DISCUSSION

PATTERN AND INNOVATION

A MISCELLANY OF INFORMATION ABOUT UNIVERSITY ADULT EDUCATION PROGRAMS IN THE ARTS.

Freda H. Goldman
Center for the Study of Liberal Education for Adults
Boston University



NEW THEATRE AND ADULT EDUCATION

There are at least ten and there may be as many as fifty theatres in widely separated parts of the country that may be the start of a "new theatre" in America. Actor's Equity lists fifty-one "winter stock companies"—their name for the theatres here called "new" and elsewhere referred to as regional, or professional-regional, or resident-professional. The producers themselves (those whom we asked) are in total agreement about only four as belonging to this special group.

The theatres are not called "new" because they are revolutionizing dramatic content or form, although they are sometimes interested in experiments in these directions. They are new because they are a very new resource in American theatre—theatres which are fully oriented to the locality where they are situated ("embracing the community," according to a phrase by Harold Clurman), and at the same time fully visible on the national scene. As professional regional theatre, their aspirations and achievements have been high enough to warrant notices on their work by national critics. They have established a distinguishable public image. Their names, if not always their works, are widely known. Most of us have heard of Houston's Alley Theatre, the Arena Stage in Washington, D.C., the Seattle Repertory Theatre, Oklahoma's Mummers Theatre, the San Francisco Actor's Workshop—and many more.

What is this new theatre like? What is the nature of the new resource it provides for American theatre? And how does it matter to university departments concerned with education in the arts?

Because we assumed that the existence of these theatres did, in fact, make a difference to educators (at the very least they are an additional artistic resource for the regionally based colleges and universities), we undertook the study reported here. The purpose was to explore the nature of the new theatre and its relation to the education of adults. The list of theatres to be surveyed was a selective sample (just over a dozen) picked on the recommendation of knowledgeable persons. The theatres in the survey are identified later alongside the comments of the respondents. Two

theatres on the survey list were unable to participate because of the absence of their directors: Tyrone Guthrie was in Europe; and Robert Whitehead had just resigned from Lincoln Center Repertory Theatre. (Herbert Blau, the new director, had already been interviewed in connection with the San Francisco Actor's Workshop.)

The letter of inquiry that went to the directors asked basically only two questions: what particular qualities made their theatres "new" and what kind of commitment was there to education generally, and to adult education in particular. Check list items to specify the main questions were provided, but the instructions emphasized that respondents were free to ignore these and answer the basic questions on their own terms.

In this highly exploratory survey there was no intention of arriving at clear generalizations or predictions. The goal was understanding what the theatre directors are thinking about, their aims, their expectations, and their concerns. The recapitulations that follow, therefore, are organized to reflect as closely as possible the actual commentary in the responses.

ART AND SHOW BIZ

The most common theme in the statements on the nature of the new theatre (part one of the questionnaire) was that the producers looked on theatre as an art as well as a "business." They did not, of course, paint themselves as the idealists and the commercial theatre people (Broadway and its outposts) as the Philistines. But they identified a difference—a function of the difference in situations. New York theatres just cannot afford, for simple economic reasons, to produce a play that does not promise to be a sure hit; they cannot today take very many artistic chances. Regional theatres—generally smaller, less costly, supported by a loyal subscription audience—can. On the other hand, the regional theatre cannot completely ignore the box office either, as some university theatres can; too many artistic flops may lead to too many subscription cancellations. Thus in the new theatre there is possible a union between the values of art and of show business that have always meant good theatre. The remarks of the respondents as they appear below include comments on this common theme as well as on other points of similarity.

From the responses to the checklists, we learn that all these theatres are *professional,* meaning they employ a trained staff full time; and *regional,* meaning they have a permanent base in the locality. Almost all are also *experimental* in some way—in the kinds of plays they produce (half of them produce some *avant garde* plays, almost all include works of new writers, most produce unusual classics); in the form and structure of the theatre; in the acting style; and in such other aspects of theatre as lighting, scenery, staging.

One respondent used his own scheme to describe the new theatres. The majority, he said, are ". . . dedicated to traditional good theater with special emphasis on ensemble acting of high quality; all of these have developed a substantial base of support for a cultural as opposed to an entertainment type of theater." For a few others, the "concentration seems to be on the unique." The rest are "old institutions which are trying to retread to a new approach to their audiences."

