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arts in society

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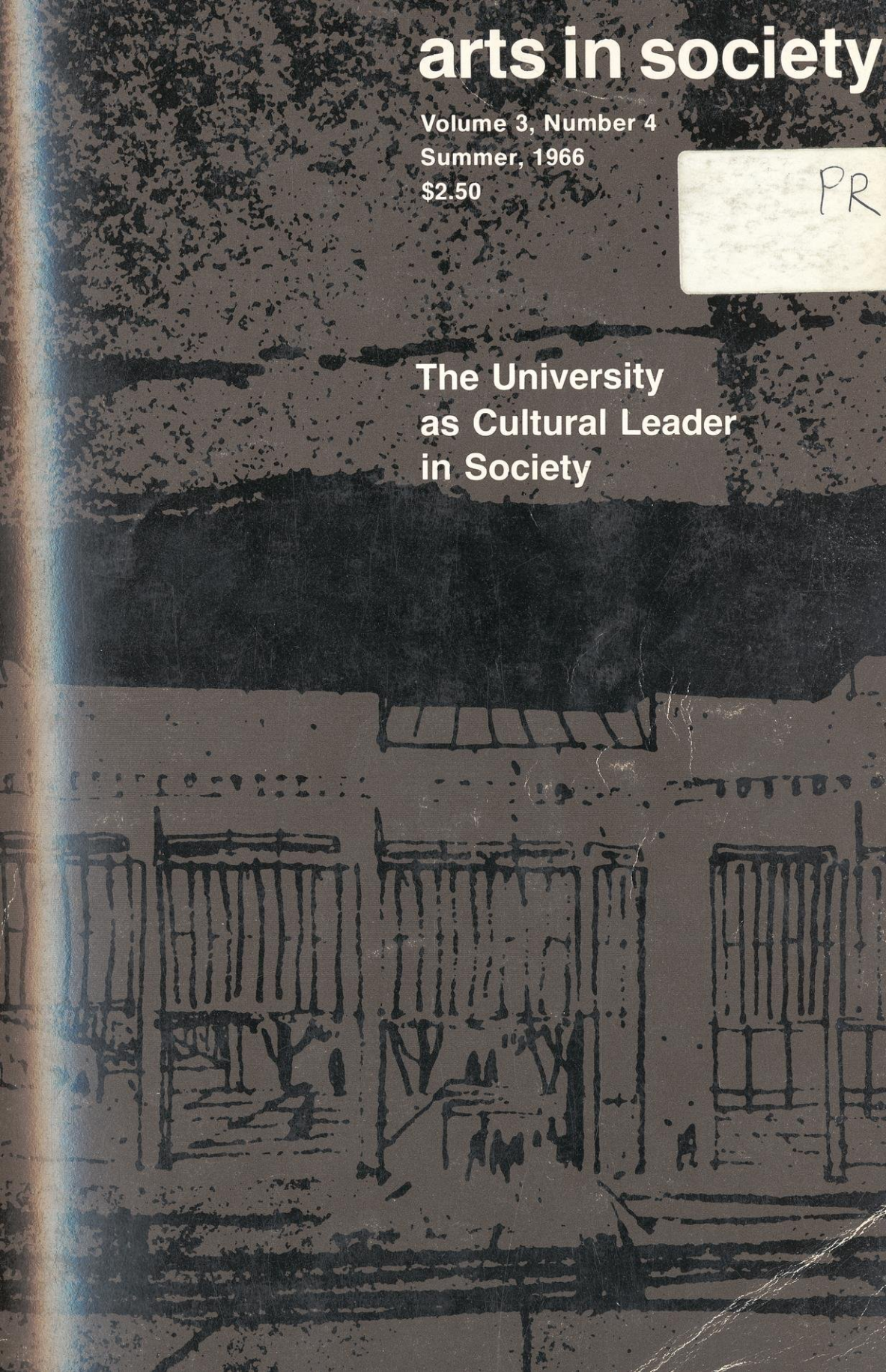
The University as Cultural Leader in Society



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ARTS IN SOCIETY

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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, currently issued twice a year, will move to a publication schedule of three times a year starting with the next issue (Volume 4, Number 1).

The **new** yearly subscription rate, on the basis of three issues, is $4.00. The subscription rate for two years (six issues) is $7.00, and the rate for three years (nine issues) is $10.00.

Additional copies of this issue may be purchased at $2.50 per copy. Special professional and student discounts are available for bulk rates.

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, 432 N. Lake Street, 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 UNIVERSITY AS CULTURAL LEADER IN SOCIETY

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SYMPOSIUM:

THE ROLE OF THE UNIVERSITY AS A CULTURAL LEADER

SYMPOSIUM STATEMENT

by
Harold Taylor

In a recent article on new poetry, William Jay Smith reminded his readers that Culture is being organized on a very large scale, in Washington and elsewhere, and that the concern of the Government for Culture could be seen not only in the White House Festival and in new legislative proposals for the arts, but in the fact that groups of writers invited to the Inauguration of 1964 were shuttled to and from the events in buses marked "Cultural Leaders."

I share Mr. Smith's concern about the organization of big culture and its busloads of cultural leaders, especially as this has to do with the universities. The universities have taken hold of the organization and dissemination of knowledge in such a way that the delight has been organized right out of it, the students are fed grist from the academic mill, and the successful scholar is now a promoter-organizer. It is just possible that they could organize and dissipate the delight of the arts in exactly the same way. In fact the university now has many of the characteristics of a cultural bus, with bus drivers more interested in the financing of the bus company and the horsepower of the engine than in whether the passengers are on the right bus and have any clear ideas of where they are all going.

The reason Mr. Smith called attention to the bus conception of culture was that he had found university presses publishing their own series of poetry books, poets lecturing and reading their poems to large university audiences, and the slim volumes of former years being replaced by fatter volumes full of poems "conspicuously unedited." The result of the involvement of the universities with poetry, Mr. Smith implies, is the production of more poems but less poetry.

That is the problem in the organization of the arts, by the universities or by anyone else—how to organize them on a large scale without killing them off or maiming them forever. There are always practical arrangements to be made: someone has to get the chairs into the auditorium, the lectern on the platform, the money for the fees, the buildings for the arts. When all this was a matter of one or two eccentrics on the faculty who read little magazines and knew who the new poets, composers and writers were, there was no problem; since there were so few readers of or listeners to poetry, few poems and no plays were ever written on the campus, no playwrights or painters were teaching there.

Now there is a problem. The cultural leaders all have names, and the names are known, respected, admired and wanted. The arts also have names; they are known and wanted. We have not yet learned what to do with them within a capitalist society and a democratic culture, where the worth of things is so commonly judged by their capacity to attract money and the things most worth judging are not often financially attractive. It is now clear that there is no other place than the schools and colleges for the arts to find a home; there is no more natural a place for the arts to be at home. Yet so recent is the concern of the society for the arts as an element in the popular culture and so recent and sudden is the expansion of the potential and actual audience for the arts, that the educational system is not ready either for the artists or their audiences. On the contrary, the educational system has done its best to keep the arts and their practitioners outside and to eliminate systematically from admission all those whose talents lie in the arts, in favor of students who are adept in the scholastic exercises. In the elementary schools, only ten percent of all teaching in the visual arts is done by persons who have had any experience in the field.

As recently as 1961 one of our leading cultural entrepreneurs, in touch with large and quasi-public funds, urged that, until higher education is reformed, the potential artist be thrown out of the universities to find his own education elsewhere, since if he were seriously interested in the arts, he needed to live a life of such intensity of concern, concentration of interest, and long hours that he would either have to distort the curriculum and cultural habits of the university or be distorted by them. On the other hand, it was assumed that once thrown out, he would develop in his art through the rigors of the garret, through the economic and spiritual punishment of the commercial theatre; he could dance for local enthusiasts to the lifetime economic tune of $1800 a year, sing his head off wherever he could find an audience, all because he cared so intensely that nothing could stop his development. He would pursue the art the way a drug addict pursues his connection, stopping only at murder.

It seems to me that there must be a better way to encourage the arts than this. The way I suggest is the transformation of the schools and universities into homes for the spirit of humane learning, that we consider no education complete which does not engage the student directly in one of the arts, and that we set about reorganizing the life of the schools and colleges to make the joy of the arts a normal emotion there.

The universities badly need aesthetic infusions and transformations in any case. They are at present cheerless and joyless for the most part, the vital juices of learning run dry by the effects of incessant intellectual hackwork imposed uniformly on the undergraduates in order that they may earn degrees and get into graduate school to do more intellectual hackwork, to be rewarded by further degrees so that they may continue their intellectual hackwork at the expense of a new generation of undergraduates. I swear that if there were any other place an intelligent young man or woman could go for four years, where the enjoyment of life and the intellect were possible in some sort of continuous way, the universities would be absolutely deserted except for the football players and their audiences along with the busy technologists and scientists, hermetically sealed in their sponsored laboratories. The universities need the presence of the arts and the practicing artists just to stay alive.

All of this involves a certain redefinition of the aims of American education, a redefinition which is long overdue. The rhetoric of education calls for the enlightenment of the citizenry through the liberal arts, the creation of a new society through education. The reality of the university life as it is lived by students from day to day disproves the rhetoric and demonstrates on the hour that the purpose of university education is not this, but is a process of passing courses prepared for the purpose of screening out those who can't pass them, and providing the American student with a certificate of qualification for semiskilled employment. The redefinition, in intention and in reality, must make of education a process of personal growth for all who come

in touch with it, and make of the schools and colleges centers for expanding the interests of the American community in an intellectual, cultural, and social direction.

The question is not whether the creative artist should be given a major place in the college and university. Of course he should; he should have been there all along. The question is, how is it possible to create the conditions under which those whose lives are devoted to the practice of the arts can engage in them fully and naturally as a regular part of the university community? There is already a body of experience on which to draw in creating such conditions, and there are universities where a good part of the problem has already been solved. The central difficulty is that until the purpose of the university has been redefined to include responsibility for cultural and aesthetic leadership, it will always find itself relying on the aesthetic and intellectual movements which move into it from outside, and it will always find that the people who are doing the most interesting work on the outside do not want to become enmeshed in the academic net.

The administrative battle in the universities has been won by those with a talent for organization and research against those who fulfill the traditional role of the scholar—the nonorganization men who hate committees, covet no power and want to teach their students and follow their intellectual interests, even to the point of being absentminded, woolly-headed and all the rest of it. Martha, the college president's daughter in *Who's Afraid of Virginia Woolf*, who proudly claims to wear the pants in the family, is speaking for the anti-intellectual majority in the university movement when she shouts and sneers at her husband for not being successful in pursuit of the college presidency, for being unsuccessful even in his management of the history department, for being, in short, what university scholars should be.

It is also necessary to note that all artists, like all men, are not good teachers, and that, owing to the gap between the world of the creative artist and the world of the academic man, there has been little occasion in the past for the person of serious talent in the arts to become seriously interested in education. But that does not mean that those who are not presently interested in education should not be persuaded to try. I recall vividly the work at Sarah Lawrence of Theodore Roszak, David Smith, Ezio Martinelli, Norman dello Joio, Robert Fitzgerald, Horace Gregory, and José Limon, among others, who found in their teaching at the College an extension of the satisfactions they found in their own work in sculpture, painting, poetry, dance and music. Each in his own way was as imaginative in the development of ways of teaching as he was in the pursuit of his art. The two conditions which seemed to me to be essential for their work as teachers were a complete freedom to teach in whatever way they found best for themselves and their students, and a sense of unity within the part of their lives spent in teaching and the part spent in the performance of their art. They did not want to be teaching all the time. On the other hand, a rhythm of teaching with their other work gave them a chance to consider in action what it was they had learned in their own experience, what part of that experience could be taught to those who wanted very much to learn it.

If the universities are to act as cultural leaders there will have to be a great many more people in them who are quite far along in their interest in art of all kinds and in their knowledge of its objects and manifestations. There are a few such persons now in administrative posts and a few in the faculty of the universities, but hardly enough to build a cultural future for the United States. University presidents and administrative officers are not chosen for their aesthetic sensibility but for their talent in management, fund raising, social engineering and diplomacy, and, since leadership in cultural affairs consists in the application in considerable force of the preferences and aesthetic judgments of persons with highly developed sensibility, this means another gap between the world of art and the world of the academy.

At the moment we are on dead center. The academic environment, with its lack of aesthetic vitality, fails to produce the men of sensibility who are wise in the administration of cultural affairs. Yet there are few places outside the universities where such men and women can be educated, except by actual involvement in the arts themselves. Susan Sontag, in a recent review of two books in contemporary art, drew attention to the cultural deficit we have accumulated in the United States in the field of art criticism, with no capital to draw on when new movements in the arts emerge and demand assessment. Pointing to the dearth of serious art critics whose range of knowledge and depth of response are comparable to that of Harold Rosenberg, Meyer Schapiro, or E. H. Gombrich, Miss Sontag asked why there were not more writers and scholars in the universities who were directly in touch with the art of the twentieth century and who were interested in seeing new painting and sculpture from month to month and year to year. The answer is simply that the aim of the university has not included a feeling of responsibility for the nurture and development of a contemporary culture. The artists have worked outside the universities, the art historians have worked inside, the art critics have simply started writing out of their experience with museums, galleries, studios and artists.

The same situation exists for the drama, theatre, film, and dance critics. The environment of the universities has not been congenial to serious, intensely interested observers of the arts; there are almost no people employed there from whom the passionate critic can learn. Reviews of local cultural events in the university newspapers, whether written by faculty members or students, read like the work of police reporters on special assignment. So do most reviews in the country's newspapers, of books, music, dances or plays. The tax-paying citizen is entitled to hope that with all the other things the publicly supported universities are doing, they might take an occasional look at the sort of ugliness Mr. Johnson intends to continue legislating against, the waste of human talent and the degradation of public taste in the major programs of television, and that they might consider the possibility of doing something to raise the standards of public taste for all the arts in America.

I don't see how they are going to do that unless the arts are practiced widely as a natural part of the growing up of American children, and I don't see where the arts are going to be practiced if not in the middle of the school and college curriculum. A mass culture takes its standards from the agencies of mass education, and the cure for the aesthetic diseases sweeping across America is to break up the system of mass education with its approved list of packaged artifacts, and to establish in each school and college centers for the practice of the arts to which each person may bring something of himself and from which each person may take something of his own. A mass culture is simply a very large number of individual human beings, who, if taken one at a time and considered in their present state, can be seen to be ready for a remarkable expansion of consciousness in the world of the arts. We would be wise in America to spend less time denouncing the atrocities of mass taste and middle-class culture and to turn our full attention to the cultural needs of a society whose arts have until now found little support from the educational system.

The evolution of the American university over the years has been a gradual process of response to demands placed upon it by the society. There is nothing wrong with this, except that one would have assumed that those responsible for the development of the universities would have imaginatively anticipated the social and cultural needs, and would all along have exercised the prerogatives of an intellectual and cultural leadership which is theirs by virtue of the place they hold with the institutions of society. Schools of education which have ignored the needs of new populations in the slums nearby, schools of architecture which have ignored the urban sprawl surrounding them, departments of social science which have ignored the issues of segrega-

tion and economic oppression within their own communities, law schools which have ignored the needs of the masses who cannot afford lawyers, colleges of arts and sciences which have ignored the needs of a new and vital generation of students, all these are counterparts to the institutional ways in which the universities have ignored the genuine aesthetic needs of a rapidly expanding society. We have now reached a point at which, thank God, those aesthetic needs can no longer be ignored.

A simple and direct argument has been made on this point in recent years. The argument is that what we have been able to do in science and technology we must now do in the arts and the humanities. Having spent billions for missiles, space shots, submarines, medicine, bombs and industrial development, we must now spend proportionate money and attention on education, social welfare, the arts, and the humanities. The argument can be quickly granted. But the basic question still remains, What are the conditions under which the arts and humane learning flourish? How does a society develop a flourishing culture?

In the case of the sciences and technologies, the answer has been to install research projects in industry, in government laboratories, and in laboratories within the universities, with a marked shift in the academic and economic support in the universities for such research, by developing proportionately more curricula in the sciences and ancillary subject matter through which new manpower can be trained to occupy the posts created by the increase in research. There is not only an expanding market for the kind of academic talent which can be trained in the universities for these posts, but an expanding emphasis on the sort of subject matter most appropriate for this kind of training. As a result, the undergraduate curriculum has been both professionalized and distorted.

In the case of the arts, the situation is different. The analogy between industrial and government laboratories on the one hand and galleries, theatres, concert halls and museums on the other does not hold, since the interest of industry and government in painting, for example, is quite different from the interest in technology. The problem for the universities is also different. It is not simply the development of trained talent for markets now available, but the development of an entire culture in which those most gifted as practitioners of the arts are given the kind of education appropriate to the nourishment of their gifts, and those who do not intend to become professional practitioners (but who may nevertheless be equally talented) are given educational opportunities through which the arts become the medium for their liberal education.

There are many who see this as a problem to be solved only by a rigorous separation of the professional training of actors, musicians, painters, playwrights and dancers from the undergraduate curriculum of liberal arts and sciences and from other parts of the graduate curriculum. Professional standards of a high order, it is argued, can only be reached by professional training which excludes the university student from anything else but the activities and studies directly related to his arts. On the other side, it is still argued by the academic faculty that it is an illicit act to grant academic degrees for work done in what is oddly called applied art, as if any art could be truly known or understood except through its application in experience.

The primary difficulty in developing an education for artists of all kinds seems to me not to be here but in the whole structure and aim of university education. The structure is built on the premise that the undergraduate moves toward his intellectual maturity by taking a series of courses in specified subject matter. For two years the courses are to be devoted to exposing him to four major subject-matter areas in a general way; for two years following he takes courses within a specified area which, in some institutions, may include one of the arts. I find no reason to believe that the fulfillment of requirements for a particular set of courses is a necessary or desir-

able mode of education in the liberal arts and sciences, nor do I believe that the concept of general education is the necessary opposite of specialized education. I believe that the creative arts should be included in the regular academic curriculum in full status with other recognized forms of knowledge, and that the whole system of requirements, academic credits, testing and grading should be either abolished or so radically reformed that the student is free to learn what he needs and wants to know.

Our experience with undergraduates at Sarah Lawrence in an open curriculum, with courses and areas of study chosen by the student, with music, theatre, dance, painting, sculpture, design and writing as integral parts of the curriculum from the freshman year on, without credits, grades, examinations and course requirements, testifies to the validity of the idea that the creative arts belong in the undergraduate curriculum. Once they are there, the problem of measuring up to professional standards in the arts solves itself, provided, that is, that the student has enough time to devote to each of the areas of study in which he is involved. We have found at Sarah Lawrence that three areas of study are about all a student can reasonably be expected to deal with at one time, and that each of these is best conducted over a full year of work.

I would like to go back to the analogy with the sciences where, at least in terms of professional standards and economic support, the problems of leadership in science are in some sense solved. The standards by which scientists judge each other and judge their students do not become more or less professional because the scientists are dealing with graduates rather than undergraduates, science majors rather than general students. The distinction is between the study of science by those particularly talented and/or motivated in this direction and its study by those who need the experience of working directly in science in order to develop their intellectual powers and their understanding of the meaning of science itself. The teacher of science who is himself gifted in research holds before his students the image of what it means to be creative in the field of science, and judges the quality of response from his students by whether or not they are able to add something of themselves to the tasks to which they are assigned.

The level of their achievement depends initially on the level of their talent and the degree of motivation for using it. A college or university where the science faculty teaches its students to be imaginative in the solution of scientific problems and to understand the way of thinking practiced by scientists will create a favorable atmosphere for the study of science, by professionals as well as amateurs, that is to say, if the amateur is defined as a person who enjoys working in science but does not want to make a career of it. Such institutions will become natural leaders in the field of science.

In our Sarah Lawrence experience we have found that the mere existence of a flourishing community culture in dance, music, theatre, writing and the visual arts, in which everyone is free to join as a participant or as an observer, in a regular and recognized part of one's education, has the effect of enhancing the life of the whole institution. That life spills over into the wider community by a natural process. Students in the arts present their work to the community outside the campus when they have something which, in their judgment, merits it. The dance group performs in nearby schools; theatre and music students perform for their fellow students and for Saturday morning audiences of children; they teach children's classes in dance, music and theatre; they invite students from other colleges to bring their plays and choreography to perform at Sarah Lawrence.

The conception of cultural leadership in this case is one through which the College extends the flow of its ideas and its art forms into the surrounding community, and brings that community to the campus to share in the cultural life existing there. The standards of performance against which the student efforts are tested are professional

standards, just as they are in physics, anthropology or literature. The degree to which the student meets these standards is mainly a question of the talent and preparation brought to the art, or to the science, combined with the talent of the teacher to develop what is latent in the student. But the curriculum is not professionalized, that is to say, turned into a training program to produce performing artists, published writers, or exhibited painters and sculptors. The reason for making the arts central to the college curriculum is simply that they are a prime source of the most valuable kind of education.

Something fairly specific needs to be said about what is meant by *professional.* The analogy is quite direct between the amateur and professional athlete and the amateur and professional artist. We have all seen young people whose ready talent in tennis, dance, acting, music, mathematics or football takes one's breath away. They are naturals and do incredibly difficult things with startling ease. The gifted young athlete, artist or scientist in college may or may not continue in a professional career, during or after college; in the case of the football and basketball player in college, the distinction breaks down in any case, since he is often paid for his college performances by subsidy. In fact, the football professionals play the college students once a year on equal terms. The difference between them consists in a few years' more experience and higher pay for the professionals, not in the matter of their individual talent or capacity. What the young artist needs is what the young athlete has—opportunity in college to become directly and intensively involved in the performance of his art. The question of a career in the arts is exactly the same for the artist as for the athlete. If he has that much talent and his services are in high demand, why not?

The majority of undergraduates in the arts in colleges are not there to become professionals, although in a college which takes the arts seriously there are bound to be a number of students with an interest in following a career in one of them. Some may in fact be following a professional career while in college, if public performance for pay be considered the criterion for professional status. But the total education of the student in college is not interrupted by a special concern on his part for work in the arts. The art which he practices becomes a central medium for the student's education, while the work he chooses in other parts of the curriculum need not be an interference with his aesthetic *or* professional development, but an enhancement of it. It is an enhancement, that is, unless the curriculum is studded with required courses inappropriate to his talent or his capacity, or unless the atmosphere of the college, conservatory or design school is such that the young people are taught to battle in competition for professional success and think of their education as a training program for the achievement of instant public acclaim.

The educational point is that the mood in which one enters the study of any field and the attitude one takes to working in it determine the quality and the outcome of the learning. It is the responsibility of the educator to create an atmosphere of respect and affection for the arts and the sciences and to invent ways in which the capacity for a love of learning can be nourished. Few educators seem to understand that the same long and uninterrupted stretches of time necessary to become deeply involved in an art are necessary if the student is to become deeply involved in any other form of learning—in the sciences, the humanities, in languages. In the case of undergraduate music students who play a given instrument, the time available for practising must be considered a regular and legitimate amount of time spent in achieving a liberal education. In the case of science students or students of literature, similar allocations of time are necessary for laboratory work or unhurried reading; in the case of social science students for field trips and field work, with a minimum number of class meetings and a maximum amount of independent study and work by students in spontaneously formed groups. Once the notion is abolished that university education has to be cut up into classroom units of fifty minutes fifteen times a week

with assignments to match, the process of learning can more easily be seen to be something that goes on from morning until night, seven days a week, and all year round, in a variety of ways, only a few of which involve time spent in classrooms and educational institutions. The model of learning in the arts then becomes the model of learning for the entire curriculum.

In other words, the concept of cultural leadership which I propose for the university is one which stems from the true nature of the university. The university is a community of intellectuals, poets, writers, scholars, scientists, actors, artists, musicians, banded together with interested students to create forms of knowledge from the materials available to them, and to build a lively community whose interests range from science to politics to theatre. The aim of the community is to raise to a high level of consciousness the sensitivity of all those within it to the life of the mind, of which the aesthetic component is the necessary ground and substance. Since this is what the university does when it is working properly, it acts as a center through which the life of the larger community is enhanced in aesthetic value.

If this is to be the aim of the university, there are some practical problems to be solved. It becomes perfectly natural, in this case, for the university to make direct links with the work of professional theatre, dance, music, painting, sculpture, design, wherever they exist in the surrounding community. Or, to put it the other way around, the university then takes responsibility for making sure that its community, on and beyond the campus, can come directly in touch with first-rate performances and work in the arts. One plan of action suggests itself in the example of the new Ithaca Festival Theater, organized by a group of citizens in Ithaca, New York, with the help of Cornell University, the initiative coming originally from the citizens. Within one hundred miles of the site of the theatre, to be opened in 1967 or 1968, there are 90,000 college students among the 3,500,000 people in the area, and it is clearly the responsibility of the colleges attended by the students to do everything in their power to support and collaborate with the Theater, up to and including the extension of the theatre arts into the college curriculum and into the surrounding communities.

Other and more familiar examples come to mind: the University of California in Los Angeles, the APA-Phoenix in Ann Arbor, the Guthrie Theater in Minneapolis, the collaboration of Carnegie Tech with the Pittsburgh Playhouse, the new music festival sponsored by Oakland University in collaboration with the Detroit Symphony, the new Congregation of the Arts during the summer at Dartmouth, the pioneer work at San Francisco State in the Poetry Center, and the Actors Workshop. In each case, the origin of the collaboration can be traced to one or two persons with imagination and administrative authority within the university.

The most obvious kind of cultural leadership by the universities lies in this kind of development of the performing arts for the community through the use of the campus buildings in collaboration with performing artists—the role of the university as impresario of all the arts. It seems to me that every university should be doing what until now only the most enterprising have undertaken. When initiative has come from the universities, the support of the community has followed. The Rockefeller Report's recommendation about regional performing arts companies is perfectly sound and is capable of dozens of variations, either of the Ithaca Festival Theater kind or of regional theatre, dance and music groups, travelling from one community to another and supported by community effort and the universities of the region. Visiting theatre groups can be invited for periods of university residence, as in the case of the three-week visit of the National Repertory Theater at the University of North Carolina, where the members of the entire company teach in one way or another as the Company prepares for the opening nights of its repertoire. International or national film festivals, special performing arts festivals prepared specifically for educational television

and radio, month-long visits by performers and artists from other countries, all these can be tried in various forms, provided someone with administrative authority in the universities decides that they should be tried.

Aside from the role of impresario, there are larger and more far-reaching duties to be undertaken by the universities. Consider, for example, the kind of liberal-vocational education provided by the schools of design, where, during the first two years, the student has the opportunity to work directly in the arts, and at the same time to work in literature and the social sciences. Why is it not perfectly possible to build alternative curricula in the university undergraduate years which would give to those interested the opportunity to work in what would amount to a design school program? Students who receive their "general" education at Pratt Institute, the Rhode Island School of Design, or the College of the Philadelphia Museum of Art seem to me to be better examples of liberally educated persons than most of those who come from the colleges of arts and sciences of the big universities, complete with all the apparatus of nonvocational, liberal arts subjects and dutiful attention to the humanities. In fact I have come to believe that no one can be educated liberally who is not learning what he is learning in order to do something with it, either to make it part of an avocation or a vocation. The absence of meaning in most undergraduate programs of academic or general education is the result of there not being any particular reason why one should study the materials presented by the curriculum. They are in many cases neither useful, interesting nor enjoyable, and surely they should be at least one of these in order to be relevant.

Consider next the obligation of the university to transmit the cultural traditions and to re-create within contemporary culture the spirit of the arts of the past. Where is that being done as of now? In a scattered way in the survey courses in the humanities taught in undergraduate programs; in a more intensive way in the graduate schools. What is the source of the attitudes and values each generation places upon its cultural heritage? Either in the society outside the school system or inside the schools and colleges. Yet when we analyze the preparation of teachers for the public schools, where the cultural values of the mass of American children are to be dealt with, we find that with the exception of those preparing to become teachers of music or of art, no trace of experience with the arts appears as an element in the curriculum. This means that in practice, the student who is preparing to become a teacher is educated in the same philistine atmosphere as the rest of the American student body and takes his aesthetic values where he finds them, usually in the basketball-football-television-disk jockey culture of the adult teen-ager.

In the preparation of the American teacher we have the heart of all educational questions. The teacher is the continuing source of all educational values, no matter how the educational system is constructed, and if he is not well educated in the dimension of the arts either as a participant or as a sensitive and interested observer he can give little to his students in their cultural development. It does not occur to him even to try, since it is literally none of his business; he is not hired to teach that kind of thing.

The prevailing attitude to the aesthetic responsibility of the universities and colleges where teachers are being prepared is represented by Mr. Conant's views in the program he has given us in *The Education of American Teachers*. The arts are included in a section of the book entitled, "Foreign Languages, Art, Music, and Physical Education," and perhaps no more need be said than this, with the added note that a course in music or in art is recommended as an elective, unless of course one is preparing to become a member of the small minority who actually teach music and art in the public schools. One often finds that music is in fact a branch of physical education in the

schools, since it furnishes exercise for the lungs and legs in the case of wind instrument players marching together in the out-of-doors at athletic spectacles.

My plea is not that the universities should counter the weight of the sciences by adding an equivalent number of courses in the arts, nor even by promoting large and interesting events in festivals, concerts, performances and exhibits. That, of course, should be done. The sciences, fully conceived and properly taught, are no enemy of the arts. The spirit of science is, like the spirit of art, an aspect of humane learning through which a civilization can discover new truths which otherwise would remain unavailable to human use and enjoyment. My plea is that the universities should return to their true mission, to encourage and stimulate the use and enjoyment of all forms of knowledge, and that they take as a civic duty the transformation of the society into one which measures its achievement not merely by the degree of its economic, military, and technological power, but by the extent to which the mass of its people understand, value and demand a life made rich by aesthetic content.

Members of academe in responding to Harold Taylor's statement on the University as Cultural Leader in Society are, to be sure, in basic agreement on the necessity for achieving a more fundamental role for the arts in education. Suggestions on methods of implementation and on the projected role of the university as creator and communicator of culture in a rapidly changing and somewhat pressurized society, vary, however, as is illustrated in the following comments.

COMMENT BY MICHAEL STRAIGHT, Novelist, former editor of **The New Republic**

Most of us, I believe, will agree in general with Harold Taylor's position. We will argue over its implementation, and our arguments should be enlightening.

Thus, Mr. Taylor suggests that ". . . we consider no education complete which does not engage the student directly in one of the arts . . ." I am not sure what this means in practice; for the sake of argument, let me ask these questions:

Should our universities and colleges require at least one credit in a fine arts course before granting a Bachelor of Arts degree?

Should they grant Bachelor of Arts degrees to undergraduates who major in the performing arts as well as in the fine arts?

Should they broaden their entrance examinations to include questions that require some knowledge of the fine arts?

Should they broaden their entrance requirements to place the fine arts on an optional but equal basis with, say, languages other than English?

My own, tentative answers to all these questions would be yes. I don't believe that teachers of the arts will be properly trained, or adequately paid, or fairly represented until the arts are given formal equality with other required subjects. I think that the time has come to bury the romantic notion that the arts should be treated as something unique and apart from our daily lives. We make aesthetic judgments every time we pull into some gaudy igloo for a gallon of gas. We are turning this continent into a wasteland, and the process will continue until, as a self-governing people, we learn, by studying the arts, to distinguish between beauty and ugliness; to be intolerant of the ugly, and to value the beautiful.

COMMENT BY WARREN BOWER, Assistant Dean, Division of General Education, New York University

Harold Taylor's essay is a provocative one, stirring discussion of the desirability of some effective way to achieve a balanced counterpart to the emphasis placed in recent years upon science in the academic discipline. It is an article that will stimulate and please most university administrators except those in two groups: those who are doing nothing for or with art and artists; and those who are doing too much.

The first group is so far behind the present feeling in many quarters that the arts have fully as much to contribute to a sound education as does science that they will not and cannot be reached by Mr. Taylor's reasoning about the university's need to be involved in cultural as well as scientific leadership. The other group, administrators of universities whose operations in the arts are highly organized and professional to the point where they are an end in themselves, has become enmeshed in the economics of such operations, and dazzled by the astonishing growth of publicity accruing to institutions heavily involved in "show business" of many kinds. While business is good at box offices and stadia, these men feel no compelling reason to do much hard thinking about how the arts can be made an integral and functioning part of the university discipline.