Another view of the nature of these new theatres is reflected in the answers

to a question asking respondents to name their most highly valued feature:

Alley Theatre: Houston	The theatre design—a highly workable small area stage.
Professional Theater Program: University of Michigan	The scope and diversity of theatre, affording the academic and regional audience a variety of experience, including APA repertory, professional theatre of quality from Broadway, Off-Broadway plays; and new works.
Arena Stage: Washington, D.C.	Arena form, permitting tremendous flexibility and audience contact. Intelligence of the audience. Freedom to experiment and fall flat on our faces now and then. A large subscription following.
Cleveland Play House:	The permanence and solidarity of our acting ensemble. Our space stage and the know-how to use it.
Charles Playhouse: Boston	The residential quality and the range—six major productions plus children's shows and high school tours.
Goodman Memorial: Chicago	Right size of the theatre, perfect sightlines and audibility. High company and audience morale. Faithful subscribership.
Actor's Workshop: San Francisco	Its organic growth—from studio to theatre.

Finally, the special quality of the new theatre is vividly revealed in the respondents' comments on the final question: "What constitutes the new theatre's special character? Is there a basic premise, a special idea, a peculiar purpose?"

Mark Schism Mummers Theatre	Most do not let popularity stand alone as a measure of success. They either are or are striving to become theatres of theme and ideas. . . .
Iris Siff Alley Theatre	A common goal is strengthening the resident company—(it is a) *regional theatre* movement. . . .
Stuart Vaughan Seattle Repertory	The new directors think more deeply than the old theatre people did. . . .
Herbert Blau Actor's Workshop	Some are contemporary simply because they produce now; the intensity of their nowness varies and it is generally slight. (See my book, *The Impossible Theater: A Manifesto,* just published by Macmillan.)

Hugh Lester Charles Playhouse	The criterion is resident professional theatre, *aimed at satisfying the needs of the community* in which the theatre is located.
K. Elmo Lowe Cleveland Play House	The special purpose . . . is to develop fine permanent ensembles that produce distinguished plays for a particular area. The premise is that a good resident company by its very existence develops an appreciative audience.
John Reich Goodman Memorial	The theatre is moving from a commercial to a noncommercial operation—from a business to a service. . . . It is based on the discovery that every citizen is as entitled to theatre as he is to a health service, which indeed the theatre is part of. . . .
Richard Hoover Pittsburgh Playhouse	Nonentertainment seems to be the mark of new theatre. The cold fact is that TV provides free, better than adequate recreation. In the theatre, comedy must have purpose, drama must relate to current experience, and production must compete in interest with the best mechanical offerings.
Marcella Cisney University of Michigan	The new theatre arose from a need to break away from the Broadway "corset" of rising costs and dwindling audiences, serving only those who get to New York or see an occasional touring show. This trend away from New York and into the regions by professional theatres is the special character of theatre in the United States today. Formerly fine actors could not be coaxed away from the New York and Hollywood market places. Today they are finding a challenge and a refreshment artistically in working repertory regionally.

ART AND EDUCATION

Almost all of the theatres surveyed are engaged in some kinds of educational activities. Some administer schools of their own (most often for young people); some have ties with universities and other schools and institutions. In a few cases the commitment to education is deep enough, as one respondent put it, to ". . . link the

academic and the professional programs." Most of this activity, as one would expect, is in the areas of professional training—formally or informally organized—consisting of activities and courses for aspiring actors, directors, designers.

> The Arena Stage offers a graduate degree in theatre arts in cooperation with George Washington University.
>
> Some students in the Professional Theatre Program (subsidized by the University of Michigan) are working for advanced degrees in the theatre areas of the speech department.
>
> The Cleveland Play House (informally connected with Western Reserve University) conducts an apprenticeship training program.
>
> The Seattle Repertory Theatre offers classes in acting for young people and adults.
>
> The Pittsburgh Playhouse works with the Drama Department of Carnegie Institute of Technology, interchanging teachers and using college staff in productions.

For the sake of the "future of theatre" attention is also given by almost all of these theatres to activities on behalf of children and young people.

> The Mummer's Theatre administers a school for children from third grade through high school.
>
> Alley Theatre conducts a school for second graders through high school.
>
> The Goodman Memorial Theatre gives special performances of classics for junior and senior high school students with tickets paid for by the Board of Education.
>
> The Cleveland Play House Shakespeare Festival for students is considered part of the high school curriculum.
>
> The Arena Stage works with high schools arranging special performances, reduced-price tickets, tours of the theatre, and lectures.
>
> The Vanguard Theatre Project of the Pittsburgh Playhouse tours fifty local high schools twice a year to introduce teen-agers to the theatre.

With respect to education especially intended for adult audiences to develop their appreciation of theatre and commitment to it, the activities are rather less well established. But there are some efforts as these examples indicate:

> Cleveland Play House offers classes, demonstrations, improvisations designed not to develop actors but to create appreciation for theatre —some in cooperation with Cleveland College.
>
> Goodman Memorial Theatre runs an avocational evening school to which the public is invited. Similarly, special dress rehearsals and studio performances are given for a selected group of people from many walks of life to orient them to theatre.