In between these two groups is a very considerable number of institutions which have made a start in involving artists in the process of education, and have found men and women who can work effectively both as artists and as teachers. It is imperative that this dual function be insisted upon. It is easy in these days to find practicing artists who solve their financial problems by accepting generous stipends to be a poet or novelist or artist-in-residence. But few of these lend more than their mere presence to the college or university; few of them accomplish what a good teacher provides or encourages in the milieu around him—stimulation, excitement, seminal ideas, the discipline of criticism.

The idea of the artist-in-residence worked better in the early days, when the demand was not as great as it now is. Frost at Michigan in 1922 stirred faculty and students to thought about the role of the artist in society; and even though he was not formally a teacher, he performed teacherly functions for the whole university. In our day the idea which has worked best has been a modification or extension of the belief that the mere presence of an artist would be valuable on a college or university campus. Creative people have been involved in the life of the institution by becoming actual teachers: Wal-

lace Stegner at Stanford; Saul Bellow in a number of institutions; Allen Tate at Minnesota; Kay Boyle and others at San Francisco State College; Gladys Schmitt at Carnegie Tech; and many more. Mr. Taylor implies that the idea works with the greatest effectiveness in the small liberal arts college, such as Sarah Lawrence, Bennington and Bard, where the area of the humanities can be staffed with artists of many kinds, such as Horace Gregory, Bernard Malamud, Ben Belitt, Theodore Roszak, Norman dello Joio, and José Limon.

But it is not necessary for the colleges and universities to come close to cornering the creative talent of the country to achieve an integration of the arts into the curricula they offer. Many artists do not like to teach and should be allowed to work in solitude if that is how they work best. Good teachers have always employed the products of artistic work for educational ends. How that has been done, the many and various ways in which it has been highly effective, as well as interesting and challenging to students, needs to be studied, observed; the lessons for program-makers learned and then adopted widely by administrators. No significant advance in teaching methods in large universities has been made for many years. Lectures have almost a built-in dullness, and retention of what wisdom is uttered, even in notebooks, much less in the mind, is pathetically slight. The situation itself does not contribute to learning; it is not intended to do so, but is used because these occasions are countable "contact hours," chargeable for steadily increasing rates per hour.

Mr. Taylor is right in suggesting that the universities must make thoroughgoing changes in their structure, their sense of values, their means of evaluating grades, degrees, honors. Attendance records, for example, are an anachronism in these days; they imply that physical presence of a student in a class is more important than his degree of interest and response to what was going on in that class. Deans' lists ought to be abolished as mere instruments to encourage conformity; or if some kind of preferment seems proper encouragement to good students, the basis of choice ought to be something far less mathematical and more humane. Universities are now I.B.M.-minded, computer-run institutions; only that which can be reduced to the neutral integer that a machine can count has been allowed to matter. Some countervailing emphasis upon the things of the spirit and the mind must be achieved in the modern university or else even the undergraduate college, where remnants of the liberal arts still remain, will become merely one more of the professional schools which make up the major educational establishments of our time.

Mr. Taylor's article could well start fruitful discussion of how the arts can be allowed to make their proper contribution to the humanization of present-day higher education.

COMMENT BY HARRY W. PEARSON, Dean of the Faculty, Bennington College

From my perch on a small hill in southwestern Vermont, much of what Dr. Taylor has to say about the role of the arts in American education is unexceptionable. Bennington pioneered in the move to make the serious doing of art under the tutelage of genuine artists an integral part of a liberal and humane education. And our experience over some thirty years has convinced us that it works. In the process of accomplishing the integration of the arts into a serious academic curriculum, we have also experienced something else which Dr. Taylor mentions: the intensity and the joy of learning in the arts is indeed infectious; it does affect the process of learning in the entire curriculum. Give anyone who is a real professional, in whatever field, the opportunity to teach what he does, at his own pace, in his own way, and demand the very best of him; make the students genuine participants in the process, and you have the classic basis for lively, intense and creative education in any area of learning.

But the meaningful introduction of the Arts into the curriculum of the colleges and universities is no panacea, either in the cause of humane learning or in the creation of a new society. Actually as I look around it seems to me that the initial battle has been won. Already the arts are burgeoning in new buildings and new facilities in new campuses throughout the United States. With the important new support from the polity to come from the Arts and Humanities Foundation that trend will grow, and during the next generation the schools will surely follow suit. Good! I agree that we desperately need the serious infusion of the aesthetic dimension into academia.

What concerns me is Dr. Taylor's dismal suggestion that "there is no other place than the schools and colleges for the arts to find a home"; that the colleges and universities must accept the responsibility for the nurture and development of contemporary culture; that indeed they should become cultural impresarios and take upon themselves the civic

responsibility for the cultural transformation of society. This is the road to disaster for the serious incorporation of art in the curricula of colleges. The function of the university in relation to the artist, as well as to the scientist and scholar, is to provide the situation in which he can, and must be expected to, work and teach on the frontiers of his discipline. Artists are not in the colleges to give the community a cultural shot in the arm. The important and difficult job of administrators in the colleges and universities is, while coveting their support, to resist the blandishments of government, the foundations and others in the community, who would press them to become mere service organizations of one sort or another. The fancy showplaces for the performance and exhibition of the arts do not really belong in the colleges and universities. The bigger and more impressive their facilities become, the more they rely on visiting companies, and the more the colleges become temporary hosts for star artists-in-residence, the more they become mausoleums for the performance of dead art. If we are to avoid the dreary prospect of the colleges and universities themselves turning into those buses marked, "Cultural Leaders," which William Jay Smith was talking about, then they must firmly resist the community. It is the only way in the long run in which the institutions of learning can serve the community.

COMMENT BY HARLAN HATCHER, President, University of Michigan

In dealing with the arts, the university has several responsibilities to fulfill. Universities are traditionally the conservers of the best from the past; thus, universities have acquired museums and collections of the "old masters." Universities have also the functions of teaching and of preparing new generations of participants in the arts—participants, as Mr. Taylor notes, both as professionals and nonprofessionals.

A third area of university obligation is that of creator, or of fostering the spirit of creativity in all the arts. Here, perhaps, we have done somewhat less than our duty in the past, but I am heartened to observe that in recent years there have been rising in scores of cities across this broad land centers of culture, particularly within university communities, where the finest symphony orchestras, excellent art museums, and local theatres for the performing arts are rapidly giving to our nation a pattern of diversified culture which we have sorely needed. Here we find not only the historians and critics but also the actors and musicians and composers and poets. Appointments as "artists-in-residence" are not uncommon among colleges and universities, and such posts afford opportunities for the happy combination of performing and teaching which Mr. Taylor believes so desirable.

To use my own university as an example, I could cite the development of the Professional Theatre Program in the past four years. It has brought to our students and faculty and to a large audience drawn from throughout southeastern Michigan an excellent repertory program and a series of "Broadway hits." It has sponsored an annual "new play" project, which last year resulted in persuading a member of our English faculty, poet Donald Hall, to write "An Evening's Frost," which was then first produced on our campus and subsequently sent on to a successful run Off-Broadway. The Professional Theatre Program, coupled with our already existing program of student theatre training, has given us in Ann Arbor a total activity embracing the three responsibilities previously listed—conserving, teaching, and creating.

Likewise in music, a similar story may be told. Year after year, for nearly three-quarters of a century, the University Musical Society has brought to Ann Arbor a year-long series of performances by the great names in musical performance. This series is climaxed each spring by the May Festival, in which a great symphony orchestra is joined by outstanding professional soloists and by a large chorus of students and townspeople—amateurs all. In our Music School, we seek to achieve and maintain the finest standards in the preparation of future performers, musicologists, and teachers. Included in this School is a curriculum in composition, and our professor-composers combine teaching with the creating of new works of music. A string quartet of faculty players not only is in demand for concerts throughout our state but is also responsible for the commissioning of at least one new work each year in their genre.

The story in the visual arts would be much the same, with a program of professional education in the arts, museums which conserve and exhibit to the public the best of both old and new, and faculty and student artists who are engaged in the creation of new works of art and whose work finds a ready audience in the campus community and beyond.

Mr. Taylor questions the validity of the traditional academic apparatus—course credits, hours, semesters, etc.—in the arts. Let me offer another problem for consideration, one which plagues administrators. At our own University of Michigan, there are, as mentioned, major educational programs in the arts. These programs are pretty well limited, at least in music and the visual arts, to students who expect to be professionals in these areas. This is not because the faculty or the administrators do not believe that experience in the arts is important for students in other programs of study. It is simply that in our present era of growing enrollments and of rising student interest in all the arts, we do not have the space to accommodate all. We are of course seeking to remedy this situation, but for the present, we are forced to limit enrollments.

All in all, however, I believe the universities are very much alive to the opportunities and responsibilities open to them in the arts. And I think it is clear that a new group of university centers are in the making throughout the country which will be regional foci for all kinds of activity in the arts—creating and performing as well as analyzing and recording.

COMMENT BY PAUL G. BULGER, President, State University of New York, College at Buffalo, New York

Certainly Harold Taylor is dead right in his "dead center" observation:

> *"The academic environment, with its lack of aesthetic vitality, fails to produce the men of sensibility who are wise in the administration of cultural affairs. Yet there are few places outside the universities where such men and women can be educated, except by actual involvement in the arts themselves."*

However, one imagines that Dr. Taylor has a hope of obliterating this problem by merely repeating the statement of it. I find his redundancy distracting and even confusing to the issue.

To cry that Utopian hopes for exposure to, understanding of, and performance in the arts are not yet achieved through our college curricular efforts, is only a part of the story. In relating this part, greater clarity might have been achieved and more thrust exerted toward remedying the situation had Dr. Taylor made some identification of the transformations prompting the current arts dilemma within our society. After all, things have been happening! There is a revolution going on in science and technology which far transcends "having spent billions for missiles, space shots, submarines, medicine, bombs and industrial development." With the growth of automation, new markets and new products have been created, new work is being done and old jobs are marked for extinction. The growth and mobility of our population are part of the accelerated rapidity of change. New communications media have been introduced and adopted. There is a drive for social justice and civil rights. Leisure abounds in unprecedented abundance. The need is not only for a "return to . . . true mission" of the universities, "to encourage and stimulate the use and enjoyment of all forms of knowledge," but the need is also to **extend** knowledge in a new society and to enjoy it under changing circumstances! Doesn't Dr. Taylor know that we are astride a cultural revolution in our world? This is nowhere more evident than in the United States where all of our values are being tested, and where our schools and universities are being simultaneously blamed for and begged to remedy the cultural lag.

I wish that Dr. Taylor had devoted more effort to assaying what is being done in and through the universities and colleges "to make the joy of the arts a normal emotion there." In his effort to emphasize the failure of the universities and colleges in producing people sensitive to the arts, he creates prejudice to the very thing he wishes to foster. Personally, I feel that we cannot afford generous attention to negative factors, but rather must apply ourselves creatively to analysis, exploration and development of positive action. While Harold Taylor incidentally indicates that imaginative administrators and teachers can and still do achieve occasional success in fostering growth and projection of the arts in the universities and the community, he conveys sparse hope, encouragement or likelihood of success for his "true mission" for the universities.

There really isn't much of a story in the discovery that "the universities"—or educational institutions at lower levels for that matter—"have taken hold of the organization and dissemination of knowledge in such a way that the delight has been organized right out of it. . . ." This has been going on for centuries. It is the soiled linen of the academicians as well as of the society espousing them. I do not believe the story

is as negative in these times as Dr. Taylor implies. Where have the John F. Kennedys, the Johnsons, and the host of American people clamoring for entrance to her museums, concerts and theatres acquired their taste? Do the majority come merely to offset boredom or because of current social practice? Or is this perhaps today's substitute for the practice of home crafts, songfests, ethnic choirs and group dances? Are there no university-educated artists?

Isn't it just possible that today's mass culture is truly adopting standards from the agencies of mass education and slowly culturally rising up to chin itself? In the extensive area for improvement and discovery of richer understanding and new manifestations of the arts, I intend to press forward with optimism. The arts are an intrinsic and inseparable part of man's spiritual development. He cannot live without them. Taxpayers and government personnel agree and are readily supportive. This is the time to identify and procure the conditions under which the arts and humane learning can flourish in a strange new world!

COMMENT BY ELVIS J. STAHR, President, Indiana University

Honorus, a pupil of Anselm, wrote: "The exile of men is ignorance; their homeland wisdom, and the way thither passes through the several cities of the arts, science, and the philosophies." If this is, indeed, the path to wisdom, American education generally has handicapped its pursuit, for the passports which our faculties have customarily issued provide for passage through only one of these cities with the other two strictly side trips.

I have no doubt that among members of arts faculties Dr. Taylor would find general agreement with his thesis. Whether he could gain more than token support from other faculties is highly questionable; at least, they have given infrequent indication in their degree requirements that they consider the study of the arts an essential of a university education.

Universities, of course, are not alike. The present state of the arts at any one university is to a great extent dependent upon the kind of development and leadership which that institution has had. Doubtless examples could be found of every kind of accommodation of the arts, from relegation to the purely extracurricular through varying numbers of arts electives to full curricula in theoretical, historical, creative and applied art. This diversity of experience among universities, added to their differences in size, function and cultural environment, does not lend itself to generalizations about what they have done or should do in the field of arts. A large public university may have progressed to some measure of cultural leadership while a young, developing institution is still struggling with problems of organization, growth and support. For the arts to become an ingredient of every college student's education, whatever institution he attends, they must come to be accepted by the public and academicians alike as just as fundamental to the conduct and enjoyment of life as, say, the study of the English language.

The present "concern of the society for the arts as an element in the popular culture" (I'm quoting Dr. Taylor) is certainly a prerequisite for public acceptance and a pressing argument for academic acceptance. Dr. Franklin Murphy, Chancellor of the University of California at Los Angeles, has even gone so far as to assert that "the American university will do nothing of importance and in depth unless it reflects the society that nurtures it."[1] With a view to illustrating the kinds of problems and accomplishments that are attendant upon a university's attempt to supply cultural leadership, it may be helpful if I describe our experience in the arts at Indiana University.

Our program in music is more than seventy years old, although credit for work in applied music was not given until 1910, at the time of the organization of the faculty into a department. Possibly because of this long tradition, the program developed into a School of Music, whereas the departments of Speech and Theatre and of Fine Arts, with briefer histories, have remained in the College of Arts and Sciences. The two patterns of organization—an autonomous School and departmental divisions of a College—have common characteristics insofar as they are arts, but they differ in important ways that have relevance to some of the problems Dr. Taylor has outlined.

Accustomed to the special requirements of professional schools like law and medicine, the University adjusted with comparative smoothness to the particular environment needed by the professional artist when he joined the School of Music or the department of Fine

1. Franklin D. Murphy, Symposium. *The Arts and the University*, Council on Higher Education in the American Republics, Institute of International Education, 1964.

Arts. I do not wish to suggest that this adjustment would be the invariable consequence of an institution's having had professional schools already in existence. Nor would the dean of an arts and sciences college always be as receptive to unusual arrangements for artists as the dean of an arts school. The protection of the faculty artists rests fundamentally with a university's top authority and the arts have flourished at Indiana University at least in part because of the support they received during their critical years from the University's president, Herman B. Wells.

There are distinct advantages for faculty members of any of the arts to be part of an autonomous unit. With authority to determine the curriculum and to set degree requirements, they can fashion precisely the kind of program for their students which they believe will best contribute to their students' careers. They can be selective since students have to meet only their criteria. And they work in the friendly and understanding environment of colleagues and students who have like sensibilities and appreciation.

From the University's point of view there are some obvious disadvantages in the separateness of a school. As it becomes increasingly specialist, fewer students pursuing other disciplines elect to take a course in the school; the school's graduates have little exposure to a "liberal education"; and intercourse with other disciplines becomes extremely limited. Our Fine Arts program and our Theatre program have the problems that come from their students having to meet the degree requirements of the College, but non-majors have easier access to their electives and their majors have more contact with the non-arts student body than is true for the program in the School of Music. Still, neither structure has influenced the majority of our students to become arts participants rather than spectators. I would question whether participation is in fact necessary for a high level of appreciation. Our immediate challenge is to increase the number of students who are regular spectators.

Students at Indiana University, as at any state university, represent a much more heterogeneous group than the select young ladies at Sarah Lawrence. Many, probably most, come from homes quite different from those of Sarah Lawrence's students. It is, as Dr. Taylor has indicated, basically the kind of exposure to culture which students have had in their early years which most readily determines their sensitivity to the arts.

If the cultural revolution is more than a phenomenon of the leisure classes—and there are definite indications that it is more than that[2]—then it will be reflected in a variety of homes. From these homes must come part of the demand for improved instruction in the arts at the elementary and secondary school level. Over half of our students studying for baccalaureate degrees in music last year were in the field of music education. We **are** preparing the "sensitive and interested" teachers; the public must be encouraged to seek these specialized services, to refuse to entrust the instruction of their children to the untrained.

There are, of course, other ways of creating interest and appreciation among children. Philanthropic or government subsidy of private lessons in instrumental music, the dance, art, and dramatic expression might assure participation by numbers who cannot develop individually in the common denominator atmosphere of the classroom. Dr. George Harrar, President of the Rockefeller Foundation, states: "There is substantial evidence that, given the opportunity, large numbers of citizens, especially young people, would like to have greater experience in the creative and performing arts as participants or spectators."[3] University and other groups can give children's concerts, provide children's theatre performances, encourage visits to museums and art galleries. We have found our classes for children and our performances for children equally well attended. Too, we hope for an effect, however indirect, from the cultural programs we present throughout the state—plays, concerts, and art shows. The cumulative impact upon wider and wider audiences should raise the level of appreciation and expectation in both home and school.

Meanwhile, it is only realistic to accept the fact that the federal government is going to have a hand, organized or otherwise, in the arts and humanities. Whether organization minus a profit motive will, in fact, take the joy out of the arts is not as certain in my mind as in Dr. Taylor's. But I would say that the "cultural buses" are a symptom of a new respect, however awkwardly demonstrated, and if that respect is converted into joy-choking organization, the professional artists themselves are somewhat to blame. Why should creative and performing artists separate themselves from the actions of government?

2. Dr. Alvin Eurich in his Centennial Address at the University of Maine, February 24, 1965, quoted from Alvin Toffler's *The Culture Consumers* the fact "that more servicemen visiting New York City go to the Museum of Modern Art than to any other attraction except the Empire State Building."

3. J. George Harrar, "Foundations and the Public Interest," *President's Review, 1964*, The Rockefeller Foundation.

Why aren't they, like the scientists before them, applying pressures on Washington to make theirs the determining voice in the implementation? The community of artists is large enough to include leaders who can and should at this critical juncture take the responsibility of helping to establish a federal policy that will be an effective (and joyful) corrective to the nation's cultural insufficiencies. They would have the active support of many non-artists who are equally anxious that this opportunity not be squandered.

I think there is additional reason for optimism. Colleges and universities tend to emulate their counterparts on a higher rung of the academic ladder. The leading arts program in one university sets the goal for those programs in numerous other institutions and inspires the more ambitious of the profession to find ways of incorporating the successful patterns of operation into their own institutions. There are good arts programs which have surmounted many of the barriers Dr. Taylor has enumerated. Nothing on the horizon suggests that the light from the successes will be hidden.

I have been attempting to show that revolutionary methods are not the only way to effect change in our national attitude toward the arts, although I readily admit that the effect of a cultural "Sputnik" would speed the process. If artists and humanists have accepted the often-lowly place of their disciplines on the campus, they have done so not out of a lack of concern but rather from an unwillingness to see their function as evangelistic. More have been defenders than champions. They differ in no important way from the pre-A-bomb scientists who regretted but accepted the limited popularity of their disciplines. The blossoming of science was not generated by the universities—it resulted from external circumstances, and public clamor preceded university response. Universities typically reflect rather than lead society; they are not as often originators as executors of movements; in short, they are the instruments by which public desires become educational programs and thus only at secondhand can they be leaders. What Dr. Alvin Eurich has termed the "cultural explosion"[4] preceded the alarums sounded by such men as Dr. McNeil Lowry, Cornell's President James Perkins, and Dr. Eurich himself about university responsibility. Federal legislation came only after public interest. And universities can respond now because the popular climate makes acceptance of their leadership possible. If it were not so, the few universities which meet Dr. Taylor's criteria would have set the pattern long ago.

In summary, my reaction to Dr. Taylor's statement includes these points: today's public climate is favorable for universities to alter the status of the arts among their disciplines; the federal government and many state governments have begun to accept financial responsibility for the support of the arts and thus to supply the same type, if not quantity, of infusion which has elevated scientific research since World War II to the status it enjoys; universities have shown themselves adaptable to the conditions necessary to professional disciplines and, by the same token, can adjust to the unique needs of the arts; when universities have made a serious effort to suit the paraphernalia of curricula, degree requirements, admission practices, etc., to arts programs, the creative and performing artists have found the campus environment hospitable; provision of creative and performance opportunities for faculty and students inevitably influences the community and region and is reflected in the training of the young; successful programs in a few universities will produce successful programs in similar and lesser universities; and, finally, universities can, will and some now do nurture the arts in society.

I view the university's role in this process of change as natural and possible in contrast to Dr. Taylor's assumption that academicians can undergo instant conviction. It would be foolish to suppose that change will be easily accomplished; even traditional programs have problems. For example, university adaptation will be slower than the pace of change in society for the reasons I have already indicated. The subsidies necessary for the costly performing areas may distort budgets if funded internally or exert undesirable pressure if funded externally. The performing role may seem to diminish the teaching role in much the same manner that research is popularly supposed to affect science instruction. The balance between the arts as liberal education and the arts as professional education will have to be resolved. These problems are the daily fare of administrators and one of the reasons for their being.

I do not agree that universities have strayed from their true mission. The implication is that all universities have the same mission—"to encourage and stimulate the use and enjoyment of all forms of knowledge"—and that they either have not understood their mission or have willfully neglected it. The mission of Indiana University may well be different from the mission of Purdue University, and that diversity of educational mission

4. Speech at the University of Maine Centennial, cited above.

I consider an asset of the American educational system. What seems to me to be the pertinent challenge is that talent and intellect of whatever bent have a realistic opportunity for development to the full measure of their potential.

It is as educators, not reformers, that we have a role to play.

COMMENT BY GREGORY A. FALLS, Executive Director, School of Drama, University of Washington

Mr. Taylor is always an articulate spokesman for the arts in education, and we in the arts are fortunate to have him speak so eloquently for us. That I agree with his several theses is attested to by a brief article of mine appearing in **Arts in Society** a few months ago.[1]

There is one myth about art, which Mr. Taylor mentions, that I think must be exploded in the near future. I call this myth "The Specter of Success." It is an especial worry to those close to or directly involved in the arts. It goes something like this: If the artist gets funds, facilities, organizational status, and—worst of all—too much public understanding and acceptance, he and his art will be in serious danger. The results will be an inferior, popular art; corruption of the artist's integrity; and a stifling of new, **avant garde** experimentation. So generally accepted is this myth that many artists themselves believe it.

By frequent repetition and no serious challenge to its logic, many Americans have come to believe it true. This myth will be one of the most serious roadblocks facing the arts in the coming decade. It will hinder the continued penetration of the arts into the corporate structure of the American university, as Mr. Taylor so aptly urges. It will also hinder the incipient movement for public funds and help for the arts. Anyone who has looked at the Rockefeller Brothers' Panel Report[2] or at Sandra Smith's revealing statistics on our resident-professional theatre companies[3] cannot fail to recognize the great need for large sums of money, on a continuing basis, for the performing arts in America. Any myths that deter these developments should be exposed before they do further harm.

On every hand, I hear important people speak about the arts with the assumption that the myth of success is true. Mr. Taylor notes this when he mentions Mr. McNeil Lowry's fears in this direction. To my mind, Mr. Lowry has a romantic, nineteenth-century vision of the artist, who is able to create only when isolated, starved and misunderstood. This is the crux of the myth. The image most frequently conjured up is the early twentieth-century Left Bank with its post-impressionist fringes, or the Fitzgerald-Joyce-Hemingway-Stein expatriate group. While this image may have been true for these artists in their time and situation, it is not **per se** the necessary image of the artist. Yet it persists.

Just a few weeks ago, I sat in the home of a fine patron of the arts, whose house is filled with paintings and sculpture acquired with loving care and a sharp, critical eye. She and an equally discerning patron of opera discussed the "problem of a painter who found the public enthusiastically buying her paintings." The matter was quickly resolved: The painter must make a stringent effort to cut herself off from this understanding and strike out in some new style that would be less popular and, thus, more creative. The premise was that the artist must be wary of success and always be far ahead of public recognition and taste.

Interestingly enough, this myth seems to be strictly an American attitude, and an American attitude toward only American art and artists. One does not hear any American concern about the possible corruption on non-American artists with money, success, and understanding. There is no American concern for the welfare of such artists as Pablo Picasso, Benjamin Britten, Kurasawa, Sir Laurence Olivier, or the principals in the Bolshoi Ballet, who have achieved great success and understanding. Their very success confirms our estimation of their superior artistry. It is only when we worry about American artists that we have that guilty, nagging fear of the Specter of Success.

This is not to say that a particular, individual artist may not be diverted or weakened by success. We have seen it happen, and will continue to see it happen. But it is not a fact of **art** or artists, only of some **individuals.**

Furthermore, if one inverts the myth, he may find more truth there. That is, we have probably lost much great art in the past precisely because there was no social climate

[1] Gregory A. Falls, "New Leadership Roles for the University in the Arts," *Arts in Society*, III (1965), 295-297.
[2] *The Performing Arts: Problems and Prospects* (New York, 1965).
[3] Sandra Smith, "The Regional Theatre: Some Statistics," *Tulane Drama Review*, X (Fall, 1965), 50-61.

for it, or because the hardships imposed on the artist were too great. Obviously, this is impossible to document, but it is not illogical. We seldom think this way because our myth has taught us that all truly great artists are supermen (Jack Tanner says it very well for Shaw), who will brave all, suffer all, accomplish all with the fervor of martyrs. It feeds our sense of the dramatic to visualize the artist as such a saintly martyr, and his art being produced only in the fires of his personal, private hell. Even now, in our enlightened scientific age, there are still those who believe in the "mad scientist" as being the really far-out thinker and creator.

Dramatic or not, this image, this myth, is simply not true. Naturally, the undramatic parts of an artist's life or his work are seldom noted or dramatized. Yet consider how many great artists have created, while being accepted and understood, and have achieved both fame and fortune. How many of them created their best work after "success"? There are no tales of great anguish, privation, or lack of recognition in the lives of Sophocles, Shakespeare, da Vinci, Garrick, Caruso, Eliot, Faulkner, or Vaughan Williams. Of course, there were some personal struggles with their lives, or the stubborn nature of their art, but not the "agony and the ecstasy" which the myth makes the **sine qua non** of art. Their earlier successes may have helped, rather than corrupted their art.

The truth is simple. Artists are people, and the given circumstances of their genius and success are as varied as people. The Specter of Success may be no more a problem in art than in business, sports, or religion. There are agonizers, and there are golden boys. The prescribers of one formula, which art and the artists must follow, are frauds and do much disservice.

A corollary to this myth is the American fear of institutions and art. And this corollary will affect our ability to accomplish what Mr. Taylor proposes. However, in a short paper such as this, there is not time to examine it in detail. Nevertheless, if we will look beyond the precepts of our Pilgrim Fathers and beyond our own shores to such examples as Japanese Gagaku court-protected music, or the long history of the Swedish National Theatre, or the success of both Molière and Shakespeare after royal patronage, or the flourishing of Renaissance painters under patrons, or government-sponsored opera in Germany and Italy, ad infinitum, we find less to fear for art in institutions than our myths tell us.

COMMENT BY NORMAN RICE, President of the National Council of the Arts in Education, Dean of the College of Fine Arts, Carnegie Institute of Technology

It is always a pleasure to have a conversation about the arts with so knowledgeable a commentator as Harold Taylor. He can speak about the educational process, and the arts, and the involvement of each with the other from the position of a man who has had both the authority and the will to test his principles in practice. I cannot, of course, speak for the chief administrative offices of any of the institutions with which I have been connected. But I can react to the principles which Harold enunciates, and for the most part my reaction is one which heartily supports his observations. It is a temptation to consider his judgments one by one and react to them individually. But this, in the end, would make the commentary longer than the statement. The following, then, are certain thoughts that crossed my mind as I read Harold's paper.

Quite by accident the other day I found myself listening to a very fine talk at the Association of American Colleges meeting. The distinguished mathematician who was speaking, and whose name I can't recall (I didn't have a program), also used a bus figure of speech which I thought illuminating, but which (added to Harold Taylor's image) makes me wonder whether we have caught up with the transportation needs of the twentieth century. Anyhow, the learned professor was talking about humanities students generally as being akin to the occupants of a bus which passes through beautiful country with a driver more concerned with keeping to the schedule than with giving the occupants a chance to admire the scenery.

I agree that the universities and colleges are a good place for the arts to find a home, and that the universities have accepted their role as landlords to the arts without always fully recognizing their responsibilities. Perhaps the universities are not the only place where education in the arts can be carried forward successfully, and many times I am convinced that some are not the best place. It can be demonstrated, I think, that certain academic environs are congenial to the growth of the arts, but there are others which are so vast, so indifferent, or so preoccupied with other things that the arts for them cannot achieve much sense of being and survive only on the most precarious terms.

As for admissions, not all schools eliminate the talented by decree, and some indeed exercise a wide latitude in their selection process. These schools attract talent through processes which depend on more than SAT scores, or enthusiastic letters from interested friends. The problem, it seems to me, is not in identifying talent or admitting the talented. As tuition rates creep higher and higher, it is becoming more and more a problem of finding and supporting talented students from income groups which may think of a college education only in economic terms. In short, we may be pricing ourselves out of the best talent market, at least those of us may be who are in smaller private institutions, and often in the best position to be helpful to the talented.

If Harold's large plan of "transforming the schools and universities into homes for the spirit of humane learning" can be realized, I should like to be put down as a charter subscriber. I respond as he does to the idea of equating art with the usual academic rituals which culminate in degrees. The colleges must maintain certain academic characteristics of which degree granting is one, and the degree of course is a measure of certain things. But these things have little in common with the arts if we examine them closely. If the successful accomplishment of all degree requirements is the only objective or outcome of a college education in the arts, then the colleges have missed the point. When it comes to teaching the arts, about all we can claim is that we provide an environment in which the arts have a chance to develop. If we sow too much academic salt in the furrows, we kill the roots and there will be no harvest.

By observing the ways in which the arts are transmitted, through the association of artists with artists, we are provided with a clue to the whole process of humane learning. Thus, the humanities need the arts in order to preserve the image of what all such learning can be—a tantalizing, unfulfilled, devious and exciting quest. Art taught by artists who have the desire to transmit their thoughts can add to the teacher's fulfillment as well as that of their students. I have seen this happen too, and when it occurs it is a soul-satisfying event. It would be wrong to say that all college presidents are baffled by a confrontation with the arts. I have known some who were not. But as a group, college presidents are under so many other pressures from so many directions that the arts can, for them, exert little weight against the massive forces built by circumstance. The arts must generate enough power by themselves to justify their existence. If they must constantly be shored up by administrative fiat, they probably are too pindling to merit any attention at all in the academic scheme. I believe that some college administrators have acquiesced in the addition of art programs without knowing quite what the outcome would be.

When an arts program is initiated on a campus, its inception, in basement or attic, should deceive no one. Like the Christian religion, it moves from humble beginnings by propagation, discipleship and martyrdom, to a pervasive effect which may impinge on the lives of many who stand outside its ranks of advocates. Art has another curious property and that is that it produces the illusion that it belongs to everyone, and thus it inspires the further illusion in many that they are its qualified critics. Art is no more the common possession of us all than are astrophysics and thermodynamics. It is true that we are all subject to its influences, but so are we subject to the influence of science. These influences in themselves do not make us scientists or artists. The illusion springs from the narrative and symbolic nature of some of the arts which persisted rather generally until the beginning of the present century. The significant and the formal values of the arts, as distinguished from their ostensible nature—that is, their capacity to entertain, soothe, or instruct—have been moving forward in this century as the old values have been reexamined and sometimes jettisoned. The arts have not lost their capacity to communicate, but the channels of communication must be developed through new ranges of understanding (and I guess this is one function of education) by those who themselves understand the arts as "insiders," not as critics alone. The artist, if he is invited to the campus in whatever capacity—as composer, painter, play director, dancer or architect—can quite easily upset the academic calm, create new questions, replace complacency with doubt. If he is a good artist, he will probably do these things, and in the end, although it will be a trial to some people, the place where he has been will be richer for having had him there.

I believe Harold Taylor is saying, too, that though the universities and colleges have responsibility for assuming cultural leadership, they do not have the entire responsibility, and that culture is not something that a student embarks on at the time of his matriculation at the college level. We should not be hearing so constantly about the dearth of cultural leadership, if cultural involvement were practiced more assiduously and more perceptively at all levels of the educational scale. While it is fashionable to step on the fingers of the man beneath you on the educational ladder, I think it is more than

fashion that leads many of us to believe that if large gains are to be made, they must begin in the area of primary and secondary education. Fear of the arts, or hostility to them, is not to be found among those who accept the arts as a part of life. Such fears are usually generated in those who have turned intensively to other concerns and who think of the arts in some corrupt or romantic frame of reference related to beatniks, the bohemian life, and social irresponsibility. This concept is so out of date that it scarcely would deserve mention were it not for the fact that it is the only concept which survives in some places. I agree with Harold that the separation of the arts and the artists from the scholars and liberal arts and sciences is the surest way to deprive both groups of the opportunity to become educated in the truest sense. There are many ways, both formal and informal, that students in the various disciplines can be brought together. They themselves have more power to effect an amalgam of learning than the curriculum makers do. My guess is that the instincts of certain students are more conservative than those of the rest of the academic community. And here again I think we can put some blame on the precollege processes of indoctrination. On my campus, the example of the arts has, in a spotty kind of way, made some of the science people slightly envious. We have shown that the investigative process can begin with the first day of a student's college career, and is not an activity which necessarily has to be reserved for the removed heights of advanced undergraduate or graduate study.

As artists enter the academic community, they will inevitably be judged in academic terms, and some of them will accommodate themselves very poorly to the norms of academic life. The whole business of counting degrees, publications, and distinctions bestowed by peer groups has no parallel in the arts, where a man may work on his own problems for a good many years without accumulating much in the way of academic currency. The precious residue which the artist leaves behind him is art. It can be looked at, listened to, discussed and re-created, and assessed (if it has life enough) for generations. To duplicate it means very little, and to see it in terms of progress means nothing at all. It is either alive or it isn't. If the university doesn't realize that it must accept into its system groups of people who are measured by standards which are not the familiar standards of scholarly enterprise, it should not admit the artist at all. His presence will only upset people.

And so I find myself largely in agreement (which does not surprise me) with Harold Taylor's thesis. There are artists in the academic groves now and it is likely that their numbers will increase as more colleges get into the act and new sources of institutional support are developed. But it sometimes appears that colleges are assuming responsibility for cultural leadership without fully realizing that this means accepting social responsibility far beyond whatever campus implications may develop. The dangers are, of course, first, that the colleges will misconstrue the nature and function of the arts and end by identifying them too closely with the orthodoxies of educational procedure; or second, that the arts will become too comfortably settled within the academic fold and become themselves too complacent, over-intellectualized or constrained. We need to be aware of other sources of cultural strength even while we promote the well-being of the new custodians of our cultural lives. The schools will also need to know, in order to make the best use of their energies, whether they are aiming at the encouragement of artists or of art understanding. These two streams flow along together, but they are not the same stream and all schools will not always be capable of digging channels for both.

And let us, by all means, begin as early as possible in the lives of our young people with the process of revelation which gives art both substance and meaning.

THE ARTIST-IN-RESIDENCE: Fact or Fancy?*

by

Gardner Read
Composer-in-Residence at Boston University

The artist-in-residence—is he a solid fact, or is he merely a fancy? The answer to this question depends a great deal on where you are standing when you try to answer it, for in discussing the role of artist-in-residence there will always be two points of view. The administration that hires the artist, that pays his salary and puts up with his eccentricities, sees him primarily as part of the institution. The artist—we might as well be frank about it—thinks first of himself and of his work.

Sometimes these two viewpoints can be happily reconciled, but all too often they are reminiscent of the parable of the blind men who saw an elephant only as a leg, an ear, or a trunk. Both artist and administration tend to view each incident from their own premises and find it hard to see the picture as a whole. When the artist-teacher does not show up for an important faculty meeting, his dean may be tempted to call him an irresponsible ingrate. And if the dean should haul him over the coals for neglecting his academic duties in order to chase an elusive coda, the artist is likely to regard him as an unsympathetic tyrant. In either case it is difficult to achieve an objective viewpoint or a satisfactory *modus vivendi.*

We might begin by asking: *Is* it a fact that there are artists-in-residence in some of the fourteen hundred colleges and universities around the country? Do our institutions of higher learning actually *list* poets, painters, composers, and playwrights because they are creative people, and not just because they will dutifully mark so many blue books at the end of each semester?

*This essay is adapted from a talk Mr. Read gave to the Third National Conference on the Arts in Education at Oberlin College on September 3, 1964. It is reprinted with the permission of the National Council of the Arts in Education.

This question is relatively easy to answer. There are institutions that welcome the creative individual. Some of them desire the resident artist whether he ever meets a class or not, simply because they want the world to have his product—his music, his painting, his poetry. This is true, for instance, of the advanced program at Radcliffe, where special stipends have made it possible for many creative women to continue to be creative, regardless of the cost of baby-sitters. The very fact that an ivy-league institution is willing to spend money on the creative arts raises the status of the arts with a money-minded generation, and this is all to the good. But Radcliffe, in company with most other colleges, does not designate these beneficiaries as "artists-in-residence."

Other academic institutions feel better about investing a considerable sum in the continuing output of the creative artist if they get some classroom work from him—not a full teaching schedule, perhaps, but a regular stint. This is now true of David Aronson at Boston University, for example. A distinguished painter, Aronson has been relieved of the administrative duties he assumed when he first joined us, but still remains on our active teaching faculty. We have also had the novelist Gerald Warner Brace and the poets Robert Lowell and John Malcolm Brinnin as "participating artists" during the past decade. At nearby M.I.T., novelist John Hawkes has recently been a visiting member of the humanities faculty. Poet Richard Eberhart has long been associated with Dartmouth, and Richard Wilbur is currently teaching and writing at Wesleyan University. In the music field, Walter Piston taught at Harvard until his recent retirement, Roger Sessions has been for many years at Princeton, Ross Lee Finney is at the University of Michigan, Quincy Porter at Yale, and Lukas Foss was at the University of California in Los Angeles until his appointment as conductor of the Buffalo Philharmonic Orchestra.

But it is not often that any of these creative people are actually designated as "writer-," "poet-," or "painter-in-residence." They are faculty members, pure and simple, and if they haven't an advanced degree they may have lowly faculty status with a correspondingly low salary. However much prestige they bring to the parent institution, their annual increment is based on the way and to the degree that they function as teachers, and not on their continuing artistic output. By no means is their tenure primarily determined by the amount of new music they compose, the number of imposing novels they publish, or the important painting commissions they receive. It is the exception rather than the rule that such men as Aaron Bohrod at the University of Wisconsin and Richard Wagner at the University of Michigan are actually called "artist-in-residence," and even more surprising that Miami University in Ohio had Joseph Clokey as "composer-in-residence" more than twenty-five years ago.

Our first conclusion, then, must be that there are indeed artists-in-residence in many of our universities and colleges, whether they carry the exalted title or not. Now, what do these creative people do? Is it true that they teach and create in a comfortable ambience of respectability, artistic recognition, and constant encouragement? Can it be proved that the artist "never had it so good" in his sheltered educational ivory tower, or will the facts sometimes belie this assumption? Well, the lucky "residents" at Radcliffe, at least, have no responsibility to the college except to carry on their work to the best advantage their freedom from financial worry and academic demand will allow. Painters Bohrod and Wagner, as artists-in-residence, have an institutional status that is almost ideal: they must open their studio informally only an hour or two each week and allow students to ask questions—about their own work or about the artist's. Some painters are expected to present to the university a canvas or two finished during the academic year.

Most artists-in-residence, however, are hard-working staff members; they not only teach a full academic load but are often called upon for extracurricular duties as well. They may have been appointed to their posts because of their publicity value as composers, as writers, or as painters, but when it comes to such matters as salary schedule, rank, teaching load, and even tenure, the questions from dean or department chairman are: "Is he effective in the classroom?" and "Did he do a good job on the Library Committee?" and unfortunately not: "Did you read the superb review of his new historical novel in the *New York Times* and *Saturday Review*?"

After his teaching chores are fulfilled—after the innumerable blue books are graded, the doctoral candidates examined, the committee meetings dismissed—the artist gets on with his own work, if he has the strength! The intense creative drive that produces absorbing novels and slim volumes of lyric poetry, that fashions massive sculptures or miniature canvases, that brings to life impressive symphonies or compressed string quartets—this drive is often dissipated by the ordinary and not-so-ordinary demands of the academic routine.

What is the use, then, of having an artist-in-residence, or of being one? How is he different from the other faculty members? Does the institution gain from his presence, or is he merely academic window dressing? And what benefit, if any, accrues to the community—the university microcosm or the macrocosm of city, region, and state?

I would certainly not suggest that the artist-teacher can by his very presence on the campus generate, like mushrooms, a flock of little artists. But I do think that in spite of his primary and quite natural concern with his own expression, the artist-in-residence may be the very best kind of teacher. Who can better impart the basic knowledge, the specialized skills, the very experience of creativity than the creator himself? Who can better guide the student around the pitfalls of self-expression, can offer more sympathetic and practical advice to the novice, than the mature artist?

Fortunately for us, the vast majority of resident artists in our schools and colleges are both dedicated artists and inspiring teachers. They find no conflict in dividing their loyalties and energies between creation and pedagogy. All freely acknowledge their responsibility to university, conservatory, or school, and all are willing to give their best in both classroom and studio. As artists they strive to enlarge their creative horizons and to refine their individual expression; as teachers they try to guide their students toward an understanding of all fields of creative endeavor and to give them the tools and technics they will need in their chosen work.

Technic for the artist is not just something in a book, well dried out and ready to be neatly laid on the table before a roomful of predoctoral hopefuls. Technic for him is a living thing which he has mastered; he has made it work. Thus his pupils can see its value, can see how necessary it is to their education. Discipline, such a rare thing these days among them, has validity for our young students as they examine a superlative canvas, a novelist's working notes, or the sketch for an orchestral score. Above all, in the daily contacts that are as important as classroom routine, the student begins to understand, even if dimly, what creativity really means.

What is more, the educational institution wise enough to have an artist-in-residence profits not only from having a good teacher but also in direct relation to every outstanding product of his typewriter, scorepaper, brush, or chisel. Some universities spend a great deal of money on traveling salesmen who go around the country trying to interest gifted boys and girls in coming to them. But an astute administration realizes there is also profit in having top-notch artists-in-residence, making a suitable fuss over them, and riding along on the resultant publicity in papers and magazines that will be read by qualified young people.

If, moreover, the institution is wise enough to make the artist's residence important to the community, it achieves another serendipitous profit. A concert of chamber

works by the composer-in-residence, a show of the artist's paintings, an illustrated public lecture by its poet, a theatrical production staged by its playwright—all can make the community proud to be the setting for the university and to feel a vital part of its life. And in nations abroad—in Europe and in Latin America, where many still think of us as a nation of petty bourgeois—the presence of the artist-in-residence in our colleges and universities helps balance the total picture of the United States.

Perhaps, though, it is the artist who profits most from his appointment as "resident." He knows, of course, that he can eat well and pay his rent regularly, and few artists in Great Britain, for instance, have that comfortable security. And although his classroom obligations can sometimes be an annoying interruption of his creative work, in the end they help him to grow in many ways. In the university environment he feels needed as he seldom does in an isolated studio; moreover, he has to be sure of his own artistic tenets before he can sell them to the young. If he is fortunate, he becomes involved as a creative person in many projects that are going to see the light of day immediately. Not since the days of the great patrons of music have such avenues been opened for the artist to create something of merit for immediate use. (Here I must except a few composers for the various liturgies, as well as those who create movie, radio, and television scores.)

I think we now must be in agreement that the concept of the "artist-in-residence" is a sound one. Our next question, then, is: How can the relationship of the artist to his university be improved so as to benefit both more meaningfully?

The first step, it seems to me, is for an administration to be very careful to choose only a top-notch creative individual for the honor of being "artist-in-residence." Nothing worse can happen to a university or professional school, and to the students involved, than the presence of the pseudo-artist in a position of high honor—or even in an ordinary professorship, for that matter! The pseudo-artist finds the academic life a perfect shield for his lack of genuine creativity, the ideal environment in which to assume the posture of the artist without having to produce anything of undeniable value. He is a marvel at causing the creative mountain to labor and bring forth artistic mice, while the feverish activity and self-important acclaim accompanying the delivery usually impress the layman, not to mention the immature student, whose sense of values is conspicuously unformed. All this noise and smoke brings no genuine prestige to the campus, and it does harm to the basic concept of the artist-in-residence. The administration, then, would best choose wisely or not at all.

Once it has chosen astutely, however, the administration should give its artist-in-residence rank equal with a full professor, and his proper title should appear in the catalogue, on his office door, and in the press. This gesture gains respect for the post itself and for the creative arts in general. There is at this very moment, as we all know only too well, widespread fear that the push for scientists is taking real culture out of the university curriculum. The first step toward restoring proper balance between the arts and the sciences is to give the resident artist a position of dignity. And with that position must go the salary commensurate with his special gifts.

The next step toward improved relations is for the administration to acknowledge that they appointed this man for his value as an artist and to try to understand him as such. It is a dean or department chairman of rare insight who will gladly free his artist-in-residence from the entanglements of the academic spider web, who will encourage him in all his creative work, and who will publicly recognize his unique contribution to the campus. It is an enlightened institution that will evaluate the services of its resident artist in terms of his creative output, and not solely according to the number of his students or the clock hours spent in the classroom. And if the university's promotion office can secure as much newspaper space for its poet, play-

wright, or composer as for its football coach, it has gone a long way toward putting creative achievement on a par with physical prowess—and that, too, can be a good thing!

Such an institution, finally, will give itself the maximum return for housing a resident artist if it opens the way to his using his gifts on the campus. One longs for the kind of imagination that commissioned the Royal Fireworks Music from Handel; it might possibly substitute for membership on an obscure faculty committee the opportunity to compose fifteen minutes of commencement music, or to write for an alma mater song words that would have real literary value. And what playwright would not welcome the chance to produce his new play on the university stage, or the painter to execute a mural in its lobby?

This brings me to the final aspect of my thinking on the fact of the artist-in-residence. What plans, utopian or immediately practical, can we formulate to expand both the idea and the function of the resident artist, regardless of his specialized field? First, I should like to see the idea extended to the secondary schools—even to the grade schools. If the need exists on the college level and the relationship between artist and administration is fruitful in the university environment, might it not also operate effectively in the junior and senior high schools around the country? Where better to begin the process of artistic awareness, and where better to whet an appetite for good music, literature, and art?

Such an idea has already been tested, as we know, thanks to the generosity and vision of the Ford Foundation in sponsoring the Young Composers Project in the secondary schools. This has made it possible for such gifted young composers as Karl Korte, Emma Lou Diemer, and Charles Wuorinen to devote their time exclusively to the school music programs in such cities as Albuquerque, Oklahoma City, and Arlington, Virginia. By and large they, as well as the many other young talents who have participated in the project, seem to have met with favorable response from the communities of which they became a part. Such a reception would not have occurred, of course, had the apprentice artists-in-residence been immature, irresponsible, or simply untalented. And any effective relationship between the young composer and the school administration would have been doomed at the start had the latter been reactionary or petty in its dealings with the young artists. That the concept and its execution have worked so well on the secondary level of education suggests its continuance and expansion. Happily, both have been assured through the recently announced continuation of the Ford Foundation project under the administration of the Music Educators National Conference.

The potential of just such a project has been brilliantly demonstrated by an independently organized Creative Arts Festival in a remarkable junior high school in Lexington, Massachusetts. Commissions were given established composers, mainly from the Boston area, for an original opera, ballet, and incidental music to a commissioned play. These were produced under the supervision of two staff members who went far beyond the ordinary call of duty to present productions of near-professional calibre. Had the various commissioned artists been able to be "in residence" during the rehearsal period, the results might have been more profitable, as well as challenging, to the young and enthusiastic performers.

I see no reason why such an ambitious program of creativity should not be extended wherever there are school officials in sympathy with the arts, and where the right young artists for the job can be found. The difficulty, it seems to me, is not in the actual placing of so-called "artists-in-residence" in the elementary schools, but in the finding of qualified young painters, poets, and composers who will accept the limitations and disciplines of this task. One must have an adventuresome spirit, great resiliency, and above all a steady sense of humor to survive the ordeal of composing,

painting, or writing for naive minds and immature emotions. These young creative people would have to realize that they cannot find in a grade school or among a high school faculty the same intellectual environment as in the university or professional school. But they would be more than compensated by the fresh and unprejudiced response of the youngsters, by their eagerness to be exposed to new experiences. Your college student may grind his teeth at hearing Stockhausen, and your high school pupil may look faintly bewildered, but your grade school moppet may adore it!

Returning to the resident artist at the university level, I should like to see regular exchanges of creative personnel, so that a show of paintings or sculpture by one artist-teacher might also be seen in surrounding universities; a concert of works by one composer-in-residence be heard on other regional campuses; a poetry reading, a novelist's lecture, a premiere production of a new play by one resident playwright reach audiences in several other educational institutions of the area. All this multiplies the benefits of the effort to produce such programs and lectures, reaching a half dozen university communities instead of only one. It is merely an extension of the same thought to suggest that administrations might take the initiative to exchange their artists-in-residence for a full semester or a year, without loss of seniority or other privileges.

And finally, I believe it should be possible for educational radio and television stations to make more effective use of the services of the resident artist—performer as well as creator. The University of Michigan has been a pioneer in this respect, taping programs that featured music by its resident composer, played by its resident string quartet and symphony orchestra, or sung by its choral groups. Once again, funds spent by one university on such a project should benefit many. The time and energy expended on one resident artist should enhance the cultural life of other university communities, even those with no artist-in-residence. This plan needs the devoted efforts of sympathetic administrators to bring it off successfully.

The artist-in-residence is indeed a fact. It is a fancy to think we are using him for the greatest possible return on our investment—or, for that matter, that he is using us to his greatest advantage. One presumes that the creative man wants to be both an artist and a useful citizen.

ARTISTS-IN-RESIDENCE RESPOND

Harold Rosenberg, Critic and Painter:

There are two aspects to the artist-in-residence situation: (1) What the university does for the artist, (2) What the artist does for the university.

The transaction can be examined in terms of wages paid and services rendered. In Gardner Read's paper, residency is conceived largely as an economic exchange. The paper speaks of underpaid residents who spent too many hours teaching classes at sub-standard salaries. It advises the university that it can get more out of the artist by "using his gifts on the campus," through commissioning him to write school songs or paint murals in lobbies. Read's artist-in-residence arouses my sympathy. I hadn't known that poets, painters, musicians in colleges were that badly off. Any painter who would, as Read says, "welcome the chance" to execute a mural in a university lobby must be quite starved. Read's residents remind me of artists on government work projects in the thirties who were delighted when the Federal Arts Program finally gave them an opportunity to paint or write.

I have no doubt that Mr. Read's report is accurate and that something ought to be done to prevent artists from being exploited as third-rate teachers. But the problem of residency seems to me to go beyond wage-hour conditions.

In instituting an artist-in-residence program, a university recognizes the importance of the creative capacities of the mind and undertakes to further them. In doing so the university assumes a degree of responsibility for the creative life of the nation. Hence, in inviting the artist to work in its environs it undertakes to provide him with a situation favorable to creation and his personal development. In turn the artist undertakes to augment the university's creative resources by his presence and influence.

The quarter I spent last fall as Visiting Professor, Artist-in-Residence in the Art Department at Southern Illinois University was, in my opinion, ideal. My program was organized by me in collaboration with the chairman of the art department **after my arrival.**

I stress the timing because there is an extreme difference between conceiving an activity in response to concrete circumstances and being confronted by a ready-made program into which one is required to fit oneself.

There is no need here to enter into what we worked out. It is enough to say that I thoroughly enjoyed my stay at Southern Illinois University and I am looking forward to our next session.

If both the artist and the university are to receive the maximum benefit from the residency, it is essential that the relation between them should be a creative one to begin with. This can only occur if the artist engages himself in the university life in a manner that accords with his own needs and with the possibilities presented by the university as a new field of action for him. His new situation ought to inspire him to do something he would not have done had he not come. Unless he has something to give, he should not be there—for his own good. If his measure of a desirable residency is how little he gives in comparison with the money and free time he receives, he would be better advised to find a good part-time job in the metropolis. To regard a university today in the midst of the great cultural shifts taking place in this country as mere housing and feeding institutions from which one can siphon off X quantity of leisure is morally and mentally stultifying.

The measure is not how little the artist gives. One test, however, may very well be how little he **must** give. "Must" may seem to the administration a guaranteed minimum. Its effect may be to produce a minus. For instance, a sculptor friend of mine spent a school year at a university under a foundation grant that paid him a huge salary plus free housing, workshop, and magnificent allowance for materials. All he had to do in return was to open his studio part of an afternoon each week for discussion with students. This was, certainly, a fair deal for the artist.

Yet the little that was demanded of the artist was an obligation imposed upon him and in this respect it was a shortcoming. The weekly session was not his idea; and its effect was to seal him off within a frame of duty like other employees of the institution. As a contribution to the university that one afternoon was too small; the artist could have given more and would, I know, have liked to. But the fixing in advance of the terms of his residency made it difficult for him to do so without seeming to be butting in where he had not been invited. Maybe the aim **was** to keep him on the edge, as a decorative border, so to speak.

In another instance of maximum generosity but with somewhat less wisdom, an institute which had imported a group of painters harrassed them with the requirement that they

present a weekly panel discussion open to the general public. No effort was made by the institute to analyze the conditions that make such discussions fruitful. I doubt that they knew that a problem existed. The result was that both artists and audiences became more irritated with each other from week to week; the artists couldn't wait for their internment to be over and the community to be rid of them. Yet had the artists been asked to organize their own activity in relation to what was going on at the institute they would, indubitably, have come up with interesting things to try. People who are not convinced of this on the basis of experience should not deal with artists. In this instance, several of the painters complained that they would have been happy to do sets and costumes for a theatre group at the institute but no one invited them to do so and they were sore about the panel discussion.

I have purposely picked as illustrations of the need for creative collaboration programs in which the artists were most generously treated with respect to money and free time, in which they had no classes to teach, or students' work to criticize and could spend most of their time as honored, if not pampered, guests. Except for changing their location and the minor services mentioned, they might have regarded the money they received as outright grants. In their case the artist-in-residency was a form of philanthropy awkwardly adjusted to the university mechanism.

The fault was that the artists were not in a creative situation and that they did not contribute to creating a creative situation for others in the institution. But fostering creation for and through the artist is the fundamental reason for having him on the campus. Subsidized living in return for a change of address is not going to do anyone any good. The university is justified in spending its funds on hospitality to artists only if these artists add to it the dimension of present-day creation in the arts as they experience it individually.

Gunnar Johansen, Musician-in-Residence, The University of Wisconsin:

The very first artist-in-residence position in the United States was established in the middle thirties when John Steuart Curry was invited to The University of Wisconsin. A few years later, in 1939, I arrived at Wisconsin to become a musician-in-residence, the first anywhere. And in 1940 Curry and I were joined by the famous Pro Arte String Quartet.

As Mr. Read points out, Wisconsin's pioneering efforts had a wide impact, for in relatively few years the idea has become widely accepted by colleges and universities. Certainly, experience has confirmed that the artist-in-residence can represent a fruitful and most constructive approach toward furthering an understanding of the arts within our present institutional structure.

I have found my relationship with the University to be a satisfying one, giving me intimate involvement in the life of the campus, and providing me with wide opportunity for artistic growth and public performance. The range of my activities is varied: extensive performing on the campus as well as participating in radio and television broadcasts; teaching and lecturing; composing; and, not least, recording—as important a device for projecting the work and influence of a performing musician as book writing is for a scholar.

Mr. Read suggests that the artist-in-residence idea be extended to the secondary schools. I am delighted to respond with strong support to this notion, for I have, in fact, long urged that artists-residenceships be established extensively in high schools across the nation. I feel that it has become increasingly obvious that a far greater educational impact could be obtained in the arts, if we were to expose the students to living artists at the time in their life when they can be most readily awakened to a sense of the large imaginative scope of the creative spirit.

Paul Sample, Painter:

I was Artist-in-Residence at Dartmouth College from 1938 to 1962—twenty-four years. I believe mine was the second such appointment in the country, following by a few years that of John Steuart Curry, who was resident artist at the University of Wisconsin.

In more recent years the educational validity of similar posts has been widely recognized, and many institutions have painters, poets, sculptors or musicians in residence for varying periods of tenure. The title has, in fact, become so acceptable that it has been applied indiscriminately to many who are regular members of departments, with teaching

loads and other academic responsibilities identical to any other faculty member. The true function of a resident artist has thus often been overlooked or discarded completely.

The educational value of an artist-in-residence results from what he may contribute, **informally and beyond curriculum patterns,** to the college community by virtue of his professional standing, attitude and creative purpose. It is of vital importance that his professional career be nourished rather than thwarted by his teaching contributions. It is, of course, essential that the artist be one who has a genuine interest in guiding others in his field, and who finds it possible and to his liking to share some of his working hours with them. These contacts should be scheduled on the painter's own terms and definitely without the drawbacks of an academic structure of formal classes with grades, examinations, and compulsive attendance. The presence of an artist-in-residence on any campus implies his willingness to counsel and stimulate undergraduates and others in the college community who will voluntarily seek his guidance.

In a liberal arts college there is likely to be a very small percentage of students who have professional aspirations in the field of painting. Indeed, there is but a small proportion who have any interest whatsoever in art in any form. I think it is not the obligation of a resident artist to try to enlist anyone's interest in drawing or painting, nor to take any pains nurturing the casual interest of the dilettante. He is not a missionary but a dedicated professional who is available to help those with already serious intent who wish his advice. The so-called "indoctrination" courses, if they are still fashionable, will take care of the others; and the students will be present in great numbers. Some have such portentous labels as "Basic Design" and provide the student with opportunity to try his hand in assorted media, even titillating his creative urge by the use of string, cardboard and paste; and his inculcation will be complete within the term of a year. In this area the emphasis is steadfastly to bring out the creative potential of the student and take every precaution that it will not be smothered by the disciplines of technique. Such programs are apt to be of little interest to a resident artist. His concern will be to discourage rather than convert and to deal with those who may profit by his professional attitude.

And what may be this "professional attitude," and is it not out of place in a liberal arts community where professional art students do not exist? I would say that the painter's professional outlook involves a primary regard for the craft of his art. He considers this as continuously necessary and demanding as the recognized disciplines of the student of the violin or piano. He asserts emphatically that the goal is always the significant, forceful and unique expression and that this goal cannot be possible of realization without an adequate technical background. He regards the creative urge as of little importance unless it can survive the demands of achieving a technic to make use of it. He maintains that there are no educational shortcuts and that crash programs have no place in his philosophy of teaching.

And are the above dispositions reasonable or desirable within a liberal arts educational framework and should they not be directed exclusively to the professional art student? I think this depends largely on how an educator may look upon, for instance, the educational implications in making a drawing or painting. There are indeed a great many involvements, beyond the development of a skill. They have to do with learning to see responsively, analyze, simplify and communicate. The possibility of a substantial creative statement is, of course, the meat of the whole enterprise; and this is no small matter educationally or spiritually. And finally, there is present what will make most educators prick up their ears: a valid approach to art appreciation.

To draw or paint, with comprehension and solid purpose, entangles one in two very basic functions: experimenting and making judgments. The whole process engages a sustained and alert critical appraisal, as each stroke of the brush, or pencil, must be evaluated as a contribution to the entire structure of the work. It is essentially a probing by trial and error for an aesthetic order, the fulfillment of which is governed by the artist's critical sense. It is to be expected that one who is deeply and frequently involved in these basic aspects of his own work will respond with more sensitivity and discernment to the work of others. His visits to museums and galleries will become more frequent and more fruitful. The work of the masters, of all schools and traditions, will take on a new and more profound meaning to him as he recognizes the mastery of the problems he himself has struggled with. His response and selectivity will be guided by a critical sense very closely allied to that which he is developing in the studio.

An artist-in-residence can yield a substantial contribution to any institution if he is chosen wisely and is established on a basis congenial to his own professional growth. If it is otherwise it may be a wasted investment by the institution. On the other hand the

artist, inducted from his familiar environment—whether it be a loft in New York City, a remote countryside hideout or an atelier in Paris—may find an environment in such a post which will hold unforseen advantages. Congenial and stimulating friends and colleagues may be found and a pattern of living and working as composed and unhurried as desired. Some artists would wish it otherwise. Who can deny that Gaugin or Lautrec would have been risky choices as resident artists, or that Delacroix or da Vinci might have been excellent?

Richard Stern, Writer-in-Residence, the University of Chicago:

Perhaps the artist who works more or less happily in the university should prod his ease as Kafka prodded his quiescent neurosis: "The deeper one digs one's pit, the quieter it becomes." This furred burrow one inhabits, is it too remote from the green world of change? Is one sleeping through one's time?

Who could say "No" with perfect assurance? Novel-writing lion hunters? Statesmen in pasture? The parson-poets of the seventeenth century? The actor-playwrights of the sixteenth? Fleet Street editors, nineteenth-century rentiers, renaissance employees of Pope and Condottiere? Who couldn't "live" more by painting fewer walls, riming fewer lines?

Or is it that the college teacher's burrow is at a double remove, a burrow within a burrow? After all, the university has its special precincts, carefully chosen personnel; its lawns are tended by polite retainers; its meeting places command good behavior. Plus which, the university artist is lapped in the institutional radiance of tenure and pension. What can he know of street wars, cutthroat trade, the reluctance of field and bone?

Yet.

In a university, one can be lonely, one can cheat, love, be loved; one can even be heroic, villainous. One breathes, eats, works, plays, engenders. What the writer writes about, alteration, doubt, illusion, gain, loss, forgiveness, are not these in the university as in every human nutshell? And for those who work with "the times," what other twentieth-century institution is at once pulpit, seedbed, laboratory, marketplace, the crossroads of what's been and what's to be?

If one's need for isolation and rent money can be met, the university will serve as Shakespeare's theatre served him. There is no paradise for the artist; and he can make whatever hell is necessary for him wherever he is.

Marjorie Lawrence,* Director of Opera Workshop and Research Professor, Southern Illinois University:

After an association of almost six years at Southern Illinois University and three years at Tulane University, I feel that the artist-in-residence movement is one of the most stimulating and profitable developments in American art effort. It is taking art out of the tight confines of the Metropolitan Opera, the New York galleries, and Broadway, and bringing it out into the country, making young people aware of the possibility of a life of creativity, and awakening literally millions to the riches of art.

Regarding the impact of the artist-in-residence trend on opera, there are now over 300 opera workshops scattered over the country at colleges and universities, most of them directed by experienced opera performers, who may or may not be called artists-in-residence. From these workshops are coming many fine singers who are making their way—first in the chorus, then in supporting roles, and finally into stardom—in regional opera companies, at the Metropolitan, and in European opera centers. I can cite a number of students from the Southern Illinois University Opera Workshop who have already won Young Singer competitions at St. Louis and in California; three are already embarked on professional opera careers, one in this country and two in Europe.

I might mention that opera is not the only art employing artists-in-residence at Southern Illinois. There have been resident artists in music, design, painting, poetry, the novel, and the theatre.

*Readers will recall that Miss Lawrence, one of the foremost dramatic sopranos of our time, was at the height of her brilliant operatic career when she was stricken with infantile paralysis in Mexico City, June 1941. Although she made a triumphant comeback with the Metropolitan Opera in 1942, paralysis limited the number of operatic roles Miss Lawrence could perform, and the emphasis in her professional career turned from performing to teaching.

I do not find myself stifled by the academic atmospere or burdened by reports and committee meetings, even though these may seem arduous as rehearsals multiply before the opening of an opera series. I still sing, not as frequently, but I find a challenge and a thrill in **producing** opera which is almost as gratifying as performing. And I feel that in introducing the people of this region (120 miles from St. Louis, 350 miles from Chicago) to the joys of opera I am perhaps fulfilling a more important role. This is an area where many, if not most, people had not had the opportunity to hear or see any kind of opera. Now for our school children's matinee alone some 1200 youngsters come by car and bus, many from sixty and seventy miles away. Their quiet attention and appreciative applause is heartwarming, and I am convinced augurs for a more cultured society throughout our country.

CREATIVE WRITING AND ACADEMIC CREDIT

By Chad Walsh

"Isn't it absurd to talk about creative writing and academic credit in the same breath? Can the Muse really be invoked when the Registrar is waiting to record her grade at the end of the semester?