The Seattle Repertory Theatre conducts informal seminars for adults dealing with their own productions. One or two dinner meetings for audience and directors are held to explain "what they are up to."

The San Francisco Actor's Workshop offers two courses through the University of California Extension in addition to miscellaneous lectures.

The Charles Playhouse arranges experimental workshops which meet once a week to consider new plays and playwriting techniques. A panel discussion on each show, aimed at increasing audience appreciation of actor and director problems, is held after one Sunday matinee.

Through the Extension Service of the University, APA shows are taken to towns and cities formerly untouched by professional theatre. The Professional Theatre Program also invited the theatre audience to attend a session of their Distinguished Lecture Series for 1964 which presented the Moscow Art Theatre leaders.

Although the amount of effort to "train" audiences is obviously not great, almost all the theatre directors who participated in the survey stressed the importance of the audience in the total plan for the theatre. The subscription audiences, ready to commit themselves in advance for the total season, assure stability and free the theatres to try unstylish or possibly unpopular productions. They give the theatres the "freedom to fail," if necessary; that is an essential ingredient of artistic innovation. To build and maintain the subscription audience, therefore, is a vital part of the work of a regional professional theatre. In recognition of the importance of the audience, the Theatre Communications Group, a four-year-old agency working under a grant from the Ford Foundation to assist the resident professional theatres, maintains a specialist on its staff to help theatres build their audiences. (The Theatre Communications Group, also, by the way, auditions staff for regional employment, provides specialists as consultants, and arranges for managers of new theatres to study at the more established theatres.)

But the members of the audience, quite apart from their value as paying customers, are highly valued also for artistic reasons. The directors, as some of the comments quoted earlier reveal, are grateful for the intelligence of the audience as well as for its vigor and loyalty. Between the theatre company and this part of the public, one gathers, there is a bond, a partnership born of the need to pull off this very tricky venture—a professional theatre in an area which has not developed the theatre habit, and has had little experience with it. From dependence on audience for this practical and aesthetic support there has grown a concern for the quality of the audience. It is reflected in such statements as this one from a speech by Zelda Fitchlander of the Arena Stage:

> *Theatre people must—by sorcery and all other possible means—galvanize, hypnotize, inspire, cajole and compel an audience into the recognition that, for exhilaration and delight, the experience of theatre is second only to that of living and that they must go and go regularly to the theatres created for them.*

Most producers, however, assume that simple exposure is enough to train an audience. They reason that if people buy subscriptions and attend plays regularly—the successful and unsuccessful alike—they will acquire experience that eventually leads to taste and judgment and discrimination.

If as educators we find it hard to believe that learning these complex skills is as simple as that, it is up to us to suggest the deliberate—if informal—study plan we think is necessary. Such a plan, there is every likelihood, will receive cooperation from the theatre people. The evidence in the survey is strong that the new theatre groups are oriented to education, that they place a high value on improving the quality of their audience, and that they even believe in the need to educate an audience. Along with most other people in the society, however, they equate education with schooling for children, and thus they focus their efforts here. They are not aware of the scope and range of university continuing education, of its relative flexibility, and therefore of its potential for the education of adults in relation to the living arts. When they understand this, they will welcome a partnership with the universities for an extended and intensive education program for audiences.

In the meantime, here is theatre, living and professional, springing up in communities scattered across the continent, self-consciously pioneering along a new frontier, offering all of us a most exciting opportunity to take part in a new artistic venture. Everyone of us—theatre company, educator, audience—has a stake in making it work.

A SOUL MORE BENT: THE SCHOLAR AT HIS BRAILLE

by Daniel Curley

Alone in the Forestry grove at midnight,
No light from moon or stars,
The well-known path obscured
(By snow?) as in a dream,
He feels each tree in turn and knows his way:
Maple, elm, sweetgum, sycamore
(Even a man with all his eyes
Could tell a shagbark hickory).
And pitch of pines, paper of the birch,
The bark gives him vividly the shape of leaves,
The feel of other seasons' flowers and fruit,
Even the hidden nests, the folded wings,
The sheltering breasts, implicit eggs.
And the thing no one else yet knows:
What hangs above, caught by one leg
In a loop of kite twine, to be found at last,
Head down at leaf fall, all songs still.

HOPE FOR AN UNRESPECTED ART

By Selma Jeanne Cohen

Six-year-olds in pink ruffles, tottering on the tips of their toes; teen-agers in sequined bathing suits, twirling batons; an audience of parents, applauding wildly in the fond belief that they are seeing examples of artistic ballet—these constituted the long-time stereotype of the local dancing school recital. It made many a professional cringe with horror and head directly back to New York City, convinced that the "provinces" were hopeless, the home of bad taste and ruined talent.