"If you try to 'teach creative writing' aren't you in danger of either giving artificial encouragement to feeble talents, or of domesticating strong talents?"

These questions have come occasionally from my colleagues, more often from some voice inside myself. For two decades Beloit College has not only offered a variety of classes in creative writing—introduction, poetry writing, fiction, drama, individual projects—but has provided a special major in which half of a student's English program can consist of such courses. And much of my teaching has been in these courses. At the same time, I am the possessor of a Ph.D. At times the scholar in me grins sardonically at the eager students signing up for one semester's worth of creative production, and I feel like advising them—"Do it on the side. Let it be your secret vice. Meet stealthily with other sinners, share your writing, criticize it, form literary cliques, neglect your academic studies and recklessly give your heart to something that will never show up on your transcript."

In these moods I meditate upon the fact that undeniably the best poet to be graduated from Beloit during my time is Suzanne Gross, now poet-in-residence at Saint Norbert College. I had Miss Gross in a literature class; she seldom bothered to attend except on examination days, when she faithfully appeared and wrote the best bluebooks of anyone. Otherwise I think she was off somewhere, writing poetry. She did not major in creative writing; in fact she did not major in English. And she took not one course in creative writing.

On the other hand, I think about myself. When I went to the University of Virginia I carried with me a vast folder of poems and plays that I had written in solitary fits of what I was pleased to call inspiration. I signed up for a course in playwriting with Roger Boyle. Gently but persistently he taught me the brute necessities of writing for the stage: what an actor can and cannot do, why it is not feasible to have eighteen scenes each with a different set, the psychological and physiological limits of endurance experienced by an audience sitting on moderately uncomfortable seats. He helped me become something of a craftsman. And I was with other students making the same struggle. We stimulated and sustained each other; criticism from a struggling fellow student somehow seemed a professional compliment, and praise from one of them was as though Marlowe had bestowed some favorable words on an up-and-coming young man from Stratford. In short, Roger Boyle's workshop created an environment in which I could experiment and learn.

I have similar memories of Roy Cowden's seminar at the University of Michigan. I continued writing plays, but also turned increasingly to poetry. He sat with me in conferences and would say in his slow voice, "This word doesn't really add anything, does it?" Or "Doesn't the poem really end here?" Often he would simply gaze at a poem until I found the words to say what was lacking in it. At all times, he had a genius for helping each student to be himself. Though Frost was his idol, he could take a raucous free verse poet and encourage him to become the best possible of his kind.

I suppose some daemon in me would have driven me to become a writer in any case. But Roger Boyle and Roy Cowden speeded up the process by giving me encouragement when I most needed it and helping me to reach the point where I could become my own principal critic.

If anything, the case for creative writing courses has become stronger, especially since that educationally momentous day when the Russians launched the first sputnik and every teacher from nursery school through graduate school began piling it on. Education has waxed quantitatively if not always qualitatively. If a student is to stay in college, he has little time to indulge in a purely private vice such as poetry writing. In an imperfect world, the best way to fence in a few hours a week and give him a chance to write is to offer three or four hours academic credit for it. Then, with some sympathetic guidance from a teacher and with the stimulation of other students, he can at least explore whatever talent he has, and discover how deep it is, and how strong his drive is.

But if a writing course is mainly useful as a way to provide time for writing, and to stimulate young writers when they most need encouragement, can it do anything beyond that? Specifically, can it teach them anything about the craft that they would not learn on their own?

Probably not, but it can help them develop faster and assist them out of some premature ruts. It is astonishing how quickly young poets can get set in their ways. I have known college freshmen who during high school had evolved a composite style from Longfellow, Tennyson, a bit of Housman, perhaps a very small dash of Robert Frost, and were already repeating their own stylistic and technical tricks as though they were bards afflicted by the debilities of poetic old age. Other students have been just as desperately mired down in what happened to be the latest poetic vogue: haikus one year, and neo-Ginsberg another. A workshop in poetry writing should be a series of door-opening experiences, so that the student—whether he relishes the idea or not—is compelled to learn what a vast tool kit any poet has inherited both from the distant and immediate past, and how useful these tools can be. The free verse writer (even if he eventually settles on free verse as his exclusive

style) will be the better from having once struggled with sestinas, and the sestina aficionado will learn a certain nimbleness of touch from having seriously attempted the most difficult of all poetic forms, free verse.

It has become something of a campus joke at Beloit that the initial assignment of my poetry workshop is always, "Write a sonnet about the city dump." This assignment, a happy inspiration of some years ago, has the advantage that it pulls almost every student out of some kind of rut—whether technical or tonal or having to do with his concept of poetic subject matter. A student who has mastered the traditional lyric forms will not boggle at doing a sonnet, but is likely to be appalled at having to find something poetic in wrecked cars and smoldering heaps of sodden cartons. The student who relishes such subject matter is most likely a semi-Beat who regards poetic composition as an automatic upwelling of the soul onto white paper, and the thought of making his soul express itself through the rhyme scheme *abab cdcd efef gg* (or still worse, the Italian rhyme scheme) produces exquisite and educational horror. Usually both groups, for their different reasons, discover that they were glad to be prodded out of their premature ruts. One is shaken out of a pretty-pretty concept of poetry, the other out of the illusion that poetic sincerity can be measured by formlessness and the inactivity of the conscious mind.

At any rate, I have accumulated a considerable anthology of City Dump poems which vary delightfully in mood. Each is the testament of an individual sensibility, released rather than repressed by the formal disciplines of the sonnet and the subject. For example—

In crooked trees the ravens rest their wings
Above their scavenge-ground, and watch the flight
Of men from things. An old fluorescent light
Is now their perch. They oversee like kings.
Beneath these broken glasses, bones, and strings
A Dresden cup of blue and gold and white,
And three dead cats, brought in the dark of night,
The diaries of lives, all writ in things:
A bedspring, tubs, and bottles squat and tall,
Old surgeon's gloves, white rags in tangled wire,
The spoons and aprons cast off by old wives,
Old bills and letters bunched into a shawl,
The thousand cans and tires, consumed by fire,
Old shoes, dead dogs, and wrecks of people's lives.

—Nancy Sather

The naturalistic realism in the above sonnet changes to a wavering but potentially powerful Dantesque vision in another one:

The city dump's a place where joy's withdrawn,
Gethsemane maintained from days of yore.
Hell is a place from which all good has gone;
Refined as precious metal from its ore.
It is a place of smoke and air befouled
With evil from the purifying flame.
This evil cleaves close to the earth entwined,
While plumes of smoke ascend to heavenly fame.
If evil burned, mankind would be set free;
But sin, like our immortal soul, remains.

Salvation yields to only virtue's key,
So man immersed in wickedness endures.
As toward the heavenly heights their souls aspire,
The only hope the sanctifying fire.

—Alexander Vongries

And finally, the same assignment inspired a hauntingly surrealistic sonnet:

I gaily tripped among the rancid tombs,
and cast a pretty flower in the air.
He asked me if I'd rent him any rooms,
I said I'd have to show him what was there.
We wandered through the slimy marble stones
that poked their putrid heads up from the weeds,
and finally found a room filled up with bones.
(He laughed aloud when told they had no deeds.)
He said that he would take the rancid room,
and pay on Monday morning every week.
I said that I'd supply him with a broom
if he would ever let me take a peek.
Oh how I love those garbage picking men,
who go from to to fro about my glen.

—David Craig

In these poems—all done at the beginning of the course, all clearly imperfect, but all with some strikingly effective lines or phrases—there is enough meat for discussion to keep a class busy over their ditto'd copies for an hour, while the students help each other to develop that most difficult of all tools of the poet's trade, self-criticism. The aim of any writer's workshop is to get the student to the point where he needs no workshop, where he can judge and criticize his own work with a more subtle accuracy than any outsider can. Along the way, inevitably and often painfully, he explores his own inner life, tries to distinguish the real from the false and second-hand, perhaps comes to know himself with a new wonder and starkness.

I run the students through a series of technical hurdle jumps, letting them relax once in a while by writing a poem on any subject and in any form they wish. At the same time, I spend almost as many clock minutes analyzing (or having them analyze) great poems from all periods of English and American literature. By the end of the semester I hope they will have abandoned any illusions about the "poetic milkmaid" whose inspiration has no background in literary history. Shakespeare and Ferlinghetti alike, by a benign osmosis, can do something for any aspiring poet.

But I will confess that I do not think the main purpose of a writing workshop in an undergraduate college is to turn out "professional writers." True, once in a while it does. But that is because strong ability was already there, and a drive at least equally as strong. Among the alumni of these writing courses are Jacqueline Dougan Jackson, who is a highly successful author of children's novels, and Frank Robinson, who has done well in science fiction; I think also of John Breon and his brilliant first novel, the poets Joan Byrne Cavitch and Harold Grutzmacher, and Carroll Arnett, both poet and fiction writer. And many students who passed through the workshops have since become editors, journalists, and teachers, and I like to think that they bring to their work a certain sensitivity that came to them in the struggle to find the exact word, the exact image, and make it rhyme properly.

The main purpose, however, of an undergraduate writing course should not be professional in even an attenuated sense. Literary talent is more common than people realize, but the stubborn drive, the determination to subordinate everything else to writing, is rare. For one student who has the requisite combination of strong talent and grim drive and thus becomes an important writer, there are ten who will give themselves to other aims, but can at least develop along the way a deepened understanding and love of poetry, fiction, or drama. There is no better way to encourage such insights than by giving the student some experience, however brief and artificially structured, in what a novelist, poet, or playwright goes through in the process of creation. Except for the exceptional student (who is going to become a writer, no matter what his college does or does not do), the most vital role of writing workshops at a college such as Beloit is to make students at least temporarily better poets, etc., and to make them permanently more responsive readers.

THE WRITER IN THE UNIVERSITY

by
James Schevill

In 1961, when I was living in England and working with Joan Littlewood in the theatre on a Ford Foundation grant, I was asked constantly, and with great scepticism, how it is possible to teach creative writing in American universities. Defensively, I developed an answer, half in jest and half in earnest: "Since we don't have the Parisian café system in the United States, the universities are taking the place of the cafés, where writers and other creative people can get together and discuss their aims." The jestful side of my answer became apparent after my return to the United States when I was showing a visiting professor from Trinity College in Dublin around the University of California campus. He arrived in the San Francisco bay area from Washington, and immediately attacked me with the accusation that the liquor laws in Seattle do not permit you to drink standing up. "You must be seated at all times," he hissed with a horrified expression on his drink-ruddy Irish face. I tried to pacify him with the claim that things were better in California. "San Francisco has the highest alcoholic rate in the nation," I reassured him. However, as we stepped on the University of California campus, he became thirsty and wanted a drink. Unable to meet his eyes, I had to inform him that there was a law banning heavy liquor within one mile of the university. He devoured me again with scorn and told me that he lectured from 5 to 6 P.M. in Dublin, and that with his last words he was on his way out of the classroom, across the street, and into the pub a few yards away, where it was his students' duty to have a pint waiting for him. "That's when the teaching really begins," he said scornfully, "so don't tell me about your Parisian café system in your bone-dry universities."

Consequently, I put forward the following remarks about the writer in the university with due caution. It must be emphasized that there is a puritanical, bureaucratic side to American colleges and universities that is a restraint to the writer. Of course, this is not exclusively confined to universities, as some critics seem to feel. It is part of the institutional nature of our society, as Roethke shows so well in his poem, "Dolor":

> I have known the inexorable sadness of pencils,
> Neat in their boxes, dolor of pad and paper-weight,
> All the misery of manila folders and mucilage,
> Desolation in immaculate public places,
> Lonely reception room, lavatory, switchboard,
> The unalterable pathos of basin and pitcher,
> Ritual of multigraph, paper-clip, comma,
> Endless duplication of lives and objects.
> And I have seen dust from the walls of institutions,
> Finer than flour, alive, more dangerous than silica,
> Sift, almost invisible, through long afternoons of tedium,
> Dripping a fine film on nails and delicate eyebrows,
> Glazing the pale hair, the duplicate gray standard faces.

The institution becomes the level of measurement. It demands that we all live subordinate, institutional lives. With the tremendously rapid growth of industrial society, the university is no longer as isolated as it was. It is now a big business itself, mass-producing business men, scholars, administrators, teachers, research scientists, and now even writers, composers, and artists. Because of this mass production, the peril to the creative mind in the university is not isolation from society, as one often hears, but, just the opposite, the danger of an institutional business leveling the mind to production-line standards and conformities.

This is a situation that has developed only in the last two hundred years. Until the late nineteenth century, the artist was largely responsible to a patron, Michelangelo to Lorenzo de Medici and the Pope; Goethe to the Duke of Weimar; Haydn to Prince Esterhazy; Pushkin to Tsar Alexander the First; and so on. Although these relationships to patrons were often difficult and tragic for the artist, there was a cutting, human edge to the relationship which might wound the artist, but at least recognized and fostered his talent.

In our growing institutions for mass-men today, the danger is that a creative talent is likely to come to a complacent rest and not be prodded. What happens then to the artist who thrives on stimulus? If work is demanded from him, he is likely to produce something far better than his previous achievements. The artistic nature is a contemplative one. This means precisely that the artist sits and contemplates and, perhaps, does nothing unless he is stimulated in a particular direction. It is all too easy to say, as many do today, that the artist exists in proud, defiant isolation from society. What this means usually is public indifference to the artist's work that results in a defensive retreat by the artist to a tower, not of ivory, but of golden ego. Too many writers today write in this defensive tower of ego, which breeds nothing but sarcasm, a defensive irony which can and does glitter in brilliant, savage words, but cannot ally itself with humanity as do the compassionate insights of Tolstoy and Chekhov, of Whitman and Melville.

The major problem of the writer in the university today, then, is the general problem of institutional life in our society—the danger of a dulling conformity. This has absolutely nothing to do with the anti-intellectual concept one still hears of the university as an abstract center of effete, absentminded professors dealing with problems divorced from the social battle. The truth is that the university has become the center of frightening, practical achievement. For many years I lived in Berkeley beneath the glare of the huge Radiation Laboratory, which works frantically twenty-four hours a day, in three shifts, to probe deeper into the secrets of the atom and discover new elements. Within several blocks of my home lived university professors with such projects as the following: to work on various city planning programs in South America, Africa and Yugoslavia; to build bridges and dams in India; to work on dried germs for use in bacterial warfare; to work out the possibilities of various, intricate, secret super-weapons at Livermore; to work on cures for many diseases; to function as labor mediators in industrial crises; to write definitive historical studies of past eras and past heroes; to find if life exists on the moon; etc. One could go on indefinitely with such a list. Yes, the university has become big business, the biggest business in our society.

It is interesting to look at the backgrounds of university professors today. One gets quite a different picture from the conventional stereotype of a professor. In the English Department at San Francisco State College, where I teach, we have men who in addition to teaching have earned their livings as aquarium tenders, actors, administrators of government agencies, advertising men, artists, band leaders, bartenders, blackjack dealers in Reno, brakemen, bus drivers, buyers, cab drivers, carpenters, clerks, journalists, disk jockeys, electricians, engineers, factory workers,

farmers, hod carriers, industrial designers, interpreters, lawyers, medical technicians, stevedores, union organizers, waiters, paratroopers, janitors, importers, and various other jobs. Perhaps our English Department is unique, but I am sure that you could make up a similar list of jobs from any large department in any sizable college. The point is that the university has come to represent the restless experience of our society in a remarkable way. And that, of course, is one reason why so many writers are stimulated by life in the universities. Far from being cut off from society, they feel that they are at the center of social experience, where they encounter the most exciting traditional and modern ideas. They are in an arena of arguments whose variety cannot be duplicated in any other institution. In fact, the writer in the university faces such a bewildering and challenging variety of ideas that he finds it difficult to create a form, a unity, from this staggering avalanche of ideas that often threatens to overwhelm him.

If this is true, how is it possible in the midst of such a wide range of feverish ideas to have a dulling conformity? The answer is relatively simple I think. *Size.* The state college system in California now is the largest college system in the world. Its tremendous numbers of students bring the danger of a paralyzing administrative bureaucracy. No one can doubt that the recent tragic turmoil at the University of California was due in large part to the university's growing impersonality as a "multi-versity."

In addition to giant, faceless administrations, which tend increasingly to separate faculty from students, there is another danger to the writer in the university. The universities are now employing the third generation of writers that they have hired. Both the first and second generation of American writer-teachers were writers before they became connected with colleges. Almost all of these men had a great variety of experience before they became teachers. Consequently, they could draw on diverse backgrounds that provided them with a wide range of subject matter. A writer my age, around forty-five, usually spent several years in military service during World War II. In my own case, I was studying music in Switzerland in 1938. On trips into Austria and into Germany, where I was visiting a friend and happened to witness the horror of "Kristallnacht" in November, 1938, when the Nazis attacked many Jews and burned and looted Jewish stores, I was abruptly awakened to the reality of political action. The first poem that I ever wrote was about the burning of the synagogue in Freiburg that I witnessed. During the war, after my graduation from Harvard where I majored in music, I served four years in the Army, working mostly with German prisoners of war. All these experiences, and an assortment of civilian odd jobs in addition to teaching, gave me a background that I have used to provide a wide range of subject matter in my work. Most recently, after many years of trying to absorb my encounters with the Germans, I wrote a long dramatic poem about the Battle of Stalingrad called *The Stalingrad Elegies,* and another poem of contrapuntal voices on *The Death of Webern.* Never, somehow, have I felt compelled to draw on my "academic" background for subject matter.

The danger, then, is that we may get a third and fourth generation of writers whose experience is exclusively in the institutional, academic world. One cannot help but wonder if these writer-teachers will be able to establish the creative discipline and independence that has permitted the older generations of writer-teachers to survive in academic life.

The independence of a writer is an absolute necessity and it is this independence that is often jeopardized on the campus. If too many demands are made on the writer's time, if he is required to serve on too many committees, teach too many classes, and grade too many papers, it is obvious that his independence is in danger.

The writers I know who have been hurt least by institutional life maintain a watchdog existence. They are rarely part of the popular social life of the institution. They have a rare talent for anonymity and an infinite ability to avoid reading memoranda. So they manage somehow to avoid serving on too many committees. If they are appointed to committees often they sit there in such silence that they manage never to get re-appointed to the committee. During the week they teach their classes, see their students, exchange a few brief words with colleagues, in the corridors, and disappear. I am being a little facetious of course. Some of my writing colleagues have such strong consciences that they accept all committee assignments with moans and labor to clean out the institutional stables as best as they can. But in doing so they know well that they run the peril of becoming so institutionally involved that their own writing suffers.

At San Francisco State College, the writers have had the advantage of having an unorthodox chairman of the English Department, Dr. Caroline Shrodes, who appreciates and understands the problems and perils of creativity. It was she who was chiefly responsible for bringing Walter Van Tilburg Clark to the college in 1951 to head the writing program. Walter is one of the most brilliant teachers of writing I have ever known. He covered the stories and novels that he read with long paragraphs of carefully considered comment. In fact Walter sacrificed so much of himself to the student that I often wondered if it was not bad for his own work. Yet I couldn't help but admire him for his dedication. He put the lie to all the weary dilettantes who pose as teachers and accept the salaries, but scorn the essential involvement with the student. Through the influence of Walter Clark and Caroline Shrodes, and the succeeding heads of the writing program, Herbert Wilner and Mark Harris, the English Department has been able to hire a remarkable number of ruggedly individualistic writer-teachers, including Ray West, Kay Boyle, Wright Morris, Herbert Kubly, Mark Linenthal, Herbert Blau, Arthur Foff, Leonard Wolf, James Leigh, George Price, William Dickey, and John Logan.

At San Francisco State, in my opinion (please remember I am not an official mouthpiece for the department), we don't try merely to teach creative writing. God help us, we have more than 500 students currently in our writing classes. Obviously, it would be insane to imagine that all of these students, or even one of them, will become a Melville. Hopefully, writing is also a way of education. By digging into the sources and abysses of creativity, one is better equipped to teach, wander, profess, or even to enter the business world. I do not agree with those corporations that ban the aesthetic man. Or rather I do not agree with those corporations that prefer the killer money instinct to the ideal of the civilized man. If the ideal of the civilized man often seems doubtful in our institutional world, then our only hope is to fight for that ideal in the institutions. Corruption is corruption wherever it appears in our institutionalized lives, in business, in universities, in the arts and sciences, or in the political world.

Writing is a way to study that corruption and to counter it with a study of the wonder of the creative act. Often I think we writers tend to become weary and cynical and to forget that words are the melodic and rhythmical lines of life. While it is surely ridiculous to pretend that the secret genius of the arts can be taught, is it wrong to believe that the good writer-teacher is often able to reveal more of the real problems of writing than the conventional English teacher who has little exposure to the realities of what it means to write?

If the writer is a valuable rebel in the thriving institution of the university, then perhaps his muffled voice of rebellion might be heard speaking as follows:

Dear Patron Saint of the University:

Remember that as a patron, you are not the Medici. You rely less on commands and weapons and more on bureaucracy. Gracious yet still grudging to the arts (you prefer the orthodox artist with the Ph.D. pinned to his brow), you are more gracious to the practical statistics of the sciences and social sciences. In a materialistic age, you continue to classify and catalogue the spirit, instead of recognizing and fostering its free demands.

In your wise attempt to follow the ideals of American democracy and not restrict education to the privileged few, you were trapped by the rapid expansion of industrialism and became yourself a big business. As a big business, you encourage the growth of big administrations. Theoretically, these big administrations are supposed to simplify the tasks of education by taking over the business problems and thereby permitting a more direct relationship between teacher and student. Actually, your administrations have become more concerned with business practices than with the fostering of educational programs. Your presidents are almost exclusively concerned with budgets and fund-raising. Worst of all, your research has become big business, tied to corporative and government grants, with the result that you are deep in the sin of weaponry, which should be exclusively a defense function. Throughout the country, in secret programs, your professorial scientists work on defense contracts, confusing the ideals of humane research with the inhuman practice of destruction. The free spirit of investigation, traditional to the university, is in danger of being confined to the corridors of secrecy.

As a big business, you have come to mirror the central American conflict. You teach the nature of individuality and breed organization men. You teach the Emersonian doctrine of "self-reliance," and lay down archaic rules to keep the students in their immature places. You seek the radiant, internal world of the spirit, yet promote the external, cold world of anonymous mass actions.

Into this conflict, perhaps out of a sense of guilt, but also from a sense of need, you bring the artist. You become a confused patron of the arts. Mother of Protestant suspicion of the arts, you seek to become the androgynous father of creativity. In this sullen marriage, you wage a battle against divorce, a search for renewal of the spirit.

This search for renewal of the spirit is your hope. Remember and honor the fact that the writer is always an intense observer. He can judge, but he is ill at ease in the execution of sentences. His function is perception and the quickening of senses. He perceives and expands the limits of orthodox perception. This requires a curious combination of meditation and action. The meditation demands solitude, not an isolation from society, but an inner search of the frontiers of spirit and body. The danger of this solitude is a retreat into defensive irony. Beware that you do not breed in your college writing programs cynical men and women to whom solitude is merely social isolation, a defensive world that only inflates the arrogant ego of the artist. The difference between true solitary meditation and merely egotistic isolation is the great problem of the writer today, whether in or out of the university.

As for action, the writer's act consists of language. After essential meditation comes essential action. The act of language recognizes no rules, except the eternal demand to shape **a** style from experience. Not **the** style, but **a** style. The difficulty is that the university, reflecting society, often conceives of language as communication, whereas the writer perceives language as emotional experience. Beware of universities that seek to reduce the art of language to the channels of communication. As Edward Sapir says in his book on **Language**: "Language is itself the collective art of expression, a summary of thousands upon thousands of individual intuitions. The individual goes lost in the collective creation, but his personal expression has left some trace in a certain give and flexibility that are inherent in all collective works of the human spirit. The language is ready, or can be quickly made ready, to define the artist's individuality. If no literary artist appears, it is not essentially because the language is too weak an instrument, it is because the culture

of the people is not favorable to the growth of such personality as seeks a truly individual verbal expression."

Finally, dear patron saint, consider the culture of your institution. Do not blame the writer too much if he is not strong enough to resist the blandness of your activities. If the writer, the artist, is a danger to your institutional life, praise and try to nurture that sense of danger which is so essential to the nature of freedom. Forced away from his meditation on the page, the writer walks warily into the classroom to deliver the peculiar flavor of his experience. He opens his mouth and suddenly listens to himself with amazement. He is speaking instead of writing, a weird fish out of water! Yet he persists doggedly hoping that some watery signs of swimming may slither into his dry classroom. Listening to his own awkward groping, he perceives a new appreciation of the relationship of word and speech, of writer and teacher, of the book and the orator. With fresh humility the writer-teacher struggles on to show his students the art of language as the gesture of experience, and not the mere communication of factual knowledge which he thinks restricts education and fosters the doctrine of bureaucratic materialism that he hates. In that classroom it is precisely his out-of-water, fishlike nature that may be of some service.

PRAYER IN A TIME OF ANONYMOUS, INSTITUTIONAL VILLAINS

by James Schevill

Create again, oh Lord, the wicked heel
Whose evil flares out like a Ferris Wheel
Fiery in space, a lustful, whirling smasher
In jaunty colors of a haberdasher.
Return, oh Lord, the circular, clear race
Of devils on display, who have no grace
For fools to grant a sentimental prize.
Restore the Bastard of magnificent size.

THE GREEN WOMEN

by James Schevill

We have lived in red sunsets and black nights.
We have known the white mornings of desire
And the brown fields of withered wheat.
God was not there. He was not in the cities,
In the false brilliance of that electricity.
We sought him in the soil of the country
And joined His company, the "Vegetalians,"
A small religious society here in France.
Since man is the clay of the earth,
We eat clay, we shun meat and eggs,
We are not animals, we cling to earth.
We sprinkle unwashed vegetables with clay,
Boil the clay and vegetables and eat both.
Slowly we enter the green world of time,
Our skin soft and delicate like young girls.
Our figures flow still with youthful grace;
We have no wrinkles gross as stones.
We have lived on this diet for years,
Fifty-five years green with youth,
Haunted by the green copper in the clay,
Even our eyes glazed with green.
As we die, all the lost colors of the world
Grow bright in a green stare.

TOLSTOY SEEKS THE PEASANT RHYTHM

"That Tolstoy, he knew the rhythm of things."
overheard in a bar

by James Schevill

"Truth is simple, truth is clear,
Simple peasants will feel it out."
Summoning his peasants of simplicity
To the established music of truth,
Tolstoy played Mozart and Chopin to them.
The chairs filled with awkward silence.
A few praised for security, were scorned
By their wrathful, bearded master.
Most sat stiffly in their boredom,
High Dullday with this old dreamer.
Shocked by results, Tolstoy released
The peasants to their natural forest
To cut the physical flesh of words:
Axe sharp in the tree—*warmth,*
Fresh bread warm in their hands—*eat* . . .
But the frowning lord of the estate
Continued his desperate search for an art
Of simple morality, listening to the
Savage, invisible enigma of coded rhythms
Beneath the black surface glare of words,
As if he listened to the buzz of bees
Working their truth without a word; they dance.

Poetry from the Writing Program
San Francisco State College

The poems presented in the ensuing pages were submitted by James Schevill as examples of outstanding student work produced by the Writing Program which functions in collaboration with the Poetry Center, San Francisco State College.

Please note that while Mr. Schevill's article in this issue, "The Writer in the University," does not make specific reference to the Poetry Center (an omission due perhaps to modesty; he is the Center's director) it does suggest the vitality and richness of the total creative writing program conducted at his institution. The following excerpt from a brochure recently issued by the Poetry Center may perhaps furnish further illumination:

> *It presents readings by the leading poets of our time; it encourages promising young poets; and it sponsors workshops, lectures, festivals, and competitions. Recently it was awarded a grant by the Academy of American Poets for an annual student prize. It has produced its first film, a pioneering work on the late Theodore Roethke, and it has amassed an invaluable collection of tapes. It is presently engaged in an effort to enhance the teaching of poetry in elementary and secondary schools.*

SMETANA DYING IN AMERICA

By David Bartine

Unknown, almost deaf,
Stunned at the burned ruins
Of your National Theatre
You retire to a few collectors
Of the "Bartered Bride"

Smetana, a messy name
To Western ears,
Content to be
The father of Dvorak,
Grandfather of Janacek;

Content to hear "Moldau"
In America called
Nationalistic,
"Star-Spangled-Banner"
Of the Czech;

Satisfied to be
Broadcast weekly,
Programed as Romantic,
Not the comic of "The Kiss"
Or master of "Dalibor";

Satisfied to find
Your face on cafe walls
In Western Bohemias,
Admired for your beard
And quaint glasses;

Willing to haunt
Our concert halls,
Suffer the lobby chatter
To hear your name drop
Like a finger cymbal.

You would not die
Until "Dalibor" had paid
For your Theatre's cornerstone;
But that was in Prague,
A hundred years ago.

Why bother us, Smetana,
Intruding on our radios,
Coming with your ruins
And your 1881 newspaper
Headlined "Weep, Nation"?

We are building everywhere
According to the fire-laws,
For the pleasure of women
Who will donate more
Than "Dalibor."

BIRTH RIGHT

by William Halderman

In the three days after giving birth,
Supine and bleeding in her bed, she could
Not shake the tooth of discontent:
The forceps had done the work as she lay still,
Anaesthetized, watching them draw him out.

The first birth had been better. She had strained
And torn (had not been cut with scissors).
But six years had grown a passive coolness
That lurked and sulked, but never showed its face
To unsuspecting eyes. But now her eyes,

Illusion lifted by her boy-child's quietsome
Birth, saw flare out in an instant the whole
Eight-year decay of her husband's and her lives,
The supernova's story grown ancient
In the mails, the slow galactic telegraph.

It was news, nonetheless. When he visited
Her now she watched his circled eyes, comparing
Them with those eyes that wept for her pain when
She bore their first child. She thought: young eyes weep
So freely, yet that weeping makes them old.

Words did not come easily under these
Conditions. The idle chatter of the home
Would not work here. She sensed his nausea.
He groped for words, yawned frequently. She knew
He knew she knew his sick anxiety

To be away from her, here, where she could
Not feign dignity, where indignities
Were the only reality. In the mirror
She had seen herself involuntarily
Defecate as the boy was born, and thought:

We're born in blood and shit and die in shit
And blood. And if we fail to make of life
More than these two dooms, we fail for blindness
To their sovereignty. Now seeing in his eyes
The veil of Hope drawn fast, despite her need

For talk she let him go, surrendering
For a brief moment to his talk of warm
Wheat bread and coffee for them when she came
Home. Yet, with him gone, she found a new warmth
In the cool white sheets, her bleeding womb,
And, at her side, the new brown loaf of life.

AN AMERICAN ODYSSEY

by Donald Hongisto

I'm part of that fond dream; I've rounded up
Stray doggies, prayed in alabaster shrines
Of promise, yet from prairie shallows edged
By firstling shoots I ride the blizzard path.

No longer does the sun pound false upon
My brain—its convoluted puzzle keeps
A quiet watch, selects a winter home
Before the early snows conceal the trail.

Ordained adverse to roping on the plain,
I stir the dust near the high ground, make camp
Where few birds fly. I'll weather through my theme,
Apostate to hemp, a wrangler of words.

THE NATIONAL SOCIAL CONSCIOUSNESS AS IT APPLIES TO BOTH DOMESTIC AND FOREIGN POLICY

by Peter Jones

Dragging sepsis and decay they come—
The virulent cockroaches, clattering, skittering
hard-backed,
drawn to dark stove joints;
The lurid spiders, striding limber-limbed
along the wall;
The footless maggot
And the quiet mold.

Yet all their insidiousness is to no avail,
for the red faced one, hair tight in a bun
Prevails.

"No footholds!" cries the American Housewife,
as she mops on in a merge of days.

DISASTERS

by Shirley Kaufman

Excess destroys itself. The beds of asters
Purple and overwrought and then not there;
Only the shape of other, small disasters.

This she-goat, sometimes beast lies down in pastures
Warmer than rooms. Rolls in its own and anywhere
Excess. Destroys itself. The beds of asters,

Fever in my wrists, garden vaster
Than all the cruelty I can forswear.
Only the shape of other small disasters

Hangs in the sun among the oleasters
Yellow with soft fruit—a sign: beware
(Excess destroys itself) the beds of asters.

I have seen some sacramental masters
Blow the shape of truth into the air,
Only the shape. Of other small disasters

I compose my faith. But faster
Than melons ripen or the first pears,
Excess destroys itself. The beds of asters.
Only the shape of other, small disasters.

RETURNING

by Adrianne Marcus

Our train moves like a slow vine across
the mountains. Glaciers become lakes,
the splendid deer walk their forests
towards evening. At Seton Lake,
the first wilderness over, we are back
among men. In the train we hear
dynamos; the great sound thunders
like stars, powering a distant city.

Moving once again in this steel beast,
we gather speed; out of the mountains,
through rivers of streets, glass forests,
where we live in our other voices.
Only inside us, other mountains:
night filling the firm sky with constellations,
we move in natural splendor
able to see stars
in the dark lakes.

WHEN SUMMER COMES

by Mary Shumway

When summer comes down on the peppertrees,
and spring's extenuations, caught in the pernod
eye of summer, cease,

I praise time and this
right absence beside me crimping the air.
I praise time, attend the crowding drupes

of sunlight in the umbral rifts, and spell
the central pulse myself of sun which
praises you; 'goodbye'

leans in the brindled air. You left me
where the maple lamps light autumn's wood,
and time, beside me,

ashes in his cuff—some excellent dissimulation
of the season. Beneath the peppertrees
when summer comes,

I praise this time
which plumbs the shade's dark celebration.

THE WOMAN

by Stephen Vincent

I love the life I live, said the woman,
sifting her hand through the dry rice
in the gingham crotch of her lap. I love
to watch my sons grow, one picking cotton
and the other working for the railroad. I
love to watch the sun push itself up over
the mountain and flood this valley
with yellow wheat in the morning. I love to
watch the square shapes of milk trucks move
through the deep winter colors of children
going to school. I love to watch my neighbors
wade into the thick flowers of their many
gardens; love to watch them mix the sand
with the soil. I love, said the woman sifting
the rice in her hand, I love to watch the
day grow, take on its shape and color. I
love to watch and watch to live and
don't understand men who say the age
has disappeared and turned to hollow.

MORNING SONG WITH AUGURY

by Kay Works

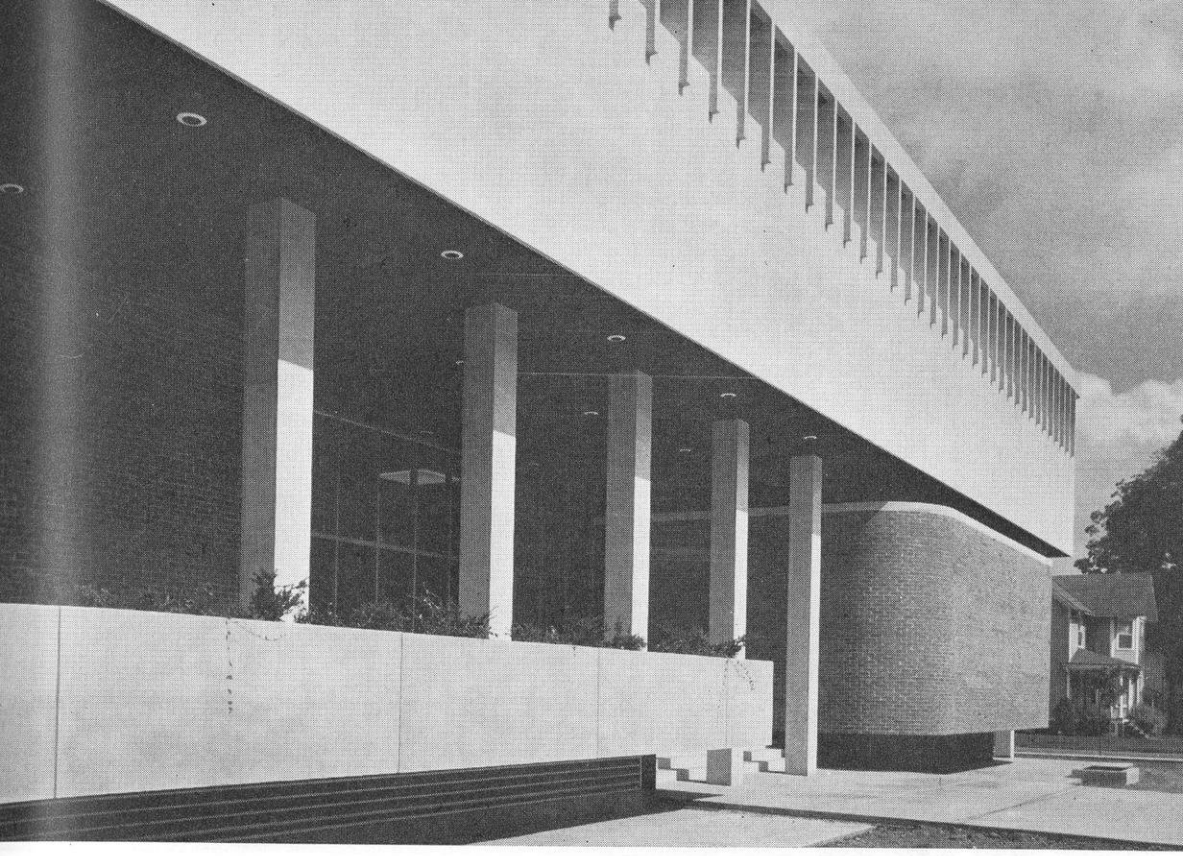
What wayfarer, at daybreak,
looks for rain-forest clouds
on highways where harpies hang out
(those leisured tongue-cluckers who covey
where gold is not the heart of
but gilds peacock and butterfly);
wonders: can these halt violet,
or anchor heaven?

Sooner shall bragging towers fall
toward the previous slain
than these haunt coasts as angels.

The harbor sound of a bell
strikes like the Roman bronze
a new-coined self,
whose song, early in the morning,
shall raise a heavenhold of larks,
a hammer of wings to beat on the sun.

NEW UNIVERSITY ARTS CENTERS

The university's role as cultural leader in society has been discussed, analyzed, affirmed, questioned and advocated in the pages of this issue. Whatever the conclusions concerning this role may be at the present time, a physical fact and a major portend, perhaps, is the recent proliferation of edifices to house, support and encourage the arts on large and small campuses throughout the nation. What follows is a sampling of illustrations and information gathered from the building programs for some new and proposed university centers for the arts.



Albion College
Albion, Michigan
Visual Arts Building

". . . to develop in each student an awareness of the historical significance and creative potential in areas of visual knowledge."

Open: September, 1965

Architect: Perkins & Will
Chicago, Illinois

Cost: $800,000

Size: 3 floors, 110 ft. x 120 ft.

Space Use:

MAIN LEVEL: 4 Galleries
Art History Lecture Room
Offices

LOWER LEVEL: Ceramic & Sculpture Studio
Storage Area
Woodworking Shop

TOP LEVEL: 5 Studios
Student Exhibition Court
Seminar Lounge
Offices

Bard College
Annandale-on-Hudson, New York
William Cooper Procter Art Center

"a friendly place . . . which will radiate its life beyond the building proper into the College . . . and out into the neighboring communities."

. . . to give "the student (a) chance to learn by doing through his own creative work; . . . through listening in courses, colloquia and symposia in history and appreciation of art; . . . through his own response and reaction to the exhibitions and art shows which will be offered."

Open:	April, 1965
Architect:	Malmfeldt Associates Hartford, Conn.
Cost:	$200,000
Size:	11,000 sq. ft.
Space Use:	3 Large classroom studios 8 Small private studios 2 Lecture rooms Faculty offices Ambulatory exhibition hall surrounding entire building

Brigham Young University
Provo, Utah
Franklin S. Harris Fine Arts Center

". . . the most comprehensive center of its kind ever commissioned by an American University."

". . . bespeaks the beauty, dignity, and function of a University dedicated to and appreciative of the fine and performing arts."

". . . makes available to students greatly increased opportunity and motivation to create, appreciate, understand, perform, and communicate the fine arts."

Open: April, 1965

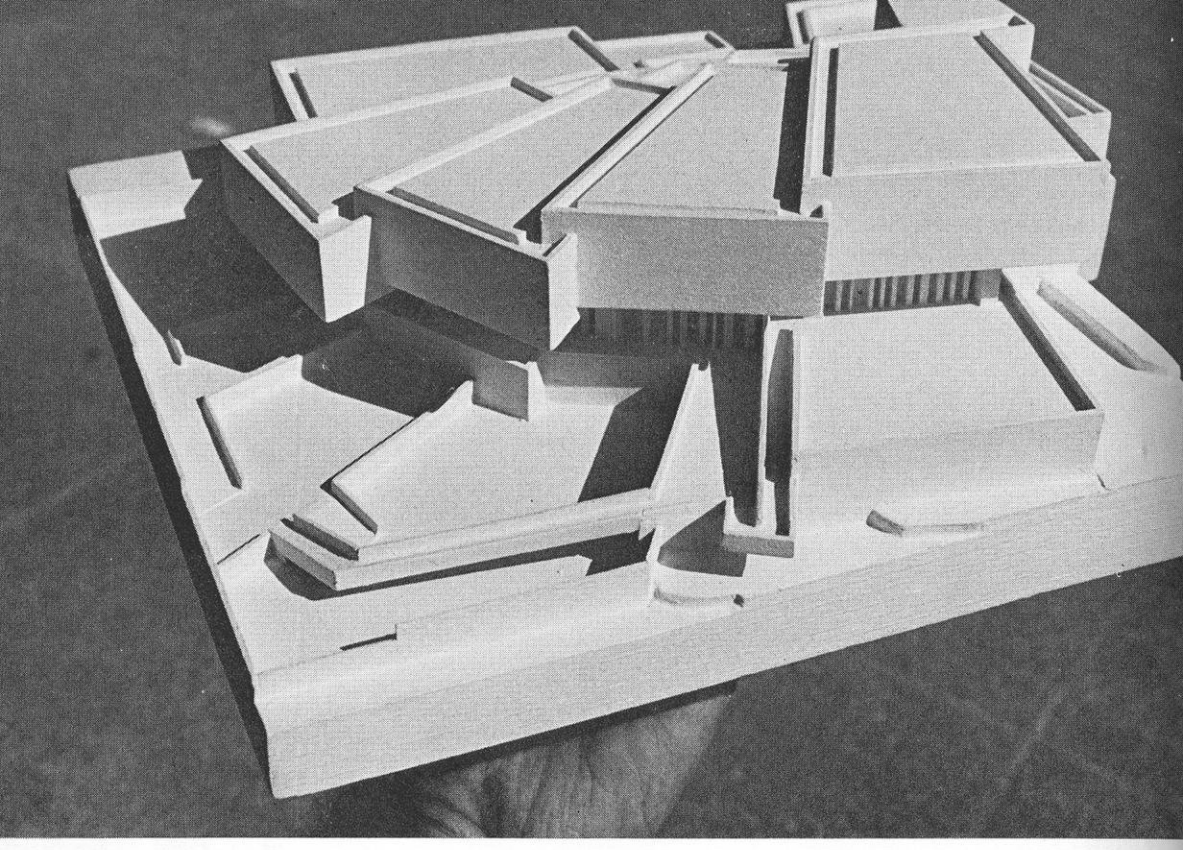
Architect: William L. Pereira & Associates
Los Angeles, California

Cost: $6,900,000

Size: 258,000 sq. ft.
on five levels

Space Use:

	"Grand" gallery (165'x65'x50')	
	Concert hall	1451 seats
	Playhouse	612 "
	Experimental theatre	280 "
	Arena theatre	150 "
	Recital hall	436 "
	Sculpture gardens	
	Landscaped courtyards	
	Central gallery serving also as foyer for building, lobby for theatres, and panel-enclosed special exhibitions.	
2	Rehearsal rooms	
57	Music practice rooms	
26	Speech practice rooms	
	Theatre and art storage areas	
	Offices, reception and conference rooms	
	TV, radio, audio-visual & recording rooms	
	Opera workshop	
	Band & orchestra rehearsal rooms	
	Seminar class lab & studio rooms	
	Offices	
	Reception & conference rooms	
	Music practice rooms	
	Art storage area	
	Theatre storage, scenery & dressing rooms	
	Drama rehearsal areas	



University of California
Berkeley, California
University Arts Center

". . . the first major art museum to be established in the United States since World War II. . . . will be part of a new University Arts Center to be built. . . ."

". . . will be an outstanding contribution to the art of museum design."

Open:	late 1968
Architect:	Mario T. Ciampi & Assoc. San Francisco, California
Cost:	$4,000,000
Size:	90,000 sq. ft. (Gallery space: 28,300 sq. ft.)

Space Use:

7 art galleries:

Hans Hoffman collection	(1)
Changing exhibits	(2)
Permanent collections	(2)
Prints and drawings	(1)
New acquisitions	(1)

Theatre—300 seats
Conference facilities
Music and art studios

Dartmouth College
Hanover, New Hampshire
Hopkins Center

". . . was planned and built primarily for our own students. . . . we realized (also) that we had a real responsibility in the arts to all the people of the North Country. . . ."

". . . will be at the forefront of a trend which will look to the colleges and universities for sponsorship of the best and most original in art and of the finest creative and performing artists."

". . . one of our important functions will be to produce a creative audience."

". . . our goal (for our audience) is to give . . . all a greater appreciation for an educated understanding of all the arts and the vital role they play in our contemporary civilization. . . ."

". . . planned in such a way that there can be . . . a significant cross-fertilization between all the arts."

Open: November, 1962

Architect: Wallace K. Harrison
New York
(of Harrison & Abramovitz)

Cost: $8,000,000

Size: 158,119 sq. ft.

Space Use:

Theatres (2)
Concert hall
Art galleries (4)
Outdoor sculpture court
Art studios
Workshops
Corridor exhibition areas
Special exhibition areas
Outdoor garden court
Social lounge
Refreshment lounge
Offices
Storage rooms
Dressing rooms
Music practice rooms
Rehearsal halls
Listening rooms
Music library

University of Florida
Gainesville, Florida
University Gallery

". . . the new University Gallery joins those other institutions in America working toward a coming cultural maturity in the United States."

". . . will not only enrich the cultural climate of the campus but that of the community and the state as well."

". . . is the constant aim . . . to present through its eleven yearly exhibitions, a rigorously varied program in the visual arts."

". . . (will be) a part of the new $1½ million College of Architecture and Fine Arts Complex."

Open:	March, 1965
Architect:	Kemp, Bunch & Jackson Jacksonville, Florida
Cost:	$207,444
Size:	11,800 sq. ft.
Space Use:	Exhibition gallery Teaching gallery

University of Illinois
Urbana, Illinois
Krannert Center for the Performing Arts

". . . will be a magnificent cultural complex providing opportunity to enlarge and enrich the work in (the performing arts)."

". . . has been a paramount need for years."

". . . an educational facility for students in music, theatre, band, and dance. . . ."

". . . will enable the University to fulfill its potential in music, drama, dance and related arts. . . . will provide impressive areas for performances by students, faculty and visitors."

". . . not only . . . the students . . . will benefit from it through teaching and performance, but . . . it will become a great cultural asset to the entire state."

Open: 1967-68

Architect: Max Abramovitz
New York
(of Harrison & Abramovitz)

Cost: $14,325,000

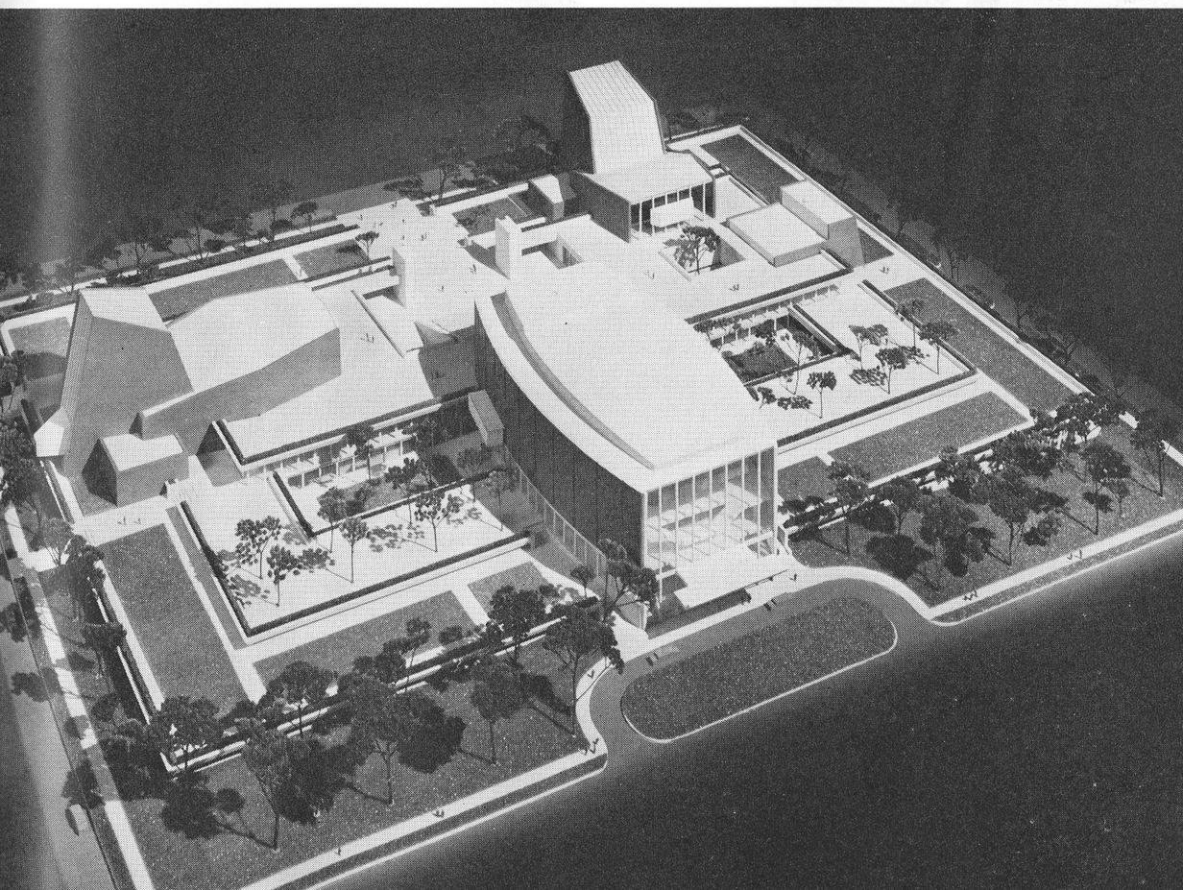
Size: (est.) 470,000 sq. ft.
(including 230,000 sq. ft. in parking)

Space Use:

4 separate theatres connected by functional areas:

Music auditorium	2,200 seats
Music theatre	1,100 seats
Drama theatre	600 seats
Experimental theatre	250 seats
An outside area suitable for an outdoor theatre	1,000 seats

Classrooms
Practice rooms
Rehearsal areas
Dressing rooms
Workshops
Offices
Parking for 700 cars



Indiana University
Bloomington, Indiana
Fine Arts Building and Museum of Art

". . . a significant milestone in the vigorous life of the fine arts at the University."

"To the thousands of visitors who come to the campus each year, the Museum of Art will make a valuable intellectual contribution. Many will gain new and fresh insights into the cultural wealth bequeathered them by those who have gone before."

Opens: Spring, 1962

Architect: Eggers & Higgins, New York City
A. M. Strauss, Inc., Ft. Wayne

Cost: 166,956 sq. ft.

Size: $2,900,000

Space Use:

History of art classrooms
Photo study room
Permanent collection gallery
Museum storage area
Curator's offices

2nd floor: Main galleries
Library
Slide library
Faculty offices
Seminar rooms
Court of sculpture, photography and ceramic rooms

3rd floor: **For design:**
Workshops
Craft studies
Printing room with presses

4th floor: Drawing & painting studio
Shop for printmaking

5th floor: Private studios for artist-teachers and advanced graduate students

University of Nebraska
Lincoln, Nebraska
Sheldon Memorial Art Gallery

". . . more than another beautiful building given to a university by beneficent donors. It is a contribution to a total cultural development taking place in America and one especially discernible in the midland of our nation."

". . . conceived as an important work of contemporary art in its own right."

". . . part of the University of Nebraska's newer emphasis on cultural opportunities for its staff and an influence on the cultural appreciation of the region."

Open: May, 1963

Architect: Philip Johnson, New York

Cost: $3,500,000

Size: 25,000 sq. ft. of exhibition space

Space Use:

Exhibition galleries
Auditorium
Offices
Conference rooms
Storage areas
Art shop

University of Oklahoma
Norman, Oklahoma
Drama Building
(1st unit of 3-unit Fine Arts Center)

"This dynamic building . . . is symbolic of the rising importance of the arts in our society."

". . . will help our skilled staff spread its influence throughout the campus, state, and nation."

". . . we must not overlook the importance of a well-designed functional and aesthetic environment for the training of students in the arts, as well as the pressing and expanding need for performance and exhibition facilities which will benefit all who seek the satisfaction that only the arts can provide."

Open: October, 1965

Architect: Stanfield, Omel & Walton
Tulsa, Oklahoma

Cost: $1,500,000

Size: 62,457 sq. ft.

Space Use:

Rupel J. Jones Theatre—578-668 seats
Classrooms for: ballet, modern dance, acting and diction, makeup, drafting
Makeup room
Private dressing rooms
Dyeroom
Costume room
Storage areas
Locker rooms
Scene shop
Green Room
Drama library
Offices
Conference room

West Virginia University
Morgantown, West Virginia
Creative Arts Center

". . . to bring students in all the arts into closer contact so that they may expand their artistic horizons. . . ."

Open: 1967

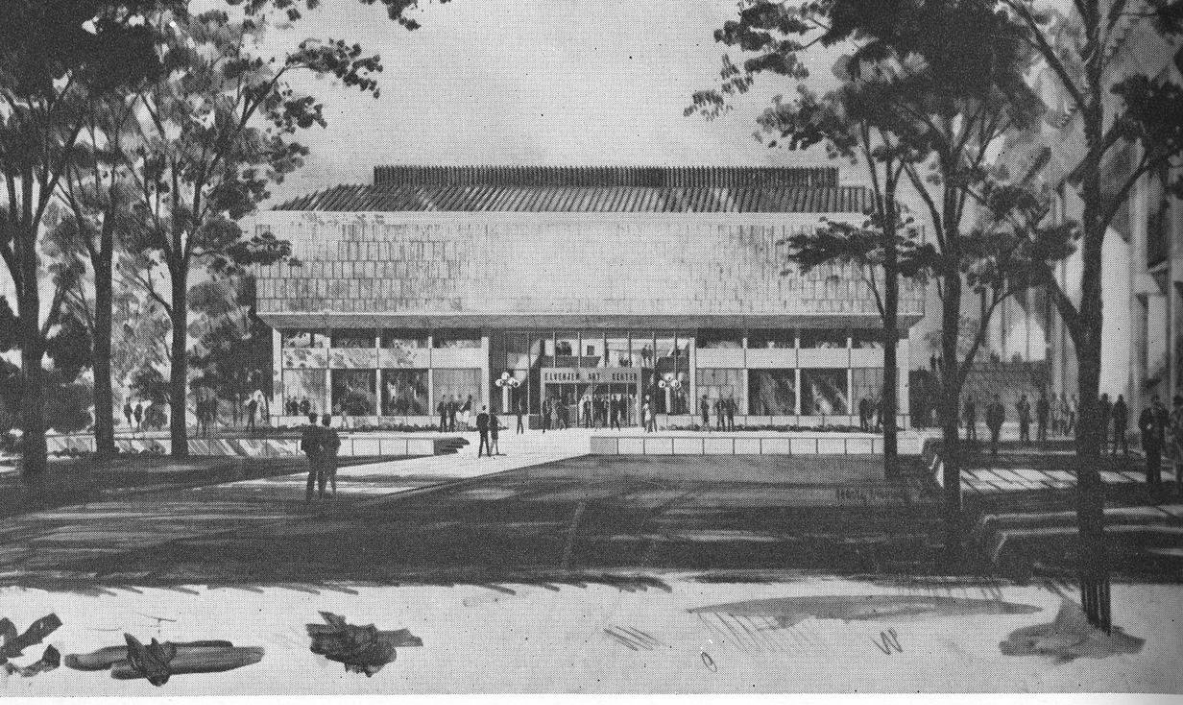
Architect: Alex Mahood
Bloomfield, West Virginia

Cost: $7,500,000

Size: 295,760 sq. ft.

Space Use:

To provide facilities for 800 music, art, and drama majors
Music hall (1)
Opera-drama theatre (1)
Experimental theatres (2)
Recital hall (1)
Rehearsal halls (4)
Ensemble rehearsal rooms
Library
Studios
Classrooms



The University of Wisconsin
Madison, Wisconsin
Elvehjem Art Center
plus Music, Art, History Building

". . . in addition to its teaching functions will provide the University with ample and beautiful galleries to house its permanent art collection."

". . . many outstanding travelling exhibits will be attracted by the new center."

Open: 1968

Architect: Harry Weese & Associates
Chicago, Illinois

Elvehjem Art Center:

Cost: $3,300,000

Size: 89,000 sq. ft.

Space Use:

Galleries (2 floors)
Print gallery
Auditorium—350 seats
Small auditoria (3)
(100-150 seats each)
Art restoration area
Exhibit preparation area
Storage areas
Sculpture court
Library
Lounge
Conference rooms
Offices
Research areas for
Department of Art History
Classrooms
Seminar rooms

Music, Art, History:

Cost: $8,500,000

Size: 296,000 sq. ft.

Space Use:

Recital Halls (3)
(1) 750-seat Symphony and Band
(2) 200-seat Organ
(3) 200-seat Chamber Music
Music Rehearsal Halls (3)
(for Orchestra, Band & Choral)
128 Practice Rooms
Class Rooms
Teaching Studios
Faculty Offices
Art Lecture Halls (2)
500 seats
350 seats
Large Gallery (student works)
Faculty Studios
Classrooms

The University of Wisconsin—Milwaukee
Milwaukee, Wisconsin
Fine Arts Center

"this . . . complex will be physical evidence of the commitment to the arts that the University made with the creation of the School of Fine Arts in December, 1962."

"We can guarantee an increasingly appreciative audience for the arts by exposing all university students not only to excellent academic offerings but also to the excitement and pleasure of great performances in music, dance, theatre, and the visual arts."

". . . helps the student become aware of the unity of the arts in their history and practice. By having the various areas—art, theatre, dance and music—flow into one another, this unity is made apparent."

Open: Spring, 1967

Architect: John Flad & Son
Madison, Wisconsin

Size: 199,951 sq. ft.

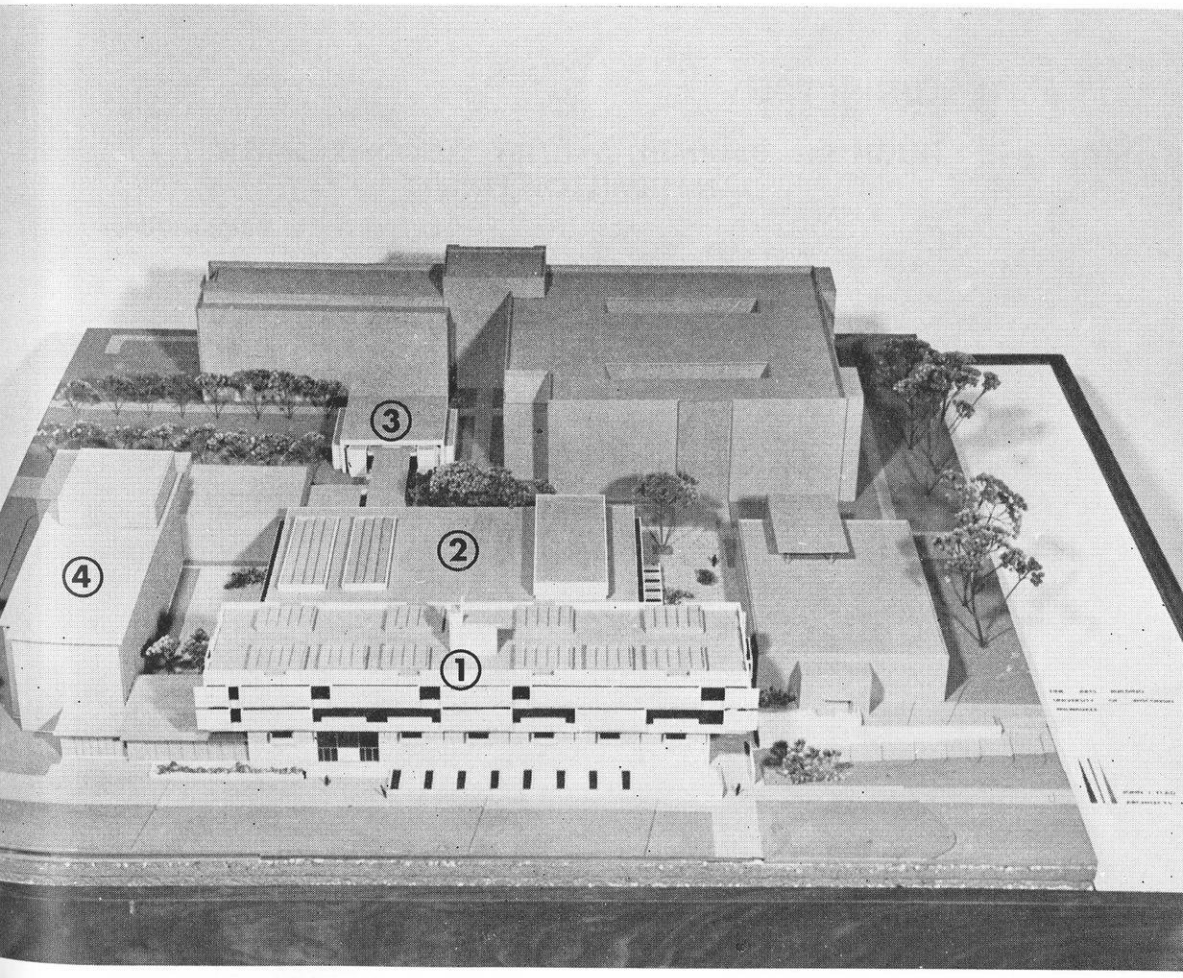
Cost: $5,600,000

Space Use:

Four units:

1. New four-story art building (painting, sculpture, crafts)
2. New theatre
3. Fine Arts lecture auditorium (small structure)
4. Music Building (in operation two years)

Art galleries
Exhibition areas
Theatre—600 seats
Rehearsal room
Dance studio
Dressing rooms
Storage areas
Workshops
Lecture theatre—350 seats
Recital hall—300 seats
Classrooms
Offices



THREE SCOTTISH POETS:

HUGH MacDIARMID, SYDNEY GOODSIR SMITH, IAN HAMILTON FINLAY

by Morgan Gibson

The Scottish poems in this issue of *Arts in Society* may bring American readers pleasures and insights missing from most British and much American poetry today. Sydney Goodsir Smith received the Chicago Poetry Award in 1956, Hugh MacDiarmid's *Collected Poems* were brought out by Macmillan (N. Y.) in 1962, and the concrete poetry of Ian Hamilton Finlay has been admired in avant-garde circles for the last few years. So their work is not totally unknown here. But it is as if American poets, editors, and readers, not to mention scholars, have done no more than glance at these treasures before turning to poetry that is either more academically respectable or superficially sensational.

At 73, Hugh MacDiarmid (C. M. Grieve) is unquestionably the dominant Scottish poet, one of the major voices of contemporary world literature and, I believe, now that Pound has abandoned his grand hopes for the *Cantos*, the most ambitious poet writing in English. Ever since *Annals of the Five Senses* appeared in 1923, MacDiarmid's poetry has conveyed, sometimes rationally, sometimes ecstatically, his search for nothing else than union with the universe, by means of language. His Nationalism, his oddly egocentric approach to Communism ("I'm the civilization you're fighting for"), his experiments with "synthetic Scots" during the 1920's and his turn to a poetry of scientific fact in the 1930's can be understood, I think, only in light of his unflagging search for total mystical union. Otherwise he appears to be merely an eccentric bundle of contradictions.