The well-schooled, experienced dancers had reason to be annoyed, not only with the teacher who sponsored this parody of an art form, but with the community that permitted and even encouraged it. Progress seemed impossible. Ambitious parents perpetuated the farce, while artistically minded individuals, convinced that ballet was not to be taken seriously, donated their volunteer energies to museums, symphony orchestras, and theatres. Flight was the obvious, if cowardly, answer.

Then, beginning slowly some twenty years ago and increasing rapidly in the past ten years, the combination of fortuitous circumstance and the courage and foresight of a few dedicated individuals resulted in the gradual decline of the vulgar, tasteless dancing school recital. Now taking its place is the regional ballet concert, a performance not limited to the occasion of the end-of-the-school-year, but marking an important event in the life of the community. It is given by a company of local, nonprofessional dancers for a local, but not exclusively family, audience. The purpose is not to show off the students of a particular school, but to promote good dancing and good dance audiences in its own region. If the school recital has not vanished from the scene (and it is still to be found even within the sacred precincts of Manhattan), its doom is at least beginning to look possible.

The concept of regional ballet would have been practically unthinkable in this country until the early Thirties. During the previous decade a number of European dancers discovered teaching opportunities while touring the United States and decided to remain here. Their presence did much to raise the level of instruction, but their students, often talented and well trained, found few opportunities for their skills. The chief outlet for dancers was vaudeville, and while a few classical dancers persevered professionally, many others abandoned dancing.

One who persevered was Dorothy Alexander. Seeing wasted talent all about her, she determined to create study and performing opportunities for the dancer in her home city of Atlanta. In 1928 as an outgrowth of her teaching, she formed the Dorothy Alexander Concert Group, which by 1941 became the Atlanta Civic Ballet. Some 150 civic, or regional, companies have developed in the United States, and their number is growing constantly.

The regional ballet is a special type of organization. Its members perform in their home town and may tour to nearby communities, but their activities are local rather than national in scope. The performers are either nonprofessional or semi-professional; most of them are high school students who devote their leisure hours to classes and

rehearsals. Their artistic director is usually a teacher with her own school. Although the key dancers may be primarily her own students, the other members of the performing company are generally drawn by open audition from the community at large. The company is incorporated as a nonprofit organization. The smaller part of its income usually derives from ticket sales for performances, the larger amount from fund-raising activities.

The purpose of such a company is, in the words of Doris Hering, editor of *Regional Ballet, U.S.A.*, to "enrich the dance experience of the young people performing in it—to interest an ever-growing audience in tasteful dancing—and eventually to create a wider audience for professional dance."

The regional ballet bridges the gap between a school environment and the world of professional theatre. The youngsters learn not only technique, but also a good deal of standard repertory. They get far more performing experience than they did when there was only the annual school recital. Perhaps most important of all, they function in a professional-like atmosphere. They audition to get into the company; they must maintain standards in order to stay in; they must attend a set number of classes and rehearsals per week; they function under the terms of a contract. In short, they learn to be professionally responsible. But they learn the easy way—while they are living at home with their families and not worrying about how to pay the rent for a lonely, furnished room.

A few of them will become professional dancers. There are regional "graduates" now in the New York City Ballet and there will be more, but there are still woefully few professional groups in this country—not nearly enough to absorb the number of young people who are eager and able to enter the field. Those who do go on to New York are exceptionally well prepared for their careers. Those who remain at home have gained the kind of discriminating knowledge that yields true appreciation of an art and they may take their places among the cultural leaders of their communities.

There is also the gradual emergence of the professional company from the regional ranks. There is the Boston Ballet of E. Virginia Williams, which began as the New England Civic Ballet and is now developing, with the aid of a Ford Foundation grant, into a formidable professional organization. The success of this company at the Boston Arts Festival several summers ago is indicative of the growing audience for dance.

The regional company also offers opportunities to arts other than dance. There is a place for the composer and the designer. Though few companies can yet afford commissioned musical scores, a start has been made; and it is common practice to call on local talent for settings and costumes. If money permits, a local orchestra may play for performances.

The building of an audience for dance in the community is an especially important aim. The reluctant father, who goes to a ballet only because his daughter is dancing in it, may not be converted the first time, but the idea can grow on him. Because many regional companies have initiated special performances for children, learning about ballet begins at an early age, and the "conversion" process may not be necessary later on. As this happens, the community becomes a better—more receptive, more discriminating—audience for professional ballet.

Of the greatest importance is the role that regional ballet can play in the raising

of standards. Professional companies are accustomed to the demands of a touring repertory, consisting of programs in which three out of every four ballets must be "old favorites." The taste of the paying public has been notoriously conservative. For many years, the famous Ballet Russe could almost always be expected to draw an audience. If it offered *Swan Lake, Sheherazade,* and *The Nutcracker,* the performance would be sold out. Yet two years ago that company went out of existence while the youthful, American Robert Joffrey Ballet became one of the most successful of touring attractions, though its repertory contained not a single familiar title. What had happened?

Through the work of some regional companies, the public had become acquainted with a wide variety of choreographic styles, styles which they had had no opportunity to see in the offerings of the touring commercial groups that could not afford to risk programs much off the beaten track. An open-minded public is needed if there is to be progress in ballet, and the regional movement is helping to develop audiences who are receptive to new ideas.

Even more important is the potential role of regional ballet in the grooming of choreographers. There is no lack of eager performers, talented or otherwise, but an aspiring choreographer is hard to find. Since much of the classical repertory is unsuitable for young dancers in a civic group, fresh material is being needed by more and more companies. Here is ideal ground for choreographic apprenticeship. Several years ago a group of companies, aware of the need for choreographers and of their own inability to cope with the growing demand for new ballets, started a summer choreographers' workshop that has proved extremely successful.

Though each of the regional companies is an independent unit, it was soon realized that there was a cohesiveness of spirit among them that could form the basis for a larger organization. In the summer of 1955, Mrs. Alexander met with Anatole Chujoy, editor of *Dance News,* who proposed the idea of a regional ballet festival. A precedent had been set in Canada, where national festivals had been held for five years, but here—due to the geographical spread of the groups—a more limited sectioning seemed advisable. Mr. Chujoy suggested the formation of a Southeastern Festival Association to consist of companies south of the Mason-Dixon line and east of the Mississippi. The nucleus would be the three most firmly established groups: Mrs. Alexander's Altanta Civic Ballet; the Southern Ballet of Atlanta, directed by Karen Conrad and Pitman Corey; and the Ballet Guild of Greater Miami under Thomas Armour. Mrs. Alexander hosted the first festival the following spring. Eight companies became charter members of the Association, and the following May twelve companies from ten states participated in the festival.

Shortly after that festival, Alexi Ramov of the Scranton Civic Ballet called a meeting of all interested company directors in his area, and in 1958 the Northeastern Association came into being. The newest organization is the Southwestern, which held its first festival in Austin, Texas, in 1963. The older associations now have nineteen members each; the Southwestern has ten. Acting in an advisory capacity to these groups is the National Regional Ballet Association, which serves to coordinate the activities of all its members and to promote the cause of regional ballet in America.

A number of civic groups choose not to belong to an association. The choice is entirely voluntary, and nonmembership does not exclude a company from the regional category as long as it meets the other requisites (nonprofit, nonprofessional, etc.). It

does, of course, exclude such companies from participating in festival programs. High performance standards are not a prerequisite for membership in an association for it is felt that the purpose of membership is to learn from contact with others. This means that the quality of regional companies varies greatly. The National Association is now trying to inaugurate a rating system, establishing "honor companies." However, how much meaning this will have in the regions is hard to say. If a community does not know that such a title exists, they will hardly be disappointed if their own weak group does not hold it. Adequate publicizing of the honor must be managed.

Standards are established, however, for companies performing at a festival. An adjudicator travels during the winter to the home city of each company wishing to participate in the spring festival, prepares a detailed critical report on the ballets he has seen, and organizes the programs that will be given at the festival. The two adjudicators who have served most often are Miss Hering and Miss P. W. Manchester, managing editor of *Dance News*. The festivals have provided valuable stimulation for both dancers and directors and the better ones have proved objects of considerable civic pride. When, as in Nashville this past spring, the first program is introduced by the mayor and the second by the governor, the public is alerted to the growing importance of the regional movement.

The rapid growth and success of the regional movement has made ambitious plans seem feasible despite the danger in trying to push ahead too quickly. A board of directors—elated by an artistically and financially successful season—may eagerly propose that next year the company mount a full evening *Swan Lake* or book a tour of some fifteen states. But the wise artistic director knows her current limitations, even while she holds on to the vision of her potential.