MacDiarmid's politics, for example, are intended to lead to the liberation of genius in Everyman, that he might live harmoniously in the universe, knowing it *fully*. As a Nationalist, he has opposed British domination, cultural as well as political. As a Communist, he has opposed capitalist exploitation, which prevents Everyman from becoming human. As Sydney Goodsir Smith pointed out in *Hugh MacDiarmid: A Festschrift* (Edinburgh, 1962), his Communism, depending upon Lenin's professed policy of national self-determination, has never conflicted with his Nationalism. No doubt it should have. No doubt MacDiarmid dodged a serious contradiction when he defended the indefensible Russian suppression of the Hungarian Revolution on the grounds that the injustices of capitalism were worse. But just as objections to the politics of Pound, Yeats, or any poet with totalitarian tendencies should not obscure the value of their art, so objections to MacDiarmid's Communism should not obscure the worth of his poetry or the beauty and humanity of his goal:

> And quicken me to the gloriously and terribly illuminating
> Integration of the physical and spiritual till I feel how easily
> I could put my hand gently on the whole round world
> As on my sweetheart's head and draw it to me.
>
> ("Second Hymn to Lenin")

In turning to his poetry in "synthetic Scots"—in *Sangschaw* (1925), *Penny Wheep* (1926), *A Drunk Man Looks at the Thistle* (1926), and *To Circumjack Cencrastus* (1930)—we must avoid prejudices against an "artificial language." True, he constructed it, in part at least, from dictionaries, creating a new language out of a variety of Scots dialects, current and archaic. But if *Finnegans Wake*, or cummings' poetry, are valid experiments, why not "synthetic Scots"? As Eliot wrote in a letter praising MacDiarmid's work (quoted in *Poems*, selected by Oliver Brown and published for the Scottish Secretariat, Glasgow, 1955), "I am convinced that many things can be said, in poetry, in that language that cannot be expressed at all in English." Moreover, many things can be felt as well, as evidenced by the music of such lyrics as "Reid E'en," "Servant Girl's Bed," "Wheesht, Wheesht," and "I Heard Christ Sing."

That MacDiarmid's early experiments were not a dead end is shown by the poems of Sydney Goodsir Smith in this issue and in *Figs and Thistles* (Edinburgh and London, 1959), as well as in his verse drama, *The Wallace* (Edinburgh, 1960). Not that Smith is an imitator; his voice is his own, his style is distinctive, and as Kurt Wittig has written, he is, "after Grieve himself, the most important living poet who writes Scots." (*The Scottish Tradition in Literature*, Chester Springs, Pennsylvania, 1961)

In the 1930's MacDiarmid turned from "synthetic Scots" to a poetry of scientific fact, which seems to me to be a bolder, more substantial body of work, suggesting new ways of humanizing the world of technology and science—a world which alienated Yeats, Eliot, Lawrence, and many lesser writers. In America, Paul Goodman is one of the few imaginative writers with a scientific orientation (shown best, I believe, in his romance, *The Empire City*). Less oriented in the social sciences than Goodman, MacDiarmid performs the miracle of transmuting the natural sciences into poetry. Surprisingly, as Edwin Morgan points out in the *Festschrift*, MacDiarmid is working out an idea of Wordsworth's (in the Preface to the *Lyrical Ballads*): "The remotest discoveries of the Chemist, the Botanist, or Mineralogist, will be as proper objects of the Poet's art as any upon which it can be employed, if the time should ever come when these things shall be familiar to us. . . ."

In "The Kind of Poetry I Want" (in his autobiography, *Lucky Poet*, 1943), he describes such a poetry as "full of erudition, expertise, and ecstacy" and quotes Whitman:

> In the beauty of poems . . .
> Are henceforth the tuft and final applause of science
> . . . Facts showered over with light.

He wants to write

> In photographic language, "wide-angle" poems
> Taking in the whole which explains the part,
> Scientifically accurate, fully realized in all their details,
> As Prudentius's picture of the gradually deputrifying Lazarus,
> Or Baudelaire's of the naked mulatto woman,
> Or Pope's most accurate particularities
> In the Epistle to Lord Bathurst,
> Or like a magic of grammar, a syntactic magic,
> Of the relations of thought with thought whereby
> By means of the syntax a whole world of ideas
> Is miraculously concentrated into what is almost a point.

If at times, in this poem, there seems to be more programme than fully realized poetry, or if the catalogues of fact overpower the imagination, MacDiarmid's efforts have grown surer over the years. *In Memoriam James Joyce* (1955), containing the beautiful "In Memoriam Dylan Thomas," is a splendid achievement, in which scientific fact is absorbed into the creative, synthesizing act of poetry.

And some of MacDiarmid's very best work is "Once in a Cornish Garden," which appears complete for the first time in this issue of *Arts in Society*. (Parts have appeared in *Botteghe Oscure* and the *Collected Poems* and are reprinted here with the permission of Hugh MacDiarmid and The Macmillan Company.) The lovingly particularized description of the woman's clothing and makeup, the discovery of moods and memories of her in the colors of the flowers, the strange music of geological terms, all of these sensuous and intellectual delights lead to the "world of light and truth" of the final line.

In opposition to MacDiarmid's poetry of scientific fact is Ian Hamilton Finlay's concrete poetry. Finlay's literary career began wih the publication of *The Sea-Bed and Other Stories* in 1959. He then turned to writing short plays, some of which will appear in German translation, published by Universal Editions in Vienna. His first collection of poems appeared in 1962: *The Dancers Inherit the Party* (Worcester, England, and Ventura, California: a Migrant Pamphlet). It caught the attention of Robert Creeley, Jonathan Williams, Lorine Niedecker, and other American poets. The prosody of most of these poems is fairly conventional, but the whimsical lovingness is not. For example:

Gift

How silly and how dear, how very dear
To send a dehydrated porcupine
By letter post, with love. It did appear
That it was such—a gift, but more a sign
Of love, from her I love, that girl of mine.

I did not think it too exceptional
(Acceptance being one part of being in love)
And yet I thought it strange, for you could call
It strange to send a dried up porcupine
With love. My dear, I thought. O darling mine.

And stroked with love its quills so soft and fine
At which I saw it was not animal
But vegetable. Yes, it was vegetable—
The prickly part of some old hoary pine
She had detached and sent me, plus a line

There scribbled in her dear and silly scrawl:
'I hope it did not prick you, dearest mine,
I did not mean you to be hurt at all.'

His *Bestiary*, which followed, caused such a hubbub that the Edinburgh Magistrates passed a special law banning demonstrations about it. *Poor. Old. Tired. Horse.*, the magazine published by his Wild Hawthrone Press, has carried poems by cummings, Gunter Grass, Voznesensky, Dom Sylvester Houédard, and others.

As Jonathan Williams explained in the last issue of *Arts in Society*, concrete poetry is "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." It is, then, an art in which typography and poetry are inseparable, and from Finlay's press have come beautifully designed pamphlets, collages, posters, "standing poems" (on folded cards), "fold-outs," prints to hang on a wall, etc. He has also built large three-dimensional prototypes for architectural settings. One of these poems is fifteen feet high, built at the side of a stairway. The "wind/wind" poem in this issue also exists as a column 4½ feet high which stands by the pond in his garden, under appletrees. He explains that the poem explores the sea/land metaphor: "the stars are leaves on the tree of the boat's mast."

Paradoxically, concrete poetry turns out to be as abstract as the art of Mondrian or Albers, for as Finlay implies in his interpretation, the visual effects lead to a new sense of relationships. Also paradoxically, MacDiarmid's poetry of science, beginning in theoretical abstractions, nevertheless awakens the senses and the heart. Ideological controversies involving these poets should not distract us from the value of their experiments, which, in such strikingly different ways, join in liberating the human spirit.

ONCE IN A CORNISH GARDEN

(For Valda)

By Hugh MacDiarmid

"A spray of red rose berries flung against the blue Cornish sky—
what more does man want here below?"
STEPHEN MACKENNA

"Even as St. John could not depict
The glories of the New Jerusalem without
Recourse to gold and precious stones, so we
Our spirits' perfect state in terms
Of Cornish geology.

"Il y a deux sortes d'élaborations géologiques: L'une qui est un procès de désintégration: le granit, par exemple, qui devient argile. L'autre—et c'est comme le philosophe qui, par le brassage d'une multitude de faits, arrive à un concept, au joyau abstrait d'une définition irréprochable—est une espèce de création ou de parturition, quelque chose à quoi aboutir qui échappe à la décomposition par la simplicité. Les entrailles de la nature en travail ont enfanté ce bezoard. Il a fallu la presse cosmique, l'action qui est passion d'un monde en révolte contre sa propre inertie, l'épreinte tellurique, le vomissement du feu intérieur, ce qui de plus central est capable de jaillir sous une main inexorable, l'écrasement millénaire de ses conches qui se comprénètrent, tout le mystère, toute l'usine métamorphique, pour aboutir à ce brillant, à ce cristal sacré, à cette noix parfaite et translucide qui échappe à la pourriture du brou. Parfaite, pas encore! Il faut que la main de l'homme s'ajoute à ce caillou que l'invite. Il faut qu'un lent polissage vienne dissiper l'obscurité inhérente, effacer la rugosité adventice, accentuer le clivage, éliminer le defaut, éveiller l'œil secret, compléter la rose ébauchée. Il faut que la facette multiplie le prisme. Il faut user le refus. Il faut que naisse ce prodige minéral qui est un nombre solide; il faut qu'apparaisse enfin sous la main de l'ouvrier ce soleil miniscule qui doit ses rayons à la géométrie. (Ainsi cette pierre merveilleuse dont parle Buffon, et que j'aime autant ne pas identifier, et qu'il appelle le girasol.) *Non plus un miroir seulement, mais un foyer."*
PAUL CLAUDEL, *La Mystique des Pierres Précieuses*

There is no outline of the landscape here.
No element in the objective world,
You have not vitalised for me,
(**Sprys Kernow**,[1] be with me now!)
At every turn establishing some original confrontation
Of Cornwall and myself as pure and as immediate
As on Creation's day.
And how you suit your setting at every point!
Cornwall incarnate, costumed by Agge Thaarup,
With your little nigger felt cap, its forward poke
Accentuated by fringed grosgrain ribbon;
Dress and coat in the new Persian brown,
The coat generously trimmed with lamb to tone,
And with large antique bronze buttons
To finish the draped neckline of the dress.
Or, at night, in "Nitchevo," the little Ardanse black crepe dress,
Its intricate and unusual cut blazoned by
A waistcoat-bodice of white and gold lamé.
These are your colours—sultan-red, rich gold, gold brown,
Black, scarlet, nut-brown and sunrise pink,
Copper glance, purple, peach, and cream,
Cherry, geranium, coral flame, and blush,
Wheat gold, sun-orange, and harlequin red,
Just as the right cosmetic chart for your type is this—
Carmine rouge, used high on the cheeks and skilfully shaded;
Brown eye-shadow; black eyelash make-up;
Black eyebrow pencil very carefully applied
Not to give a harsh line;
A rachelle powder, dusted lightly over
To soften the whole make-up; carmine lip-stick,
And a rachelle make-up blender for your arms and neck;
And for the evening under artificial lights
You'll change your powder to the flesh colour
And your eye-shadow to a glorious violet
And use vermilion lip-stick.
Even as in our garden all the flowers have
Colours like these and look
Like isolated moods of yours, particular memories of you,
Gestures and smiles of yours that have somehow taken root
And flourish here for ever.
Oh, all the colour in this golden moment
Seems to flow from you!
—The brilliant red supergiant El Monte asters,
Double petunias in fringed, ruffled, and laciniate forms,
Rose of Heaven and Little Star petunias,
And, among the roses, the flaming yellow
And copper-toned Feu Fernet-Ducher, the coral-petalled
Carrie Jacobs Bond, the orange-overcast
Carillon, and the brilliant deep-red Dickson's Centennial.
Then the sweet-scented Golden Gleam nasturtiums,
The great clusters of glorious fiery red Russian lilies,
—Like the reflection of my own heart's blood—

And the rainbow show of giant zinnias
Burnt orange, deep salmon, rose and purple
And these be your words, beloved,
In so far as earth-speech may avail,
That sight or sound of you always
May conjure up without fail—
Coinnealta, solasta, croidhearg, cunbalach,
Eireachdail, taiceil, glour-ghleasta, fionfhuil, gniomb-luaineach,[2]
And for the phrase that matches you best
"The mile-great sheaf-like blast of purple-glowing and red flames"
Or Meredith's "her pomp of glorious hues, her revelry of ripeness, her kind smile,"
The "radiance rare and fathomless"
That Hardy won in Cornwall too
(Doughty loved Cornwall and spent his honeymoon here,
And W. H. Hudson, and Stephen McKenna,
The translator of Plotinus—even as I!)
Best of all the little knit play-suit you made yourself
Of peau d'ange yarn, shorts of corn yellow,
Striped short-sleeved jumper blouse of corn yellow and brown,
And brown knit overskirt to button on to the shorts
When you want to be less informal,
Or that other one, dusty pink flannel skirt,
Matching high-necked sweater blouse,
And prune-coloured knitted finger-tip jacket,
The belt of the blouse prune suede.
Or your Tahitian **pareo**, with its gay printed shorts and brassiere,
And skirt open down the front
—A new high note in hilarity!
Caprice Espagnol earrings of little carved red roosters,
Or, again, lattice sandals of black satin
Studded with mirror baguettes,
A tiny black felt jockey cap with huge bunches of black aigrettes
Jumping out at unexpected places at the front and sides;
And the house things you have chosen
(Ah! The blond wood, and pistachio and rose-red upholstery,
And great vase of crimson-black Nigrette hybrid tea-roses!
—Rare examples of Swedish sloyd, beautiful
Hand-beaten pewter-ware and delicately blown
Mountain glass so frail that it looks
Like curly white smoke, and peasant rugs
From Dalecarlia, striped in orange and red and purple!)
Or on windy promontories or in the autumn lanes
In your wine-red suit of rough soft woollen
With a mushroom-collar of beaver, blouse and coat-lining
Of a wool shell-knit fabric in a shade of blue
That looks shimmery because two different tones are used.
I have a million memories of you, all fitty and suant.[3]
From waters like the Dancers of Huai Nan,
(Chang Hang's famous poem . . . "So dance to dance
Endlessly they weave, break off and dance again
Now flutter their cuffs like a great bird in flight,
Now toss their long white sleeves like whirling snow")

And the dark-green rocks with bands of grey felspar or yellow epidote,
(Scryryer meyn,[4] be with me now!)
Through all the intensely plicated, compressed, cleaved series
To the "Delabole Butterfly," the clear blue topaz at Cigga and St. Michael's Mount,
The wolfram openworks at the north end of Bodmin Moor
(Not Wolfram's—von Eschenbach's—too little opened works,
Which, though lip-service is occasionally paid
To the conventional **amour courtois,** find
The true relation between man and woman in the married state
—In this a marrow of the **Song of Winifreda**
A kindred spirit wrote two hundred years before.
Poets of happy married life are few, and none,
Not even Patmore, meets the case for me—
And portray a Parzival not as a lad who wins
By reason of his utter purity and innocence
To the beatific vision but a boy who, brought up
In complete ignorance of life, is driven
By his innate force of character to go out
Into the world to carve his career and achieves
Success only after many misadventures due
To his lack of experience and failure to grasp
The true spirit of chivalry; I, too have failed
The suffering Amfortas more than once,
And, proving incompetent in Grail Castle,
Been driven out into the world again
And spent much time in Trevizent's company
—Excuse a parenthesis like Wolfram's own!)
The Tremore elvan spangled with purple fluorspar
(Which Derbyshire workers call Blue John),[5]
The pinitiferous elvan at Goldsithney,
The Prah Sands elvan, and the flow-banded
Quartz felsite of Tregonetha.
And we are with the Cornish miners and we know
"Horses" from "vughs," "peach" from "capel" or "gozzan" from "iron hat,"
The "pigs' eggs" of the clay-workers, and whether China stones
Are "hard purple," "mild purple," "hard white" or "mild white."
The Goss Moors and the Luxulyan valley,
St. Nectan's Kieve, the Rocky Valley, Lydford Gorge and Lustleigh Cleave
Are all known to us, and we have loved to note
The grey and purple fine-grained compact basalt
Of the Dunchideoch type, and where the red Iddingsite occurs,
Dolomitic conglomerate in the Keuper Series,
Metamorphic aureoles round the granite masses
And subangular stones of quartzite, grit, and quartz
In a dark red matrix of sand, and the peculiar
Red quartz-porphyry in the breccias between Dunchideoch and Ide,
And all the herring-boned or chevroned pegmatite dykes
And those inclusions of the iron front driven by potassium,
And later, silica, into enclaves (like the Cornish people themselves)
That form the dark ovoid patches the quarrymen
Call "furreners" in the coarse granite.
And changes of volcanic rocks abutting on granite

Into calcareous hornfels, showing the minerals
Axinite, vesuvianite, and garnet.
Extensive sheets of spilitic lava and of tuff
With beds of radiolarian chert, the large
Amygdaloidal and pumiceous masses of Brent Tor,
The horneblends picrite of Polyphant ornamental stone,
And, in the albite-diabases, augite fresh and purplish hued
In ophitic enclosure of the albite laths,
And all the upward sequence of lithological types
Extending from Lewannick to Trevalga.
White quartzite **schuppen** of Gorram Haven
Connected with the Breton and Portuguese fauna,
Networks of ilmenite and prisms of apatite,
Lenses of dark blue limestone, groups of sheared dolerite sills,
Shining plates of enstatite or bastite, facaoidal masses
Of pink and grey gneiss in the serpentine, north-west of Kennack,
Dykes of gabbro in the serpentine near Coverack,
And flaser structure developed as at Carrick Luz.
The meneage rocks of the Lizard and the Start and Bolt,
The Ordovician rocks at Manaccan, Veryan, and Gorram Haven,
The Mylor and Portscatho Beds—we know them all,
And every scovan, every stannary, and all
The greywethers of Cornwall, the sarsden-stone,
And piles of attal-Sarsen, Jews' leavings,
And stringers and stockwerks, greisens and gangue,
"Black shell" and "stent," "grizzle" and "growder,"
The Cretaceous Overstep, the Cowstones, and the Foxmould sands,
Horneblende, in the extreme stages of contact alteration,
Pale-brown with large crystals or entirely acicular,
With needles so fine that they are referred
To horneblende only by analogy.
Or the decomposed mica-lamprophyres of Newquay Headland and the Gannel,
And fresh biotite-orthoclase traps like the Hicksmill and Lemail dykes,
We know them all, all bathed in the glow of unison
Or in the frail effulgence of eternity.
Hence here we can perceive contentedly,
Abreast of the attempt to synthesize
Work on the soil sciences with that
On the ductless glands,
The fact that sexual selection was originally directed
Mainly by the need to economise iodine,
The whole development, physical and mental of our race
Dependent on the supply of certain minerals in the soil,
And all our instincts closely associated with
The unconscious desire for particular kinds of food,
And face without fear the future phosphorous shortage
That will not immediately reduce our numbers, but at first
Swell them to well-nigh Oriental proportions.
And as the theory that the foliation of the Lizard rocks
Was due to injection foliation in a metasomatic rock
Was followed by that of dynamism and orogeny
Till it was found that these structures could only be created

By **both** these agencies acting concurrently,
So through the whole range of possible experience
In our intelligence, intuitions, thoughts and beings
We know we are able **recompenser** each other
—Recompenser in French philosophy's use of the term,
Or as a watchmaker would use it of his wheels and escapement!
(Though if our relation like that between body and mind
Is not described as one of interaction
It is mainly because that word does not express
Adequately the intimate character of the relation)—
Without fear, although we clearly realise
Perpetual mental progress is neither impossible nor inevitable.
Clear thought is the quintessence of human life.
In the end its acid power will disintegrate
All the force and flummery of current passions and pretences,
Eat the life out of every false loyalty and craven creed,
And bite its way through to a world of light and truth.

FOOTNOTES

[1]Cornish Gaelic, meaning "Spirit of Cornwall."

[2]These Scottish Gaelic words mean bright, brilliant, blood-red, constant, handsome, staunch, of tuneful speech, of deft deed, and "wine-blood" (i.e. noble).

[3]Cornish words meaning appropriate and sweetly satisfying.

[4]Cornish, meaning reader of the rocks.

[5]John, i.e., Jaune.

"AULD REEKIE, WALE O' ILKA TOUN"

by Sydney Goodsir Smith

Queer what the nicht can dae: →do
The auld N.B. Hotel
Becomes romantical,
Its clock that tells ye
The last bus is gane
Rises like a Venetian campanile
To guide the last drunk hame,
While doun below
In the skinklin mirk →twinkling darkness
That looks like fairyland
The young hetairi gaither round
Wi glink and smirk →wink
And aa the perfumes o' Arabia →all
To lead ye til a paradisal single-end →one room

By day transmogrified: the dour city
Cauld as charity
Wi a clean swept sky
High as the air-cock o' Sanct Giles—
On its spiky crest
Its lang black spine,
It's barely cheynged ava →changed →at all
For twa-three centuries
The folk in different claes— →clothes
Nae mair; but doun below →no more
Is gey near choked til daith →almost
Wi hell-bent motors
And a million tellies
Glowering at damn-all across the street
And hordes o' daftlike craturs →creatures
Milling in and out o' shops
Like bees round a byke, →hive
But no sae purposive—
And auld newspapers blawn by the skaffy wind →scavenger
Are full of nocht but Also Rans
And teenage crime—and ither crimes:
Pits shut doun, railways under the axe
And lines o' workless men
Through aa the land
Whase capital and heid
Is this wild city,
Powerless.

This is our history nou. . . .

Gin ye look doun, or up, the High Street nou, →if
Thae stane cliffs, defensive as keeps
Wi a thousand een aye keepin watch →eyes
(On neibours)
Ye'd think us nae stranger to crime—

Ay, in the past, o' course, it's aa cheynged nou, →changed
Ma certie, a douce-like city, surely, →certainly
Run by sober dollar-earning beylies, →magistrates
A guid-gaun honest toun, ye'd think . . . →thriving
And in fact
Nae capital at all, but just
A howling tourist trap
Bent double wi history
And graft—and drink.

But, bystander, beware!
Tak aff the lid—the history is here,
Brent-new. Watch oot! →Brand-new
Yon fellie wi the glaikit look →fellow
Is the new Republic's firstmaist Duke—
And yon wee lass wi the melting een
(Dubarry of yesternicht)
Is next year's (Coal Board) Queen.

In this queer Embro toun →Edinburgh
Ye canna tell
The road to Heaven dwaibles a wee, →lurches a bit
Hauf fou, →Half drunk
And leads through Hell—
A kind o' sympathetic airt, it seems. →quarter

We could cheynge aa that,
Or maybe we juist like it as it is—
Look at the clock again!
It's gettin late.

THE BELLS OF HELL

By Sydney Goodsir Smith

The bells of hell go ting-a-ling-a-ling
We love the earth beneath—
The Emperors of the East and West
Are shawin aa their teeth. →showing all

Their happy smiles go on and aff
But it was ever thus
Wi aa this fash about the Bomb →worry
We must save time for us.

Time to work and time to play
And time to seek the truth—
Ah, hinnie, if the truth were tauld →honey
The bombs were naething to't.

THE SECRET ISLE

by Sydney Goodsir Smith

A wild coast
A still hairt
The drum o' the sea
And the hwll o' the rocks → wind-noise
—And an auld tale o' prophecy
Drew him here
To this lane airt. → lonely place

Frae the sea the coast is wild eneuch—
White maws screich and stoop, → gulls
Swing, dip and lauch like deils or onie banshee → laugh → any
As they yatter their silly feuds
In a snawie smirr o' wings → snowy mist
Fechtin for orts and ends frae the ship's galley. → fighting
And there,
As ye lean on the rail,
Is the secret isle
Locked in her rocks
At perfect peace.

This is an isle o' a hundred lochans
And scant a hunder folk,
Of herds o' beefs and chirms o' liltin
Laverocks lowpin frae your feet, → Larks springing
A luift as hiech as heaven, league on league → sky
Of white bare sands as tuim and wide → empty
As at the firstmaist dawin, → dawning
And on the jaggy machair, sittin gaunt, → upper shore
The laroch o' a dour and bluid-reid keep → ruin
Clattering like gunfire wi a billion doos → doves
(At least!) by the laird's aince bonnie house → once
Gane doun tae scabbit plaister wi the door aff—
And, like a pearl in the shell,
Deid centre, bides hersel.

For Coll is Venus' isle, Ni Chaltuinn,
Here whar grows
The nine trees of wisdom round the pool
Whase draucht all bards wad drink
To gie them kenning → give
(Sae the tale is tauld)
Syne prophesie like onie lauchin seamaw frae its verge.

Sae, juist like them, at length the idle Auk → Auctor, author
Wi's mind on the job, comme l'habitude,
Cam here to celebrate the magic isle
—In true devotion to the Muse that rules—
And lo, amang the sandy bent was gied → given
(All undeserving as it weill micht be)
The sweetest willie-waucht → welcoming drink

That ever slid like siller → silver
Through the drouthie soul → thirsty
To sing the seelie sang for evermair → innocent
Made o' the winds o' Coll
That breathe and pipe like birds about
Her moony, sea-blawn hair.

The sang is secret as the truth was tauld,
Lulled in this wild coast—
Nae muckler nor a cowrie shell
That hauds aa Venus' secrecie and wealth. → holds all

The drum o' the sea
And the hwll o' the rocks
And an auld tale o' prophecy
Drew this bard here
To sanctit soil
In a lane airt—
Ni Chaltuinn's liltin isle
Of Coll.

ring **of** waves
row **of** nets
string **of** lights
row **of** fish
ring **of** nets
row **of** roofs
string **of** fish
ring **of** light

—Ian Hamilton Finlay

Green Waters
Blue Spray
Grayfish

Anna T
Karen B
Netta Croan

Constant Star
Daystar
Starwood

Starlit Waters
Moonlit Waters
Drift

(Note: "Green Waters" etc.—actual fishing trawlers of Lowestoft, Aberdeen, Milford Haven, and other ports)

—Ian Hamilton Finlay

wind
wind

wave
wave

bough
bow

star
star

—Ian Hamilton Finlay

after Blok

snow.
quay.
silence.

ship.
snow.
ribbon.

round
hat.
ribbon.

black.
white.
silence.

fluke.
flake.
silence.

step.
song.
ribbon.

foot
step.
ribbon.

sing
song.
silence.

song.
ship.
silence.

silence.
silence.
snow.

—Ian Hamilton Finlay

ACTING FOR REAL

by Albert Bermel

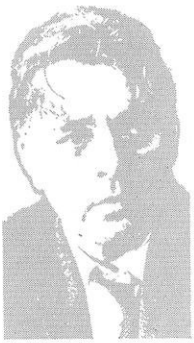
The movie of *The Spy Who Came in from the Cold* opens and closes, as does the novel, at The Wall. In the name of that artificial, bricked and barbed partition, that ragged chord bisecting Berlin and separating two states and two states of mind, people die innocently, inexplicably, to satisfy the ravages of public polity. During the early sequences the British agent Leamas has seen his most valuable operative struck down by bullets fired at the behest—as he later finds out—of his own superiors. In the final sequences those same superiors will have Leamas' mistress shot down, after he has prophetically told her, "Communism, capitalism—it's the innocents in between who get slaughtered." Or as one of the superiors in Whitehall, a man known only as Control, says to Leamas, "Our policies are peaceful and defensive. But our methods can't afford to be less ruthless than the enemy's, can they?" The insertion of the two words "afford to" is a masterly comment on the "necessities" of cold-war politicking.

Martin Ritt who produced and directed the film has stayed close to the outlines of John Le Carré's story. But he has filled them with so accurate a treasury of detail and has cut across the minor incidents so swiftly that this is the only screen adaptation I remember that is an improvement over a good book.

Ritt came to movies by way of Broadway and directing on television. In such earlier pictures as *The Long, Hot Summer* and *Hud* he has displayed professional competence verging on slickness. For him *Spy* represents an important step forward from efficiency into artistry. Part of his triumph can be laid to his choice of Paul Dehn and Guy Trosper to write the screenplay, a terse and intricate reticulation of plotting, colored by wit in the dialogue. (When Leamas is being interrogated by an East German Communist he remarks about his mistress, "She was a Communist, too. She believed in free love. At the time it was all I could afford.") The story deals with a collection of clever people, and it is a mark of Dehn's and Trosper's ingenuity that a spectator never questions the intellectual and ratiocinative gifts of the characters. There are stretches of eloquence in the form of instructions, debate, commentary. These are rare almost to the point of nonexistence in the cinema these days when everybody is word-shy and image-obsessed, and when directors as exalted as Fellini, Bergman, Kurosawa, Buñuel, and especially Hitchcock seem to have little awareness of the contribution to be made by a set of mouths that speak persuasively.

But in making what is literally a "talkie" Ritt takes full opportunities with sound in the broader sense. The indoor talk, such as the questioning of Leamas in a series of drab East German rooms, claps about against the walls and gives off faint echoes. Outdoors, Ritt records the inconsequential quality of off-camera *obbligati*—the clamorous London traffic, the pastoral near-stillness of mountainsides, the susurration of low waves on a deserted beach in Holland. And Sol Kaplan's score, instead of being one of those souped-up orchestral compounds planned for a big-selling LP, is a quiet single line of threnodic melody that recurs sparingly, without fake modulations, and is piped out on two or perhaps three woodwind instruments.

As a result the film has, for the most part, a low-keyed documentary authenticity, an extreme naturalness intensified by the photography and editing. Ritt avoids the zoom-in business which has become coarsened through overindulgence in the work of, for example, Stanley Kramer *(Judgment at Nuremberg)*. He also shuns the nervous clip-clop cutting that began with the French New Wave and has passed right into television commercials for menthol cigarettes and stomach antacids.



His cameras, under the supervision of Oswald Morris and Brian West, glide from spot to spot in such a way that every traveling "take" must have been thought out scrupulously. In one shot the camera waits at the top of a hill while two characters ascend. As they reach the peak it inches back down the other side of the hill suddenly revealing a vista of mountains, clouds and lakes behind them, an ironic backdrop for their discussion of grubby, petty intrigues. In the climactic trial scene it moves across the face of the defendant, passes the faces of the three judges—two men, one woman—briefly sur-

veys the prosecutor, comes around to the main doors as they are closed by two soldiers and continues along one wall to a rear door, where the first witness enters. While we are seeing the protagonists we are getting our first view of the dry wooden room, the impersonal nature of the proceedings, the isolation, the tone of the harrowing moments that will follow. And a sense of unease is induced; there seems to be no point of rest, nowhere to take a stand—intellectually or legally—because there are no raised boxes for witness or defendant; this is a trial in literally one dimension. At another moment the camera fastens on Leamas after he has been beaten up and bound. He squats in a corner, his wrists manacled, his eyes puffed and expressionless, like a character out of Beckett. When he is told to rise the lens follows his face up the wall, slowly, mercilessly, to depict the agony of cramp in his body without actually showing the body. Yet another shot begins at the top of Nelson's Column, comes down to the seething cars and buses in Trafalgar Square, moves across the street to a Whitehall office building and waits vertically above Leamas as, his height so to speak taken away from him, he enters the frame of the picture and then enters the building. This kind of panning in which there is an "approach" to the main subject, the equivalent of a driveway before a house, allows Ritt to come to the gist of a scene insinuatingly. It also serves another purpose: amid the reality of mundane happenings and places, the intelligence operatives blaze paths to their mysterious destinations. The workaday world is oblivious to these men that pass through it on their unreal missions. Life goes routinely on all around their very private lives.

Ritt continually uses the oppressively tight closeup on faces: those of Richard Burton as Leamas, who specializes in looking haggard; of Peter Van Eyck as a Nazi-turned-Communist-turned-British agent, with its unconscious snarl and a twitching cheek muscle; of Cyril Cusack as Control, with its inquiring eyebrows and pinched mouth; of Claire Bloom, calmly beautiful, compassionate-eyed. One shot of Miss Bloom walking through the library where she works sweeps semi-circularly with her face to take in shelves of books that seem to rush past her in the background, inverting the tranquil mood of the library and her own troubled emotional state.

With so much facial photography—the film is virtually an interplay of faces—Ritt can depend on the slight recasting of an actor's features to convey a great deal. This is a particularly helpful technique in uncovering the feelings of espionage men, who are used to disguising their feelings. And a strong expression, when it occasionally supervenes, appears all the stronger. What I am getting at here is that Ritt has reinstated the art of acting in movies, the medium for which the face is the most graphic and dramatic means of telling a story. At a critical instant in the novel, to use Le Carré's overblown language, "suddenly, with the terrible clarity of a man too long deceived, Leamas [understood] the whole ghastly trick."

Ritt captures this instant very simply with long studies of Burton's and then Van Eyck's faces.