Overly ambitious repertory constitutes a persistent problem that may be attributed to growing pains. Another is the simultaneously healthy and dangerous tendency toward rapid multiplication of companies. Even granting the tremendous increase of interest in dance, how many cities can support two nonprofessional ballet companies? This is bound to create a diffusion of talent, of funds, of enthusiasm. Cooperation among local teachers who would join to form a single group seems to be the ideal, but impractical solution. Theoretically, a regional ballet company draws its dancers from the community and not from a single school, but this seldom works out. If one teacher starts a company, another will start one, too, rather than allow her students to dance for someone else (even though some contracts stipulate that the dancer is not allowed to change teachers while she belongs to the company). The competition could be stimulating, but more often it is wasteful. Even when auditions are open to all, most often only the teacher's own students bother to come. Most communities can't support three teen-age companies, but if the teachers won't get together, the town has three companies. Or—like New Orleans—it has none, because no one is big enough to start it alone.

Some towns have managed to alleviate the situation with diversification of styles and repertories. However, this solution has been complicated by the recent Ford Foundation grants which provide for a number of local scholarships to be given at schools visited by members of the faculty of the School of American Ballet (the official school of the New York City Ballet). This encourages the schools in the regions to teach the style established at the School of American Ballet (a very good

style, incidentally, but not the only style around). The argument for an academy seems rather old-fashioned these days, although it might have been a good idea in the formative years of classical ballet during the eighteenth century.

The influence of the School of American Ballet and George Balanchine, its principal choreographer, goes far beyond the level of training. For example, last year's adjudicator of the Southwestern Festival found that she had not a single dramatic ballet offered for the program. Why not? Because Balanchine popularized the abstract ballet, and the dramatic approach is not favored by anyone who wants to be in Balanchine's favor. And, under the circumstances, almost all the regions want to be in his favor; they can't afford not to be. Of course, some independents go ahead, anyway, but this situation has made the going a lot tougher.

A more serious problem for the regions is the lack of male dancers. No one really wants to compose a ballet for an all-girl cast, but many regional choreographers are forced to do so. The deficiency is easily explained, far less easily remedied. The teachers' efforts to establish special classes for boys (preferably taught by men) and to compose especially masculine-type roles in their ballets have helped very little. The situation requires a much broader cultural attack.

Ballet is perhaps developing public favor in the United States because its fairy tale escapism can be viewed as a total diversion—completely unrelated to everyday problems, to the grim reality that has to be faced almost everywhere. However, as long as ballet is confined to a position outside the mainstream of social and cultural thought, as long as it is considered a spectacle to be brought to the people rather than as an art to be developed from them, it remains a luxury and a toy, and its real development is held in abeyance.

CLICHÉS FOR MARKETING

by Harland Ristau

He sat in a skull of loneliness,
his mind a complete lot for viewing,
a life for sale.

Night had closed his last deal,
a moment of self was all that was left,
yet dreams no longer sagged at the windows.

Time strapped to his wrist owned him
and ticked him ready for sleep, waiting
to kill his sometime of wonder.

How do men thin down to shadows?
how do men simply disappear before drilling
eyes that feast about their commerce of words?

He sat alone that night, a life for sale.
cars passed by, a distant whistle sighed, he groaned:
dead summer's a hell of a time to buy anything!

THE FORTY-TWO MOVEMENT

Arnold Wesker, the young British playwright of the new "social realist" school, has helped inaugurate a bold new institutional approach to the arts which is based on the principle of free art for all the people, especially those members of the lower classes in England long ignored by the artistic elite. Wesker's art plan, known as the Forty-Two Movement, had its formal beginnings in 1960 with the passage of Resolution 42 by the British Trade Union Council, calling for greater participation in all cultural activities by trade unionists. He has expanded its scope, and the new plan has won broad support. It has been called one of the most compelling and imaginative schemes for institutionalizing the arts in society in recent times.

Enlisting many of Britain's foremost art leaders, the movement's ultimate aim is to create a widespread cultural climate in which the principle of free art as an essential ingredient of a civilized society can operate. The specific institutional device is that of a rather elaborate art center; and the strategy calls for: first, the development of one successful example, and then the subsequent establishment of similar centers in all parts of England.

The initial institution will be called Centre 42, and it will include a permanent theatre manned by a company of thirty with a repertoire of six works; a visual arts department with an exhibition gallery and workshops for painting, sculpture, and stage and costume designs; a Jazz 42 band of sixteen players; a poetry workshop; modern cinema equipment for film festivals; and a general purpose hall functioning as a restaurant, dance hall, cabaret, conference room, film theatre, and including administrative facilities and various games and meeting rooms.