In recent years directors have tended either to cut and splice shots of an actor's profile, a setting, and furniture in a run of montages that do not build to anything in particular (as in some of Godard's films), or else to dwell on a face that remains immobile, if not blank, and so provides next to no information or emotion (Antonioni, Resnais). The consequence has been films that are using actors as props or statues. Even Truffaut who, in *Les Quatre Cent Coups*, demonstrated an extraordinary range of expressiveness on the face of the boy

Jean-Pierre Léaud, who had never acted in a movie before (especially in the long scene with the unseen lady psychiatrist, when the camera never left his face and hands), went on in *Jules et Jim* to make a shifting mosaic of his performers, Jeanne Moreau, Henri Serre and Oskar Werner, and thus steal their initiative by means of editing. One of the principal merits of *Spy* is that it depends heavily on its cast and draws spectacularly restrained performances from normally over-ebullient actors like George Voskovec and Sam Wanamaker as well as from actors of customary subtlety—Oskar Werner, Michael

Hordern, Cyril Cusack. At the same time, the visible acting is always a complement to, not a repetition of, the speech. The two elements mingle and reinforce each other. In a confrontation between Burton and Werner, Ritt lets us watch their hands without drawing attention to them: Burton is rolling a piece of dirt between his thumb and middle finger; Werner twiddles a propelling pencil. The nervous movements subtextually point up the inner anxieties of the two men as they maintain poker faces. It is in scenes like this one that we become aware of the theatrical quality of the characters: the conflict in their dual roles. For a spy is both a man and an appearance that may or may not tell us anything about the man. Werner and Burton, testing and misleading each other, trying to discover what is mask and what face, making fleeting contact on both levels and then losing contact again, seem to be functioning in Pirandellian depths, without moral certitude, with personal convictions buried in the past and almost unreachable. In these circumstances it is impossible to determine quite where being ends and acting begins.

With performances that hint at a lot more than they explicitly state, Ritt can pare away explanatory material and jump across gaps. Thus, Burton strikes a man and the next thing we see is his exit from Wormwood Scrubs Prison after having served a sentence for assault. Or Burton and Wanamaker end a conversation in a house in Holland, they appear briefly in a car driving along a country lane, and in the next shot they pull up at a military barricade: they are in East Germany. The laconism persists to the end. As Leamas and his mistress are scaling the wall to get out of East Germany, she is shot. Her body falls away from the wall and hangs for a moment in his hands, then drops. He looks across the wall, sees a British agent urging him to "Jump, man!", looks back, hears a voice there too instructing him not to pause, then he deliberately comes back to his death. He makes the same choice as the boy at the end of *The Loneliness of the Long-Distance Runner* who refuses to win the race: It isn't worth it. There is no protracted "climax of decision," that standby of Hollywoodiana. Leamas' opting for death enables him, perhaps, to salvage a modicum of honor from the sleazy life with which he has grown disgusted. But he is marked for death from the beginning of the story, which is in truth the story of his decline. If Ritt had capitalized on that decision instead of making it swift and active it would have seemed grafted-on, rather than inevitable and (in a curious way) just.

The distinctive characterizations that Ritt wins from his actors are all the more surprising in view of their relatively brief appearances; the film keeps pushing forward from one encounter to the next, leaving memorable cameos in its wake. I recall Cyril Cusack's Control, as he murmurs peevishly about his secretary's being a new girl and forgetting to warm the teapot—the sort of remark that comes out of a hundred British films, but is here delivered to a man whose career is at stake.

And Anne Blake's spinsterish librarian who picks up a ringing telephone and says wearily to it, "*Yes*, Mother?" And Michael Hordern's go-between, a pitiful yet not undignified portrait of a queer who serves as little better than a messenger boy—this from an actor who has fittingly played several of Shakespeare's great comic roles with the Old Vic. And Beatrix Lehmann, that elegant actress, as the granite-faced, steel-voiced head of a Communist tribunal. And, most striking of all, Claire Bloom, who has rarely looked entirely at her ease on stage (particularly in such roles as Juliet or as Anne in *Richard III*) and was manifestly uncomfortable in Chaplin's lardy *Limelight*—in *Spy* she enacts what could be the insupportable role of a decent, bewildered woman with a sincerity and conviction that make Ritt's selection of her look like inspired type-casting.

So convincing are these people and their world that the film left me with a nagging afterthought. Readers of the novel will remember that Leamas believes he has been sent to the other side of the Iron Curtain in order to discredit the head of East German intelligence, Hans-Dieter Mundt. Only at the end does Leamas see that he has been double-crossed; the intent of his mission was to *save* Mundt, because Mundt is actually in the pay of the British. Now double the double cross. Could the film be part of a *real* plot to discredit the man—the "Mundt," that is—who is the current head of the East German intelligence apparatus by suggesting that *he* may be in the pay of the British today? In other words, could the film of *The Spy Who Came in from the Cold* itself be a weapon in the Cold War which it professes to detest?

Preposterous. Out of the question.

And yet the machinations and ambiguities that it proposes with so vivid a reality do lead to speculations of this sort. This may be the strongest compliment one can pay the movie: it succeeds in blurring the boundary between art and life; one is finally unsure that there ever was a boundary. Art, we know, has to do with selectivity; life with totality. But what happens when, by a process of brilliant synecdoche, the selection stands plausibly for the total? In the case of *Spy*, a very refined Art is drawn out of a very shabby-looking Life.

James Baldwin . . . in Conversation

Prepared by Dan Georgakas

(The following is a collage of statements made by James Baldwin during his two weeks in Italy in late 1965. Some of the remarks were made in lectures, some for the various media, some to interviewers, most in private conversation. I have not put them in an order which suits my peculiar caprices but one which I feel accurately represents the writer's present mood and direction.)

I remember those times, now so remote, when young and scuffling and afraid, I took the great long shot at being a writer to save my family. I couldn't do anything else. No one could tell me what a writer looked like. I made money and bought them a house. What's happened is fantastic. I'm probably the most photographed writer in the world. That's what happened to me. The trick is to survive it and I'm going to survive it. I'm here to stay.

If my witness is true, a lot of America is dead; that is the reality no one is willing to face.

I'm not a Negro leader. I have never thought of myself as a Negro leader. It is impossible to be a writer and a public spokesman. I am a writer.

Writers can die in many ways. Some perish in obscurity and others in the light. They die in the street and in the Waldorf Astoria sipping champagne.

My generation died. I mean that literally. Of the kids who grew up with me on my block, only a handful are still alive. My generation died.

America is the ultimate product of Western Civilization. How else could we have evolved given the Western World?

You don't know how ruthless one has to be to become a Willie Mays, a Harry Belafonte, a James Baldwin.

Regarding the classic decline of American writers after an early success, especially the decline of novelists, I would say there is a great deal of truth in it but I intend to break that law. We all feel it.

The Western World has created me, given me my name, has hidden my truth as a permanent and historical fact. I may recover from this and I may not. I'm a grim man, old and insane enough to tell you that not many survive being born black in America and that America is a creation and descendent of Europe.

I might be willing to settle for a non-segregated seat or join a Board. The kids are not. They are not that foolish. They are betrayed and they know it.

America has created a state of mood which is dangerous for the world. In order to buy and sell men like cattle, one had to pretend they were cattle. Being Christian, knowing it was wrong, they had to pretend it was not done to me but to animals. What has happened is that America which used to buy and sell black men still isn't sure if they are animals or not. America hasn't made up her mind. What I say doesn't apply to one tenth a nation but to two thirds the globe. We treat the world like we do our Negroes.

The new novel, *Tell Me How Long the Train's Been Gone*, is almost finished. I thought it was going to be a short story when it broke off from a longer work. It starts in the first person with the decay of a Negro actor. His white mistress and a ruined older brother are important. In the third part a young Negro terrorist more or less takes over the book.

I miss New York but I can't work there. I can't write. I must have isolation in order to start again. Pressures are too much in New York. You spend all your time resisting. You don't find out what you are thinking or dreaming. It isn't personal. It's the city.

We have marines and money and diplomats to crush Cuba but not for South Africa.

I'd be interested in American theatre if we had one. I started writing plays to find out what can be learned from the human voice. I found out.

Johnson's war on poverty is a bullshit tip and everyone knows it, a bullshit tip that means nothing.

I'm popular now and I drink too much.
I know it.

The success of the Freedom Theatre in bringing Molière and Brecht to the Mississippi Delta is not surprising. You get a direct and spontaneous response and creation. That's what makes theatre.

They've said I'm mad, bitter, possessed, but never that I was wrong.

What the Western World has done is believe that the people it has conquered are inferior to it and different from it. This is a deceit no one could have held for long without great effect on their reason.

I'm a good little soldier.

What deserts might be reborn, what cities built, what children saved with one third wasted to build bombs we can't afford to use.

I don't want to emphasize this but the State Department tried to stop *Blues for Mr. Charlie* from going to Europe. I almost had to cause a scandal to get my company over to England.

People keep saying I'm bitter and hate whites. I know that isn't true. I wonder why people need to think that?

It wasn't Floyd's fault. It wasn't Cassius' fault. It was our fault. We have done it to the two of them. It is possible to have a city without a ghetto. The reason for a ghetto is it is profitable to some. The reason Wallace is not in jail for insurrection is because he represented some interests at the price of not representing the people of Alabama. This is not mysterious.

I can't go out in New York. I can't go where I like to drink, to see people I like, to hang out. I'm a celebrity in New York.

"Blues" was a great success in Sweden at Bergman's theatre. They played it straight with all Swedes. No black face. They understood the play is about tribes, not races, about how we treat one another.

I had a terrible time to accept the fact that most people wanted to treat me as a dancing doll. Wow, he's black and he can write. Once I was bitter about this.

What one person has to go through is inhuman. Consider how many perish in the attempt. It's criminal. The bomb shelters ended at Central Park. People are playing with other people's lives. It's criminal.

Sometimes I feel like telling a method actor to just go on, walk across the damn stage without bumping into anything, talk loud enough to be heard in the cheap seats, remember your lines.

Sometimes I feel like telling one of them what Miles Davis advises me to say: Just what makes you think I think you can read?

A man is a man, a woman is a woman, a child is a child, no matter where and these are the fundamental things, the inalienable things.

My short story collection has gotten interesting reactions. Different critics like different stories. The ones some called the best the others thought were the worst. The general opinion seems to be I was a nice sweet cat with talent when I was twenty but now I'm bitter and it's had a terrible effect on my work.

My mail got so horrible I turned it over to the FBI. Maybe they were writing some of it. I went around a week with a bodyguard. I got mobbed in Foley Square. I was cut off from friends by about 10,000 people. Everyone was friendly but there were so many people I was afraid. Some big black cats jumped on stage and carried me away.

I want to get strength within traditional forms, to make elegant sentences do dirty work.

The day is coming when the tide will turn in Johannesburg and one fine day we will hear about it on the radio and on television. We will hear about stealing and massacres. The Western World will be shocked.

When I speak of seeing a development, people think I want it to happen or that I approve of it. Some officials in Washington actually believe *The Fire Next Time* caused Watts.

They hit the streets in Watts not because Negroes like to drink or to steal, but because they've been in jail too long. Because a new law had been passed making fair housing illegal. Looting went on all right. What was not said was who stole from whom first. It's a great thing to be in Sacramento devising laws locking people into a ghetto. It's another thing to be locked in that ghetto.

To get an apartment on the West Side I had to threaten headlines. If this is true for me and Lena Horne and Harry Belafonte, what about the local cat on the corner?

I'm not reading many contemporary novels. If they're any good you wish you had done it and try to keep from letting it interfere with your own work. If it is inferior to what you are doing, why bother?

Sexless people are trying to get together and they can't. As long as you don't treat me as a man, what can I do? The kids are reacting against it.

What is true for Washington is true for Paris, Rome, and London. The Western World must give up the idea it has anything to give me. A short time ago, we were concerned with landing marines in Santo Domingo to defend the people but the people being saved know better. We may believe the Congo was caused by savage cannibals but some must understand the Katanga mines were owned by Europeans. People want to take back their land.

I prefer to say little about other writers but I respect William Styron.

I'm terribly aware that whatever I do has public repercussions. The State Department thinks I'm unpatriotic, that I besmirch my government abroad.

What am I supposed to say when a church is burned down in Georgia and no one is punished?

William Burroughs is a very brave man.

I check in USIS libraries to see if they have my books and books by Wright, Ellison, Hughes, and Du Bois.

America had to invent Negro and White to hide the way we treat each other. I can't achieve belief in American democracy by watching American democracy or believe in the ideals of the Western World by watching what the Western World does. This is absolutely true.

Then Truman said to Jack in that sugary Southern drawl he has, "but Jack that ain't writin', that's typin'."

I'm reading lots of African and European history. A lot of Du Bois. I want to get into the past.

Ralph Ellison: I'm praying for him and I hope he prays for me.

To be born in a free society and not be born free is to be born into a lie. To be told by co-citizens and co-Christians that you have no value, no history, have never done anything that is worthy of human respect destroys you because in the beginning you believe it. Many Negroes die because they believe it.

Real writers question their age. They demand Yes and No answers. Typers collaborate. You collaborate or you question.

How hard it is to talk to young people. They don't believe what the White World says. They don't believe me either. Why should they believe me? They only have one life and their situation is indefensible. Don't take anybody's word. Check it out yourself. You'll find out. Then you may be able to change it.

I reread *Bleak House* a few years ago. It was preposterous but marvelous. I don't know how Dickens did it.

The trick is to accept what makes you good.

We have no right to be in Vietnam. They do not want to be "liberated."

"Everyone's Protest Novel" came out of two years of reviewing and writing for various magazines. I can see why Wright thought it was an attack. I was only trying to get at something. The essay destroyed our friendship. It did something for me too. I reread his *Native Son* and wrote another essay.

You must avoid believing that things *are* black and white—do you know what I mean?

The American white man has trapped himself into a weird kind of adolescent competition: I bet mine's bigger than yours. The Negro pays for this fantasy. There has got to be something

weird going on in the mind of anybody who has to castrate another man.

One great difference between Wright and me is what I would call my eroticism. *Giovanni's Room* is not about homosexuality. *Another Country* is about the price you pay to make a human relationship.

I'm coming to the end of the tunnel.
I will get out of it.

I don't want Negro faces put in history books. I want American history taught. Unless I'm in that book, you're not in it either. History is not a procession of illustrious people. It's about what happens to a people. Millions of anonymous people is what history is about.

In the end Wright's heart was broken.

You face reality, not the lights. The lights go off as quickly as they go on.

Remember what they told Martin Luther King in Watts: We don't want no prayers. We don't want no dreams. We want jobs. And the economy cannot produce those jobs, not even for whites.

I'm also doing a play with music called *Our Fathers* which is set in Greece and deals with two Negro soldiers and a Greek girl.

I make a lot of money for other people. I'm what they call a property, a million dollar property.

In one of those Southern towns, the confederate flag flew over the federal courthouse. That's insurrection. We're told they lost the Civil War but the National Guardsmen had confederate flags sewn on their shoulders. By what right does Wallace sit in the state house? He doesn't represent the state at all because I can't vote in that state and a lot of whites are scared. How did we get today's South? The Northern industrialists needed a cheap labor pool. The segregation laws were written at the turn of the century. There's nothing irrational about it. If we meant what we said, we would not allow a Wallace. As long as Wallaces are tolerated neither King nor God Almighty will be able to convince any black cat anywhere that America is anything but a total fraud.

Great art can only be created out of love. To write in this age is a positive act.

One of the last times I saw him we had been talking about the children, not his in particular, but of all the children growing up, and Malcolm said, "I'm the warrior of this revolution and you're the poet." It's about the only compliment he ever gave me.

The duty of a writer in the United States is to write: that's all.

We will undo the South or it will undo America.

I can barely represent myself. I'm not a spokesman. No one is. I know something about whence I came. If you forget that then forget about everything, the party is over. I'm a black funky raggedyass shoeshine boy. If I forget that, it's the end of me.

When Malcolm returned from Mecca, he was a different man, a far greater man.

I want people to treat me as a writer, not a Negro writer. They'd like to label me red. My problem is to look at that paper and look at my life. That has no label.

Like all of us I've had difficulties and disappointments. I've got a long way to go. I seem to be marking time sometimes, but I'm crouching, in order to leap.

When you look at the jigsaw puzzle all the pieces fit: Congo, Watts, Cuba.

Sometimes writing is like giving birth. You need someone to give a name, to say, push, baby, push.

If we—and I mean the relatively conscious whites and the relatively conscious blacks, who must, like lovers, insist on, or create the consciousness of others—do not falter in our duty now, we may be able, handful that we are, to end the racial nightmare of our country and change the history of the world.

We are responsible for the people we call our leaders. We are responsible for their charters and treaties which support governments like South Africa, such that in fact subjugate man all the way from Los Angeles to the edge of China.

I feel terribly menaced by this present notoriety because it is antithetical to the kind of an endeavour which has to occur in silence and over a great period of time and which by definition is extremely dangerous precisely because one has to smash at all the existing definitions.

In any case, society will change. In any case one day, banks will fail again. In any case, the Western World that now owns the banks will either share with all or lose all. We will change society or it will be changed for us.

I would like to write very different things than the things I have written and go much further than I have so far gone. And I am sure that if I live, I will.

I believe in everybody. I think we're going to make it. But I know the price.

The Poetry of Cid Corman

by Lorine Niedecker

In Bashō's day, poems were left on posts. Today—and not surprisingly Japan-associated—we come upon several solitary posts—nine books in six years, poems rare and at the same time numerous, by the one author, Cid Corman. He is also editor of the poetry journal *Origin*, his present home Kyoto.

Corman is the poet of quiet. "Each man an empire when he enters/a silence." And again: "There are things to be said. But to whom tell/the silences?" They're told but he's careful—o he's suspicious as the devil of too many words. Of thought, even—

The fabric

downstairs as
I look in
from the street

I can catch
the loom and
can sense the

heartbeat
strengthen the
night coming

"Not to have thought through/anything and yet/only through this day/to have thought at all."
Poems precise, plain and sweet—

At day's end
child asleep
in his arms

he steps light—
her bonnet
on his head.

And

The Offerings

Too many things on the altar.
A petal would do.
Or the ant that stops for a moment at it.

Reminds one of Williams' "The Red Wheelbarrow"? To add to "The Offerings" would be to hold up an extra finger as Bashō said when he found the perfect poem. *All in All,* which contains this Corman poem, is in format and contents—a large book with drawings (illuminations) by Hidetaka Ohno—one of the most beautiful books of our time.

Short poems on large subjects: Wonder, Contentment. But solid. "Either you are here/or you're not. And/if you are, this is the place to stand"—

I picked a
leaf up

it weighed
my vision

I knelt and
placed it

almost
where it was

"to contemplate/contentment"—

Tea in the green fields
served by a monk, green
tea, all that he has.

Through the light thatched roof
the sky gets in and
at the edges more.

In fact, "One gets/to care less for all/save downright good feeling"—

The rain steadies
wisdom. After
the silences

are drummed out, from
the wild depths of
the heart the one

native hears truth.
He emerges
in the sun light.

And "hands clap/invoking warmth/beating time to/a slow snow."

Little still states. World news: sun on the sill; a bug: "A black and gold beetle/weighs a grass/to whose end it walks"; the rain gathering at the end of the pine needle "in sudden water-buds that/as suddenly descend"; a friend who is quiet:

The hand that I hold to the light
fills. What more do I offer you,
my love, than what the light gives?

Use what there is, the poet tells himself, "the mystery of the simple seeing." Express suspense. Express *listen!*—

rain stops
night knows when
to listen

what falls
glistens now
in the ear

In Corman country there is no violence or hate.

Bashō's concern was to publish very little, Cid Corman's to publish and let the leaf stay where it falls. Let those read with joy who are worthy. And another year more leaves come into being.

Books by Corman: *Nonce* (The Elizabeth Press, 103 Van Etten Blvd., New Rochelle, N.Y., 1965). *A Table in Provence* is obtainable from Laurence McGilvery, THE NEXUS, 780 Prospect, La Jolla, California 92037, as are the following: *in no time, for good, Sun Rock Man, in good time, the Descent from Daimonji, for instance, All in All.*

A Batch Of Poems

by Cid Corman

When you get right down
to it—contraptions,
resemblances, what

registers between
the wind and windbell,
me. A ringing of

little stars. And heat,
like silence, like sounds
of children, encom-

passing . . . I dont know
where to leave off and
dont know as I do.

How often I find
myself writing of
rain hearing it fall.

No other sound in-
sists so quietly.
I do as I'm told—

as if Love herself
were sitting by me
dictating rain drops.

A holiday
and here I am.
No word and no

word anyhow
from anyone
these days. Quiet

reads from the blank
page before me
an old shadow.

How far the rain
puts off the hills

Only the trees
come closer in,

define with a
shake each leaf, pin

A spurt of rain
flashes from eave

across the pane
reaching me here.

Slowly the mountain
clears, light
bears tree fruit

there and
here window
opens eye beyond

more day, more
night . . . Far heart, slow heart,
lift out.

The sun falls
with a leaf, with leaves

Nothing that
does not touch silence.

(Shimogamo)

THE ARTS IN HIGHER ADULT EDUCATION

by

Freda Goldman

THE ARTS IN HIGHER ADULT EDUCATION

Prologue

The unceasing increase of artistic activity in the country, growing greater year after year, amazes even the early prophets of an American Renaissance. As for the detractors of the "arts explosion," even the most scornful seem to have fallen silent. This in general is the status of art in the country today.

Within the area of university *adult* education in the arts, our focus of concern in this paper, however, no comparably gratifying development has occurred. Although there are certainly more programs (and in a few universities even a distinguished number of new kinds), the patterns have altered little in the years since our first review of programs. And the major problem—lack of clear direction—is still there.

To adults, universities are still in the main offering very little beyond introductory courses and extracurricular events, all good enough in themselves, but mainly not coordinated, not altogether relevant to the present artistic climate, and not leading anywhere in particular as far as an individual's artistic development is concerned.

On the other hand, one can find a more promising side to the picture by going beyond the adult division offerings to the offerings available to adults through other departments of the university. Clearly the universities have expanded their attention to the arts, and responding to the continuing rise of public demand, they have taken into account also some needs of the adult community. Enough has changed to warrant a review of the current situation.

Thus, the purpose of this paper is to bring up to date a review of arts education programs offered by American universities to adults, published about five years ago by the Center for the Study of Liberal Education for Adults. The 1961 report was based on data gathered over a two-year period. For the present account, no new survey was conducted. To secure recent data on program patterns, we turned to CSLEA's Clearinghouse files and its wide net of correspondents; to check implications and generalizations, we consulted informally with program directors of a number of outstanding schools.

Because the adult programs are organically related to the position of art in the society, we first discuss the status of art today, looking especially hard at the growing resources for art. With this background for perspective, we then turn to the main subject—what is happening within the universities with respect to the arts that is of significance to adults.

The primary focus is on programs that universities and colleges design especially for adults, those outside the regular day-school offerings. We will consider, therefore, mainly the work of the evening colleges and the other adult divisions of the universities. But we will include also courses offered by universities that involve adults even if they are not strictly limited to them, concentrating particularly on those activities that are, in part at least, identified with adult education departments.

The report covers programs in the major arts—drama, music, painting, sculpture, writing, dance, film, including only brief reference to literature (a huge area about which information is already readily accessible), and to TV and radio. Whenever possible, descriptive statements of these programs were taken directly from the brochures, reports, and releases that universities prepare for the public. To avoid burdening the paper, we have not attempted to assign credit except in a few special instances where it seemed essential. We will rely on this statement to acknowledge a general indebtedness to the many people whose materials we used.

I

RESOURCES ON BEHALF OF THE ARTS

The Sheer Increase

The main resource for art today is the sheer increase in popular interest. Statistical evidence of the vogue for art in America has grown so huge, and the increase has been so steady, that it has almost ceased to be news. But not quite. The pleased surprise in the public press continues, and statistics are still quoted, although different ones are popular now from those quoted five years ago. Museum attendance figures, a count of the concert audiences, are seldom now stressed. The present tendency is to add up the amount of money spent and the number of buildings built.

The money figure is the most common and perhaps the most convincing. "Culture is the latest big business in the country," a year-end (1964) story in the *New York Times* estimated. From 1953 to 1960, spending in art rose about 150 percent. By 1960, the amount was $3 billion. By 1970, it is expected, the $3 billion mark will double. In 1964, Americans spent $400 million at operas and concert halls; $1 billion on books; $200 million for paintings, prints, and other art works; $600 million for musical instruments; $300 million to operate art museums. In this new market, construction of new theatres and art centers is also multiplying. It is estimated that in the next decade one thousand will be built at the cost of $400 billion.

The art explosion, still in question in 1960, has crystalized and been stabilized. Few people—even among those who question its worth—today doubt that the "explosion" is real. The sheer quantity increase is undeniable and its advancement seems irreversible. It is, as one writer[1] put it, in the "flow of history," a powerful fact of contemporary life that must be reckoned with not only by university educators, but also by government, art institutions, and public institutions everywhere.[2]

Doubters are less numerous or perhaps merely less vocal now. (There are still detractors, of course. Igor Stravinsky, for instance, in a recent interview in the *New York Review* took clear aim at the "inflated" statistics.) But for most critics, August Heckscher's summing up reflects the mood well: "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."

The New Vogue

There is evidence of artistic expansion other than figures, some more subtle elements whose influence in stabilizing the climate is difficult to assess but quite easy to feel. For example, a President's much admired widow identifies herself with art events; a First Lady campaigns for beauty in the countryside; an increasing number of men are reported active on arts councils and commissions; there is a festival of art at the White House; a major report by a great foundation is produced to aid the development of American art; and social scholars (albeit only a few) are interested enough to explore and to write about the social value and the human need for art.

Difficult to measure also is the impact on the climate of the fact that we simply know more about the reasons for the "explosion." There is something reassuring in knowing that the art explosion can be traced to such solid facts as the increased number of

[1]Kauffman, Stanley, "Can Culture Explode?" *Commentary*, August, 1965.
[2]For detailed accounts of the present status see "The Culture Consumers" or the Rockefeller Panel Report.

educated young people,[3] the greater leisure, higher educational levels generally, greater affluence, more travel, better means of communication, and other such factors in the general environment.

New Activity

But perhaps the most important indicator and generator of stability in the cultural climate is the growing number of new resources created on behalf of the arts. New forms of government aid, new citizen organizations, new art institutions, new university commitment—all these are hard indicators of the social backing of art, and guarantors of a future for art.

Many organizations are engaged in encouraging and stabilizing the public's awareness of art. The art institutions have grown in number and expanded their traditional services; other social organizations, seldom before so oriented, have assumed a role in art activities; and in a few instances, new agencies have sprung into being. We need only name a few examples of the many agencies and institutions involved (different ones in different places), and of the many new things that they are doing, to demonstrate the kinds of developments that can be found in communities throughout the country.

The Art Institutions

Going beyond their basic concern with protecting and exhibiting art objects, the art institutions are today offering courses and instructional programs to the public. Museums and art institutions not only provide art instruction to meet different kinds and levels of need and interest—from the hobbyist to the aspiring professional—but also conduct music classes along with free concerts and the maintenance of a circulating library of fine records. In some museums a new office of education supervisor has been established whose job it is to develop and promote educational activities in the community. In a few places exciting new programs have been created. Even private galleries conduct public education programs along with buying and selling works of new artists.

Commenting on this development, a recent article[4] complained that few museums can any longer afford conservation laboratories, and research has disappeared; money once used for scholarly studies is now eaten up by new educational programs for a proliferating public. When we recall that only a short time ago, the cry was just the reverse—that museums were "zoos" or "mausoleums" caring only for "dead" works and scholarship and ignoring the public—we get some indication of the extent of the change.

A similar expansion has occurred in almost all other institutions of art—ballet companies, theatre groups, symphony orchestras, modern dance groups—all have been able to enlarge their range of activity. *Arts Management*, a newsletter that is itself a new service, reported the recent formation of two new arts organizations that provide a measure of this growth. The managers of twelve professional ballet companies in the United States and Canada joined to form the North American Ballet Association as a medium through which they could cooperate on fund raising, ticket selling, and arranging for tours and contracts. Only a few months earlier, the Associ-

[3]According to *Time*, December 18, 1964, before World War 1, 20 percent of 14-17 year olds were in school; in 1964, it was 93.5 percent and of these 53 percent will go on to college.

[4]Grace Glueck, "More Museums Than Money." *New York Times*, July 18, 1965, p. 21. In this article, as in all others on this subject, one finds also the usual growth figures: between 1960-63, a new museum was built every three or four days; between 1952-62 attendance doubled, an increase that exceeded the population rise.

ated Opera Companies of America was organized with eleven professional opera groups as members. The groups will cooperate by exchanging scenery and sharing the expense of bringing European opera stars to America.

Government

Sensing the new public mood, the Congress of the United States has, for the first time in recent history, enacted legislation on behalf of the arts. Not very long ago, a National Council on the Arts was established, and now a National Foundation on the Arts and the Humanities has been set up with a three-year endowment fund of $21 million for the arts alone. According to President Johnson, the new foundation, with the help of state and local governments and private organizations, will create a National Repertory Theatre, support a National Opera Company and a National Ballet Company, create an American Film Institute, commission new works of music by American composers, support symphony orchestras, and "bring more great artists to our schools and universities by creating grants for their time in residence."

In the individual states, commissions on art are being established to advise on the needs of art and to promote local artistic effort (and maybe also to be ready to receive federal aid from the new endowment). Most of the commissions (in a recent count, 26 states had commissions, 14 more were being established) are merely advisory, but at least three—New York, California, and Missouri—have sizeable operating budgets. The work of the New York Council is particularly extensive and effective, a model of what most states may be able to do in the future.

Cities too are supportive, providing park concerts, festivals, even drama centers. Lately, they have also been building art centers, some with public, others with private funds. *Time* (December 18) names several cities where such centers have been established; Rocky Mountain, North Carolina, converted a railroad water tank into a culture center; Honolulu built two new theatre-concert halls; Saratoga Springs, New York, built a $3 million open-sided auditorium which is to be the summer home of New York City Ballet and Philadelphia Orchestra; Trenton, New Jersey, spent $6,500,000 for building a center; St. Paul, a $3 million Arts and Science Center; and Milwaukee is raising money for a $6 million center for performing arts.

Urban renewal is contributing to the cultural building boom in cities. A survey (conducted by *Arts Management*) of 95 cities with urban renewal programs revealed 43 include the construction of art facilities. On the other hand, to introduce a note of caution, according to some community development specialists, aesthetics are still given very minor consideration in urban renewal planning.

The most interesting fact about aid for art from governmental sources is that it is so much taken for granted. Only a few years ago, the fear of government subsidy loomed large; now suddenly it seems to frighten practically no one. Everyone is ready to accept government aid; the only problem is how to get the amount increased to realistic levels. This matter is discussed further later on, in the section on issues.

Business

The figures quoted earlier on the amount of money today spent on art in part explain, many believe, the present concern of the business community for the state of the arts. But other reasons are also given. Tax leniency, it is said, has encouraged investment in art objects and contribution to art institutions. And corporations have come to believe that a desirable staff can be won or lost by the opportunities for cultural participation present in the corporations' place of location. But whatever the reason, the fact is that business firms have assumed a patronage role—not a very large one yet, to be sure, but with a definite potential for expansion. To some people

business patronage is a satisfactory alternative to government aid; at any rate it could be a balance provided by the private sector.

In the meantime, we observe the phenomona of an American bank with a $5 million collection of modern art, of a furniture manufacturing company commissioning the writing of a concerto, an automobile company distributing booklets on art to its employees. In Boston, the Institute of Contemporary Art presented a show of art collected by large and small businesses. "Corporations Collect" demonstrated how far the fine arts have penetrated into the business environment. Other such shows are being made available for all sections of the country by such large corporations as IBM and the Container Corporation of America. Two bits of information from the *New York Times* (January 11, 1965) are interesting: 420 companies devoted $8,239,000 in one year (1964) for civic and cultural institutions such as symphonies, theatre, libraries, museums, etc.; and "Business in the Arts" awards are being instituted for "companies that have participated in projects furthering the fine or performing arts."

The Foundations

Foundation support for the arts is still not great (only 3-5 per cent of their total budget goes to art), but several have been more active in recent years. The Rockefeller Brothers Fund subsidized the preparation of a major study and report on the state of the arts *(The Performing Arts: Problems and Prospects),* which is already demonstrating a far-reaching impact on the climate; in addition, the Foundation is supporting the development of art councils and the arts council movement. The Ford Foundation has, among other contributions, given major support to the regional repertory theatre movement, the ballet, and other performing arts. The Twentieth Century Fund is conducting a study of the economics of art. The Johnson Foundation has purchased and circulated an impressive collection of art works, as well as sponsored (in 1962) a national conference on the arts; it has recently helped to underwrite the cost of a series of eight conferences for Wisconsin communities to reexamine the status of the arts in the state, and the local and statewide needs that must be met. In the regions, local arts groups receive help also from smaller foundations with local responsibilities.