Once the first Centre has been established with its own organization and artistic standards, the directors promise to build other institutions in areas where demand is strongest:

> *The rate at which further Centres can be set up will depend on one hand upon the rate at which talent and funds are available, and on the other hand the rate at which demands for festivals are made. If, in three years' time the biggest cluster of invitations is coming from areas in the Midlands, then obviously the first provincial Centre will be built there. Three years later both the London and the Midland Centres would need to decentralise. This movement creates its own momentum and the rate at which the habit grows will be the rate at which the Centres are built. It is a sort of geometrical progression in which a possible pattern could be one Centre by 1965, two by 1968, four by 1971, eight by 1974.*

The paramount aim of the Centre 42, which will be housed in the redesigned *Round House*, built in 1847 as a railway engine shed for the London & NorthWestern Railway and donated to the Movement, is to develop an efficient organization necessary for improving standards of presentation for the arts and the complex venture of planning regional arts festivals for years ahead.

The leaders of the movement describe the rationale behind their plan as follows:

> *The authorities in continuing to think in terms of mere subsidy perpetuate a view of the arts as the less fortunate neighbour. This view is often so deep-rooted that it cannot be changed by argument, persuasion or discussion: One has to* demonstrate *this attitude to be indefensible. Centre 42's attitude does not* describe *what ought to replace the present situation in the arts, it realises that one has to* show *something better—attending a dozen plays is a more effective way of changing people's attitude to the theatre than listening to a dozen lectures or reading a dozen pamphlets on the subject. Universal education was not held to be a necessity by the majority of the people, but by an effectual minority who believed they were right. After a few generations of universal education in practice it became generally accepted.*
>
> *Centre 42, then, has taken on the task of presenting the arts in a new framework, in the belief that such a framework will help change the authorities' view of the arts as a less fortunate neighbour.*
>
> *The plan, simply, is to change the habit of presenting the arts:*
>
> *1) by establishing in the beginning, one Centre which will house all the arts under one roof, and where, inter-dependently, there will be a permanent acting company, orchestra, visual arts department, jazz band and so on;*
>
> *2) by placing this pool of talent, with its repertoire of work, at the service of any community body;*
>
> *3) by encouraging such local community bodies to set up their own machinery for a festival which would be supplied by work from the central pool. Such work will only go out when a sufficiently strongly organised representative body invites the help of the Centre. A community body would be a local authority or a trades council or Co-operative guild or it could be a local committee of individuals with close community links who have spontaneously combined for the purpose of mounting a festival. Such a local committee could be the channel through which the local authority or one of the other bodies would work;*
>
> *4) by finding sufficient subsidies to present festivals, performances and exhibitions of the highest standard.*
>
> *In this way a completely new framework will be set up out of which will emerge a new pattern for cultural activity.*
>
> *A group of artists are saying to the community, if you want to enjoy and share our work then invite us, we will present it for you in the form of festivals and, until such time as you feel confident enough to persuade your authorities of their responsibilities to the arts, we will undertake to find what money is needed.*

The first Centre 42 as well as all subsequent centres will be financed by subscriptions coming (hopefully) from a broad base of support and including contributions

from trade unions and cooperatives, industrial, commercial and financial enterprises in England, the school systems, charitable trusts and foundations, and from individual donors in the general public. General estimates of cost include a capital investment of 300,000 pounds sterling and running costs of an additional 300,000 through 1966.

The Appeals Committee, working under the general leadership of Arnold Wesker, includes many of Britain's outstanding representatives of the arts: Lord Harewood, chairman, George Hoskins, Hon. Director, Peggy Ashcroft, Professor A. J. Ayer, Sir Arthur Bliss, Benjamin Britten, Albert Finney, Graham Greene, Yehudi Menuhin, Henry Moore, Sir Laurence Olivier, John Piper, J. B. Priestley, Terence Rattigan, Sir Herbert Read, Vanessa Redgrave, Sir Carol Reed, Sir John Rothenstein.

The leaders note that they have received many requests for information from other countries. International interest in the project is high.

THE SCARECROW
for the Walter-McCarran Act
by Dennis Schmitz

the banned birds mill
above the poplars.
fences flank the hills
like surf on a fondled shore.
we stand behind the tread
of heavy wooden rails
ritual arms wide, a fail-
ing god. the autumn red
of ripened grain, the sun
led like a dead monarch
in a democratic age to a dark
tomb—these are signs
of famine. defeated furrows
clean of grain, a freezing
rain rattling on the rows
of equal faces seized
with finished pain—our
office is enforced by
oblivious love of power
for a minor deity.

THE NORTH CAROLINA SCHOOL OF THE ARTS

The North Carolina School of the Arts at Winston-Salem, created by the state Legislature in 1963 at the recommendation of Governor Terry Sanford, will open its doors for the first time this fall to talented students at the high school, college and graduate levels who wish to emphasize professional training and performance in music, drama, and the dance. The school, the first state-supported institution for the arts in the United States, was recommended by a special fifteen member study commission appointed by the Governor in August of 1962.

Aspiring artists from all over the nation may audition for entrance; however, the Legislature recommends that approximately one-half of the student body be North Carolina residents.

The curriculum will include academic study in addition to allowing the student to specialize in his chosen field of the arts and gain experience in allied fields. The school is fully accredited and will grant high school diplomas and the Bachelor and Master of Arts degrees. There is no tuition fee for North Carolina high school students. College tuition rates are low, averaging $600 for out-of-staters, and $300 for state residents. Support for the school is derived equally from North Carolina funds, foundations and private sources.

Among the outstanding members of the faculty of the arts, the school boasts composer Vittorio Giannini as president, and Ruggiero Ricci as concert violinist; Gary Karr as double-bass soloist and Saul Caston as symphony conductor and trumpet instructor. Members of the Claremont Quartet: Marc Gottlieb, first violinist; Vladimir Weisman, second violinist; Scott Nickrenz, violist; Irvin Klein, violin cellist; and The Clarion Wind Quintet: Philip Dunigan, flute; Stephen Adelstein, oboe; Robert Listokin, clarinet; Mark Popkin, bassoon; Clarendon Van Norman, French horn, are also on the faculty. Robert Lindgren is dean of the school of dance; Sonja Tyven is instructor in dance, and Rose Bampton is voice instructor.

In recommending the establishment of the North Carolina School of the Arts the study commission emphasized the necessity for high standards and the pursuit of excellence:

> *The faculty of the proposed school should be the very best that can be brought together . . . with utmost attention to the serious obligation a school accepts if it seeks to train the most talented young people of a region.*
>
> *A school would perform a most worthwhile service, provided it accepted into enrollment only the most gifted applicants, only students, who, on the basis of talent, should indeed devote the major portion of their attention to the development of that talent.*
>
> *The standards for student acceptance and development should be at the highest. It is important that all students be of top ability in order for each to have a chance to compete with his equals.*

transition

Professor Eugene Kaelin, who served as Associate Editor of *Arts in Society* for six years, has relinquished his post on the editorial staff and as Associate Professor of Philosophy of The University of Wisconsin. He has accepted an appointment in the Department of Philosophy at Florida State University.

A vigorous and imaginative scholar in the area of aesthetics, Prof. Kaelin gave generously of his talents and energies, willingly performing the whole range of editorial duties. The constancy of his interest and the intensity of his belief in the potential of the journal have been long-time strengths.

Arthur Krival, who served as Associate Editor and as Book Review Editor of *Arts in Society* for three years, has resigned from the editorial staff because of the press of enlarged administrative responsibility within the University—he is now Associate Director of Instruction and Evaluation in the University Extension Division.

Mr. Krival's many contributions to *Arts in Society* reflected his rich background in writing, teaching, and editing.

Irving Kreutz has joined *Arts in Society* as Associate Editor. A writer, teacher, and scholar, Prof. Kreutz was for several years Managing Editor of the *Kenyon Review*. He is a member of the English Department in The University of Wisconsin Extension Division.

Morgan Gibson has joined the editorial staff as Poetry Editor. Prof. Gibson teaches English and Creative Writing at The University of Wisconsin—Milwaukee. A poet, short story writer, and novelist, he has published widely in many journals around the country. With his wife, Barbara, he recently co-authored a book of poetry entitled *Our Bedroom's Underground.*

FUTURE ISSUES

Vol. 3, Number 4—The University as Cultural Leader in Society

Subsequent issues will be devoted to:

- Art and City Planning
- The Arts and Religion
- Criticism and the Performing Arts
- The Arts and Philanthropy
- The Arts and the Mass Media
- Censorship and the Arts
- Movies and American Culture

ARTS IN SOCIETY was founded at The University of Wisconsin in 1958 as a forum for the discussion, interpretation and illustration of the place of art in our times. It is designed for the art leader, scholar, artist, educator, student, and the layman with broad cultural interests.

Each issue of ARTS IN SOCIETY focuses on a particular area of American art experience, which is explored by authorities from a variety of fields and disciplines. Thus, past issues have featured such topics as Art and the Avant-Garde, Art and Government, The Arts in Education, The Regional Arts Center, Mass Culture, The Arts in the Community, and The Relationship between the Amateur and the Professional in the Arts; and among the more well-known contributors represented have been Van Meter Ames, Jacques Barzun, Herbert Blau, Kenneth Burke, Paul Goodman, Howard Hanson, August Heckscher, Frederick Hoffman, Vice President Hubert Humphrey, Marshall McLuhan, Sir Herbert Read, Kenneth Rexroth, Gilbert Seldes, Karl Shapiro, Roger Shattuck, Wallace Stegner, Harold Taylor, and Peter Yates.

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