The Arts Councils

Of growing importance among the associations working to promote the arts are the many new arts councils that have sprung up in this country. There are now close to a hundred such local arts councils in the United States, in addition to the state councils and commissions mentioned earlier.

Operating on a broad front, these councils act as an integrating agency and fund-raising organization. They are highly regarded in their communities, and draw to their boards of directors and special committees outstanding members of the community. Their services to arts enterprises are many and varied. Committees work on finance, public relations, and educational development; they publish art calendars, arrange for festivals, build centers, and bring in touring companies. Their main object is to bring order to the burgeoning art organizations.

To serve local arts councils, Arts Councils of America, Inc., a voluntary national agency, was incorporated about five years ago. Recently the scope of its activity has been significantly enlarged by the establishment of a permanent office in New York City (Room 4100, 1290 Avenue of the Americas, New York, New York 10019) and the appointment of an executive director.

Publications

The appearance of many books and new publications also is evidence of a new seriousness in the American commitment to art. In addition to the general and comprehensive accounts of the state of art in *The Culture Consumers* and the Rockefeller Brothers' Fund Report, there are a number of other publications worth noting. Notable among these are *Commitment To Culture* by Frederick Dorian (on the support of culture in Western Europe); a special issue of SPSSI devoted to modern art (especially in theatre and cinema); the appearance of *Arts Management*, a newsletter established to provide a means of information exchange for managers, sponsors, directors, etc.; and *Arts in Society* itself, just to name a few.

Educational Television

The figures on the rising number of ETV stations tell a vivid story of the growing importance of educational television as a potential medium for communicating the arts to the public. In 1953 there was one ETV station in the United States. Today there are almost a hundred.

While not all local ETV stations are producing quality programs of their own in the arts, their continued growth in such impressive numbers (the potential audience they can provide in combination is staggeringly large) insures not only that programs prepared by the National Educational Television and Radio Center (NET) will have a great audience, but also that new kinds of financial support for NET will probably become available. Humble Oil, for example, it is said, was convinced to finance the showing of BBC's series, "The Age of Kings," mainly by the great size of the audience.

For most local ETV stations, arts programs come mainly from NET. In addition to "The Age of Kings," one local station (WTTW in Chicago) was able to present in one season the following variety in program fare: "Invitation to Art" (thirty hours on art criticism and appreciation with Brian O'Doherty from the Boston Museum of Art, as lecturer); "Heritage" (half-hour weekly presentations of interviews with composers, artists, writers); "Photography, the Incisive Art" (half hours of the art of Ansel Adams' photography); "Boston Symphony" (twelve two-hour concerts); "Opera and Art" (three half hours with the Metropolitan Opera); "On Poets and Poetry and Poets at Work" (a dozen half hours with some of America's great poets); "Art and Artists of Great Britain" (the works and lives of Britain's great artists); "Great Plays in Rehearsal" (the classic drama dissected); and many more. These were offered in addition to locally produced Festival Series, which culled programs from local arts resources.

Persisting Clouds

No consensus yet exists, however, that these and the earlier-mentioned events and conditions are proof of a happy future for art. To some critics the situation still seems quite ambiguous, and the arts still beset with problems almost too difficult to solve. The discussion on points at issue are often as illuminating about the environing context for adult education in the arts as the facts about the status of art themselves. Thus before turning to the activities underway at universities, we look quickly at some of the problems as they are revealed in the public discussions.

Issues and Problems

An important difference in the situation today from that which existed only five years ago is the way the issues themselves have changed. As already indicated, few people today question the validity of the art explosion; former scoffers no longer try to pulverize it with verbal sallies. If anyone is still writing about the cultural "ooze" or fretting about "kitsch," it is in a muted voice. Furthermore, discussion of basic issues, questions concerning artistic direction, have been more or less suspended.

In their place are questions related to right action. For example, today the questions asked are not usually should subsidy be sought, but what method of subsidy is best; not should art be widely disseminated to a mass market, but how can it be most efficiently distributed.

But to understand the present situation and to work within it, we must look especially at the fundamental questions of direction, for the large questions persist, reflecting an underlying uneasiness. We have selected three issues that seem to be of this nature for discussion below: the possibility of reconciling the ideals of cultural democracy with the ideal of artistic quality, the need concurrently within the arts for subsidy and for creative freedom, and the prospects for the future of art.

Democracy and Quality

Can traditional high culture be spread and flourish without a decline of quality? Although their stand is more modest than it used to be, many people still fear that we cannot ride this double horse; that high art and democratic distribution are not compatible. But instead of trying to wipe out one or the other, in true moderation, critics today try to reconcile the two values. A typical position is one developed in a recent issue of *Commentary*. In "Can Culture Explode?" Stanley Kauffman urges all those who felt a "shudder" when reading the report of the Rockefeller Brothers' Panel, not to retreat from the field, but instead to lead the movement for change. "In so many other fields," he warns, "we have seen example after sickening example of attempts to ignore or reverse the flow of history instead of trying to influence it. . . ." Later, he adds, "Quite apart from personal preferences, the direction of American cultural movement is clear . . . profound changes are inevitable in the arts. I contend, without paradox, that only those who are opposed to change, or are suspicious of it, are qualified to superintend those changes; and must certainly be concerned to influence it."

If this seems a grudging acceptance of the democratic ideal, it is nonetheless a serious attempt at reconciliation.

A similar prescription was suggested by an adult educator, during an informal interview. He recommended creating and maintaining a "point of tension" between the "elite" and the people, each prepared to act as a rein on the other. Such a tension would release the artistic potential of the public at the same time that it gives support to the demand for high quality.

The pressure to favor the professional as opposed to the amateur is still another form of effort to insure a balance between the demands of democracy and quality. In this formula, the tension is created and maintained by building the professional arts so that they become responsible for projecting high or "elite" standards to the amateur public. This position was best formulated in a speech given by President Kennedy:

> *I emphasize the importance of professional artists, because there is a danger we may tend to accept the rich range of amateur activities which abounds 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.*

Making a similar judgment, McNeil Lowry, when he was director of the arts program of the Ford Foundation, gave specific financial support to the development of professional enterprises.

In this approach, there is no effort to deny the value of the amateur (as a matter of fact, proponents of this position often place a central value on the amateur movement); the aim is to insure high standards by developing a strongly committed cadre of professionals.

Subsidy and Free Creativity

The most significant thing about the discussion of subsidy today, as we mentioned earlier, is that there seems to be no question about its desirability.[5] There is no serious question even about federal subsidy. Organizations like the American Symphony Orchestra League, that only a few years ago voted overwhelmingly against federal aid to the arts, have now withdrawn their objections on the ground that safeguards have been found. No one today asserts stolidly, as Karl Shapiro did only a few years ago, "No Subsidy."

Why is this so? Probably because, with all their successes, the fact remains that the arts organizations are not able to support themselves. In the article mentioned earlier, Kauffman pictures the economic situation for the arts as a "golden vise." One jaw of the vise is the larger audience produced by higher wages and shorter hours; the other is the tremendously increased cost of producing the arts, also caused by shorter hours and higher wages. Thus, says Kauffman, ". . . as general affluence grows, the vise tightens as both jaws grow stronger and stronger."

It is the pressure from this vise that has squeezed the question of the advisability of subsidy right off the debating table. And with private subsidies (from foundations, individuals, and business), although larger than heretofore, still nowhere near the point of filling the need fast enough to be useful, government aid is seen as a sheer necessity.[6] In an article in the *New Republic*, March 13, 1965, Michael Straight maintains that in the present situation, artists find they can't live, and the institutions which hire them are "faced with insolvency."

There is some dissent. Some people remain fearful of government and/or bureaucratic control. No use to insist to them that government subsidy for art is taken for granted in some countries of Europe without harm to the arts. They say our government and our people are different; what works in Europe may not work here. And, anyway, they add, art subsidy is impossible to administer. If proponents point to how well scholars have fared with government grants, they say the arts are more complex, more controversial; their merit is less easily judged; their development less predictable; congressmen and bureaucrats have more difficulty understanding art than science.

But the expressions of fears are few; almost everyone today is "realistically" resigned to the fact that some formula for subsidy, with government providing a lion's share of support, must be found. Some commentators would prefer that the business community provide more of the needed patronage, but although business firms are showing a rise in their concern with art, they are far from ready to rescue the arts from the "golden vise." Ultimately, it seems likely, a philosophy of subsidy will be based on a pluralist approach to patronage. But we are still far from such a resolution. Much will depend on the kind of techniques the government works out for providing support without censorship, how the other sources of financial support—private individuals, business, foundations, etc.—develop differentiated functions.

What the Future Holds

Perhaps the most debated questions of all today are those concerned with prospects for the future. Earlier on we pointed out that, to many people, the future seems promising, not so much because of the vitality already demonstrated, but more be-

[5]The Rockefeller Panel Report, while urging government aid, does, politically, make a point of the need to guarantee respect for the ideal of private enterprise.

[6]Only 2 percent of individual charitable contributions go to cultural programs (according to the Rockefeller Panel Report); out of millions in corporate donations, about 3-4 percent are given to arts; only 1-2 percent of foundation money goes to the arts.

cause of the assurance that comes from knowing something about what the origin is—that the expansion of interest in the arts did not emerge by chance, and therefore that it will not disappear fortuitously either. Created by propitious social conditions, the arts are expected by many to continue to grow, not as a separate phenomenon, but as part of the total social change in modern life. The national phenomena of more leisure, more financial security, better educated people, are all factors that lead to new values and new needs.

Ernest Dichter, the "prophet" of motivational research, sharpens our awareness of this change by identifying a "consumer rebellion,"[7] the most striking phenomenon of which, he says, is the search for inner satisfaction. "We are," he says, "literally being forced by leisure time to assume the role of the grand seigneur or aristocrat. . . ." Painting, gardening, reading, study, are the activities that engage people today, as they seek their new goals of inner satisfaction.

Most social optimists reason this way, and even elitists today tend to agree that the democratic cultural direction has been set. Thus, the feeling generally seems to be that all we now need to do is to solve the difficult but nonetheless solvable operational problems—subsidizing artists, building theatres, organizing companies of players, developing professional schools. Most Americans are at home with operational problems, and those that can accept this formulation of the future find the optimism well based.

Still the doubters remain, asking their less comfortable questions that may yet upset the optimistic applecart. Even if you accept, they say, that Americans presently feel a dissatisfaction with their lives, or that they find themselves with free time on their hands, *is high art what they really want*? Or are they once again, as Americans tend to do, reaching for a formula for instant relief of a malaise? Will current movements lead anywhere? Implied is an even more challenging question—whether high art, rooted as we know in European tradition, is relevant to Americans. Is the way to build on the present promise for art to offer more and more experience with traditional high art, hoping that an American artistic vitality will be generated thereby?

In his review for *The Nation* of *The Culture Consumers*, Alvin Toffler's testament to the vitality of the culture explosions, Harris Dienstfrey denies that the question of the day is how to engage Americans in concern for high culture. A more valid question he believes, if the arts are to have a relevant place in American life, is *what kind of cultural configuration has developed* instead of the high art of the European tradition, and what are its implications for a national program in the arts. "The point is," he says, "America has created its own species of higher, or not-so-high, culture—a very notable one—but it has been entrusted to no one continuing group (as in Europe), and its achievements are less a flowering of commonly available values and forms (essentially the European situation) than an accumulation of parallel creations, each of which had to determine its own values and forms. A kind of tradition guides this higher culture . . . but the tradition is not passed on like some natural bequest."

The significance of this question is that it is seldom asked. Is there a more complex relationship between high and low culture in America than in Europe, as Dientsfrey believes? If so, what does this imply concerning the route to the development of an authentic American artistic culture?

A similar question seems to concern Kauffman. Will continuing to enlarge and improve artistic production of the classics, he asks, even if they do succeed ultimately in producing a more sensitive audience, actually lead to creativity within the American milieu in the American way? In an article on the implication of the evolution

[7]Ernest Dichter, "Discovering the Inner Jones." *Harvard Business Review*, May-June, 1965.

of a Lincoln Center, Benjamin Boretz raises an allied question. In the way we are going, will we be able to establish a secure public function for the arts adequate to our fundamental objectives?

Still another, maybe not too different, question centers on how the artistic expansion relates to the most dramatic movement of the day—the extension of equality to the Negro people. Are there two distinct democratic movements going on separately in our society, one at the top of the affluence ladder, an art explosion within that new aristocracy (Toffler's "comfort classes"); and the other at the bottom of a ladder still stuck hard in a milieu of scarcity, the struggle for survival among the disadvantaged? Ought there to be a meeting somewhere between these forces?

No one is yet offering any answers. As always, in the arts, we must leave the subject with many hard questions before us, and few satisfying answers. In wisdom, men of action in the university as elsewhere, not waiting for all issues to be resolved, are already involved in meeting at last the obvious contemporary imperative—more opportunities for more Americans to get better acquainted with the arts.

These campus activities are described briefly in the pages that follow. We look first at the efforts of the university as a whole, and then at the more specific area of interest to us, the work of the adult divisions.

II

ART IN THE MODERN UNIVERSITY

There is no question that the currents at work outside the university, in the culture generally, are reflected in increased artistic activity on American campuses. But whether this expanded activity has deeply affected adults is open to question. Magazine stories, and Sunday supplements of newspapers hail new university art centers, the vogue of university artists-in-residence, and the campus art festivals. But for opportunities for nonprofessional adults to pursue artistic cultivation in some depth, one looks in the average college catalogues still mostly in vain.

Nonetheless, as universities accept more responsibility with respect to art, both adults and young people profit. In this section we look first at the changes in universities generally and then more specifically at examples of typical programs for adults in the individual arts.

Scope of University Commitment

Education in art is still a peripheral concern within the field of adult education, and adult education itself has only a marginal place in the total university complex. Thus, the situation actually is that the total amount of adult education in art is quite small (although it has grown a bit recently); in a majority of the universities there are only a few routine programs for adults, and in some there are none at all.

Keeping this reality in mind, we can still appreciate the fact that in an increasing number of institutions, a growing intensity of interest has led to a willingness to apply effort and a budget to develop the arts along imaginative lines that probe the possibilities of art education for adults. And if we include programs that are not strictly adult offerings, adding to our catalogue of current offerings the activities of universities that involve adults, even though they are not directed specifically to them, the picture is even more various. Thus the review of current efforts below reveals a promising scope and variety.

Dramatic advances have occurred mainly in extracurricular, or as they are sometimes now called, cocurricular areas. In the performing arts more liberally, but in the creative arts also, some universities have undertaken revolutionary new roles. Accepting the imperative in the present cultural mood, universities have turned patron, curator, impresario. Some universities today actually view themselves as the regional base for art, helping to bring art into close proximity with ongoing life, even in outlying areas. As a matter of fact, it is sometimes asserted that the university's main function in relation to art today is to be the central medium through which the present cultural growth can touch wide groups of Americans (see "Shaping a Philosophy" below). In these new roles, the university serves adults as well as undergraduates. Thus it seems worth looking at the extent to which these new roles have penetrated the university program.

Artists on Campus

Universities use several different arrangements for settling "the egocentric, emotional and often nonconformist" artist into "the disciplined security of academic life" (according to *Time,* April 2, 1965). Some artists-in-residence, especially the writers (by far the most numerous), are regular university staff members on campus as teachers rather than as artists. Other artists-in-residence are not so tightly integrated into the faculty; rather, they are expected only to perform, to hold informal seminars, or simply to allow students to look on, perhaps also to question them, as they work in their studios. Some artists, especially those in the performing arts, are primarily on campus to direct work, thus providing a professional approach. At Southern Illinois University, for example, an opera soprano has "corn-fed kids belting out opera like professionals," and at the University of Southern California, teenage violinists play music with Heifitz. A few artists-in-residence are subjects of a university's outright patronage, i.e., are paid a stipend, so that they can devote time to art instead of trying to earn a living.

For the university, the value of maintaining an artist on campus may be chiefly the fact that a professional artist injects his standards and his intense personal commitment to art into the academic milieu. Whether they actually teach or simply open their studios to observers, artists-in-residence, it is believed, help to create a climate that excites artistic interest, supports talent, and stimulates high aspiration in the community as a whole.

University Galleries

Universities often provide an art "gallery" at home and on circuit that is sometimes the only serious art exhibited in an area. The Nebraska Sheldon Art Gallery (and its Spring Fine Arts Festival), the Wyoming Traveling Art Exhibit, and the traveling shows sent into the Upper Peninsula of Michigan by the University of Michigan—all serve areas where art museums are often entirely out of reach to inhabitants. Artistic tours, fairs, competitions, lectures are characteristic activities of present-day state universities, and they serve adults in the communities as well as undergraduates. In artistic centers like Boston or New York, university gallery shows or festival exhibitions are also among the important art events in a community. In addition, in the urban centers students are often taken on tours to the galleries of art institutions, and courses in appreciation and understanding are sponsored jointly with neighboring museums and institutes.

Theatre Buildings and Productions

On university campuses around the country, new theatres are being built in which dramatic and other artistic performances may be presented to the university com-

munity and to the people in the surrounding locality. In outlying regions, these new stages are sometimes the first to appear in the areas. Some of these theatres—like the Arizona State University at Tempe—are exciting new additions to the national cultural scene, providing a brilliant stage where local and touring companies and artists may perform.

With respect to dramatic production by the university itself, the situation is actually less clear now than it was five years ago. In 1959, John Gassner labeled the educational theatre "drama's seedbed." Today, although campus theatres still proliferate, a more significant dramatic investment is being made in the regional professional repertory theatres. A few of these—notably the Group Theatre in Southern California and the McCarter Theatre at Princeton—are on campus, but most are independent organizations.

The college campus theatre, however, still attracts more audiences, according to Theodore Hoffman in an issue of *Playbill*, than the professional theatre, and although it cannot be considered the "cradle of professional talent" (only 3 percent of college theatre productions are original plays), as a resource for adult education, it has proved very useful. It offers a medium through which adult audiences are able to enjoy and learn to appreciate live theatre. Significantly, less than 25 percent of the audience at university theatre productions are students. The rest presumably are adults.

Concert and Lecture

According to Alvin Toffler, in *The Culture Consumers*, the university concert and lecture bureau has taken over the role of local impresario. In some places, the college campus has become a major market, and the campus cultural manager a new professional in the university. The extent of this activity is reflected in the statistics on concerts and lectures at universities. The Arts Program of the Association of American Colleges, for example, a nonprofit booking agency set up to provide artists for campus performances, in one year (1963-64) sent chamber music groups, a dance company, a mime, a small theatre company, to nearly 350 colleges. At the University of Michigan as much as $150,000 a year may be spent on artists' fees alone. Through university extension, the Committee of Fine Arts Products on the UCLA campus provided in one year 59 concerts, eleven art exhibits, two dance recitals, forty films, seven junior programs for young people, and 21 plays.

Professional Training

Many of the 519 schools of art listed in the American Art Directory (Volume 41) are today located in colleges and universities, both public and private. In fact, all signs indicate that the university is rapidly becoming the central agency for the professional training of the artist. While this development alarms some people, according to McNeil Lowry, it is an "irreversible trend." Any danger to creative freedom from the so-called academic atmosphere is outweighed, in students' eyes, by the versatile program and financial security a university makes possible.

Art Centers on Campus

What an "art center" is or ought to be still is not clear. The Wingspread Conference on the Arts, held a few years ago, focused on defining the necessary elements, but there is still no consensus on this subject. Among resources on behalf of the arts, however, mention has to be made of the move that seems to be taking place, in a number of universities, to put music, theatre, and sometimes dance, together and to call this combination an "art center."

A number of universities sponsor such "art centers" on their campuses, as another method of offering experience with the arts to the students and the public. The

University of New Hampshire, for instance, has a center; Dartmouth recently opened its brilliant new Hopkins Center; and West Virginia University is building a creative art center to provide an artistic focus for the entire Appalachian region. There are many more.

University Extension

Art departments have grown in importance on campuses, and extension specialists in the arts have become more numerous. Their responsibilities have also increased as a result of pressure from many sides—in-service teachers, undergraduate students in outlying areas, and nonprofessional adults who wish education for personal development. Thus as the role of university extension continues to become ever more elaborate, university extension departments find themselves caught in a "golden vise" of their own: increased demand on their resources on the one hand and an increasing shortage of trained personnel on the other. Nonetheless there is a growing concern for serving the artistic needs of adults, and a somewhat larger commitment to adult education within the university departments and in extension generally.

Much energy and thought is going into extension efforts to reach into as many parts of an area as possible. In addition to offering courses on "satellite" campuses, universities circulate art collections, send live theatre on the road, organize choral groups, build orchestras, send practicing artists to distant parts of their communities. They use TV and radio more rarely, but some programs in art, music, and theatre are offered through these media. Correspondence courses in a wide variety of forms (in art, music, appreciation of films, novel writing, etc.) and publications (newsletters, magazines, special articles, etc.) are introduced to bring the impact of the university to places and people where personal contact is not possible. Local, regional, and statewide art exhibits are held both to give recognition to amateur artists, and to display masterworks to as large a public as possible. Workshops, festivals, and weekend seminars are held during summers and vacations to make art education available to people who cannot get to regular courses.

Relative Emphasis Given to the Various Arts

Among the programs that are currently in operation, not all the art forms are equally well developed as far as programming is concerned. In the visual arts—especially in drawing and painting, but also in appreciation—considerable programming may be noted. When it comes to music, however, the concentration is more on appreciation; there are some serious efforts to provide instruction in the instruments and voice, but very little in composition or creation. In writing education, regular classes patterned after typical daytime on-campus programs still predominate, but a number of institutions are also active in promoting writers' workshops, extended summer conferences, and other special offerings that provide intensive training centers for adults during their vacation periods.

Programs in the dance are still quite limited in number as far as extension and evening college offerings are concerned. In light of the present revival of interest in the dance, it is to be expected that the numbers of dance programs will expand during the next few years.

The movies and radio and television and the other popular media are still not generally included as subjects of study in university programs. On the other hand, there is considerable interest today in the film as art, and film viewing societies (some with accompanying seminars) have mushroomed on campuses all over the country. In some centrally located schools, courses are offered in professional train-

ing for these media, but for the public generally neither appreciation nor creative courses in the mass media are offered in any sizeable number.

Somewhat more attention than heretofore is being directed today toward developing programs that combine several art forms in one integrated program. In addition to such well-known offerings as the University of Chicago Fine Arts Program, and the Detroit Adventure, there are now extended programs at the New School in New York, Goddard College in Vermont, The University of Wisconsin, Cleveland College and a few others.

Summary of Purposes

Summarizing the variety of programs and functions today found among university activities on behalf of art education for nonprofessional adults, we note that they may be grouped in three categories of basic purposes:

1. Producing and Performing (To train the producers of art objects):
   Here fall the courses and activities that emphasize the development of skills and techniques, and the knowledge and understanding necessary to produce responsible work.
2. Appreciation and Understanding (To develop the audience for art):
   In this category will be found courses and programs that encourage interest through exposure to art works, augment enjoyment and appreciation through providing aesthetic experience, develop basic understanding through communication of knowledge of history, theory, etc.—all activities that may lead to sound critical judgment as an ultimate characteristic of the consumer.
3. Supportive Services (To provide technical assistance):
   In this aspect of their work, universities serve adults by providing assistance to local groups and individuals—e.g., helping them to announce their activities, to sell works and to keep local artists informed on subjects of interest to them.

As we look at examples of these activities, it should be understood that they are not offered here as models to be emulated. Many are already common forms, and those that are not are so oriented to particular circumstances that they could not be. Some prototypes, however, may be viewed as suggestive possibilities, the kinds of things that may be feasible after analysis of the local situation shows them relevant. For each prototype, therefore, the institution is identified so that further details may be secured by those who are interested.

III

PROGRAM PROTOTYPES

The Visual Arts

The most common forms of programs for adults in the visual arts are still the standard courses in history and appreciation such as are offered in the regular undergraduate curricula, and studio courses for amateurs, ranging from painting and drawing to interior decorating and cloth weaving.

The prototypes below reflect some of the different forms these courses take when they appear on university calendars—workshops, residential programs, lecture series, film series, discussions, classes. In addition, there are examples of special programs that make imaginative use of resources in both metropolitan and rural areas. Among these are some new forms demonstrating the kinds of ingenuity at work on campuses around the country—for example, a travel-study program at the University of California at Berkeley, which includes a Mexican trip with study of its art; a gallery-touring course at the City College of New York demonstrating use of local resources; a museum-visiting trip from Wisconsin to Chica-

go, demonstrating still another way to put students in direct touch with the art objects they are studying; a network of painting clubs and conferences in the University of Michigan's Upper Peninsula, showing how a stable program of studio work is built in outlying areas where there is no center and often no university faculty.

The categories used below in presenting program prototypes are those developed in the last section: Producing and Performing; Appreciation and Understanding; and Supportive Services.

PRODUCING AND PERFORMING

Studio Courses

Most universities, whether urban or rural, offer basic studio courses for aspiring adult artists at both elementary and advanced levels. Subjects include painting, drawing, design, and sculpture. Courses in such applied arts as cloth weaving and cartooning are often included. Students are generally amateur artists, and the emphasis is more on creativity than on discipline. Course announcements state that teachers will encourage students to achieve their own levels of proficiency by helping them to develop individually. The courses described below are typical of such offerings on campuses all over the country.

DRAWING AND PAINTING—Northwestern University

This standard course is offered at several levels, all of which place emphasis on individual creativity in line, color, and form. The introductory and the intermediate courses explore drawing and painting in various media. The advanced course focuses on painting in oil; using modern techniques, with emphasis on composition; and on figure drawing and study of the figure in action and still poses to provide a foundation for figure work in all the various media.

INTERIOR DECORATION—University of Cincinnati, Ohio

In this course, also a standard one, form, line, color, proportion, and balance are applied to home decoration. Specific topics of the course are wall and floor treatments, lighting, planning individual rooms, and selecting furnishings. "Interior Decoration" is a single-semester course, but it may be followed by "Elements of Interiors," which deals with design principles and their application to all types of interior design problems. The emphasis is on finding the professional solution.

CLOTH AS A CREATIVE FORM—The University of Wisconsin—Milwaukee

An individual in this course is offered the opportunity to discover the creative art in making wall hangings and other unusual items composed of cloth. The emphasis is on inventiveness and craftsmanship, and finding out new uses for various fabrics, threads, and yarns.

CARTOONING AND CARICATURE—University of Colorado, Denver Extension

In this basic course, students of drawing who want to learn the principles of drawing cartoons and caricatures are offered the opportunity to study the simple comic figures, funny faces, normal human body, action, caricaturing, animal drawing, and perspective. An advanced course, offered for those with some training and experience in the subject, also covers some of the basic principles, but goes more thoroughly into figure drawing and caricaturing. Also covered are the study of various techniques of drawing, pictorial composition, creating ideas for comics and editorial cartoons, chalk-talk entertaining, and marketing of art work.

FAMILY WORKSHOP—University Center for Adult Education, Detroit[8]

The Workshop is offered in cooperation with the Detroit Institute of Art. Parents (at least one parent must enroll) and children (of third to twelfth grades only) jointly explore working with clay, paint, and other media; class projects are related to collections in the Detroit Art Institute.

ART STUDIO: THE PAINTER SEEKS NEW MATERIALS—University of California at Berkeley

This two-week in-residence program was held at Squaw Valley, Lake Tahoe, for painters, students of painting, and teachers. The aim of the course (a study of the environment as a stimulus to the painter) was to "develop the faculty for finding and making," with the natural landscape of the Squaw Valley and Lake Tahoe areas serving as subject and stimulus. Lectures and studio sessions covered techniques and the philoso-

[8]The University Center is supported cooperatively by Wayne State University, the University of Michigan in Ann Arbor, and Eastern Michigan University.

phy underlying the use of "uncommonly common" materials; existing materials such as collage and assemblage were explored. In addition to practicing landscape painting, participants were encouraged to develop their own concepts through the use of found objects. Tool kits were provided for assembly of the found objects.

ART CENTER—Goddard College, Plainfield, Vermont

The Center is open to adults during the summer months. Students register for a week or longer, and are given a place to work; they pursue independent goals, receiving help and guidance from artists-in-residence as they need or desire them. They may choose from among several opportunities—a pottery shop, painting studio, jewelry room, life-drawing groups, and sketching trips. The aim is to permit individuals the freedom they need to develop their own talents and interests, and the opportunity to get help and instruction as needed. Students often use their vacation time for study at the Goddard Center.

Statewide Programs

For the distant areas of their state, universities provide many-faceted programs through the activities of the arts specialists in the extension departments of art. In general these specialists and the division they work for have three purposes: (1) to use extension as a device for sending resources of the campus departments to the far-flung localities in the state; (2) to provide teacher education programs including in-service training for those already in jobs; and (3) to educate the amateur for personal growth, and to promote community activities. Highlights from the programs of a few state universities appear below as prototypes of this form of activity.

THE UNIVERSITY OF ILLINOIS, Urbana

Included in the statewide approach in Illinois are programs of exhibits, extramural classes, conferences on art and art education, the Federation of Women's Clubs-sponsored art school for high school youth, art lecture series, and in cooperation with Cooperative Extension, the Town and Country Art Show. As evidence of the popularity of the art shows, it is noteworthy that although Farm and Home Week has been discontinued, the Town and Country Art Show remains a popular event.

About 65 classes are conducted in a year at off-campus centers. The classes, mostly noncredit, run for eleven weeks, two hours each week. Teachers, resident staff from the art department, are flown to the various localties. During the summer, about 20 credit classes in drawing, design, oil painting, recreational crafts, and art education are operated around the state.

THE UNIVERSITY OF NEBRASKA, Lincoln

The University has worked quite closely with the Nebraska Cultural Resources Council in helping to establish an annual exhibit of the artwork of art clubs in Nebraska, and the expectation is that it will be possible to expand this operation of exhibitions of amateur or semi-amateur works of art within Nebraska. There are also workshops in art education and in art for adults.

At the present time the major emphasis is upon the following activities: exhibits of original works of art in the state, galleries and traveling galleries of child artwork, workshops throughout the state, and evaluative services for communities and schools wanting help with their art program.

UNIVERSITY OF MICHIGAN, Ann Arbor

Painting workshops are conducted by the Extension Division of the University of Michigan for communities in distant parts of the state. Scheduled throughout the Upper Peninsula and in the middle Michigan area, they are taught by artist-teachers who tour the towns and cities working with amateurs and offering professional criticism on work in progress. The workshops admit all who want to do creative work in the arts—beginners, experienced amateurs, semi-professionals.

In many of these areas, art students have formed art clubs for work and study, generally with the aid of local teachers. Clubs are guided by a regularly published *Newsletter* prepared in the Ann Arbor Extension offices. In it are articles dealing with problems in painting, commentaries on the paintings that appeared in district shows, accounts of the lives and works of professional and amateur painters, lists of available films, a schedule of the art films to be shown on the University's campus, and comments on the general climate. The purpose of the *Newsletter* is to build the enthusiasm of painting groups throughout the state toward broad, energetic, coordinated statewide efforts.

Basic Appreciation Courses

Introductory courses on theory, history, and criticism are the most common forms of appreciation courses, and the format most commonly used for these are lecture and discussion, usually with slides, sometimes with films, occasionally with original works. Typical examples follow.

INTRODUCTION TO THE ENJOYMENT OF ART—Rutgers, The State University of New Jersey, Newark

A lecture course designed to introduce the student to the visual arts, this program is devoted to methods of perception, to development of the student's ability to see meaning, to respond to visual forms, and to interpret these responses.

LOOKING AT MODERN PAINTINGS—Pennsylvania State University

The focus in this course is on schools of art. Students examine paintings of Cubists, Abstractionists, Expressionists, Surrealists, and other schools. They discuss controversial views on these developments in the writings of both critics and artists. Some personal evaluation is encouraged.

THE ART EXPERIENCE—Division of General Education, New York University

In this form of appreciation course, the emphasis is on critical analysis; students consider how standards are set and how they become obsolete. Questions are raised with reference to works of old masters and contemporary artists.

PAINTER AND HIS MATERIALS—Cleveland College, Western Reserve University, Ohio

This course approaches the understanding of painting through carefully examining the media, methods of treatment, and techniques that major artists of today, as well as in the past, have used to give expression and form to their works of art. Through demonstrations and a critical analysis of films, slides, and original works, the student is led to an understanding of the role played by various materials in the style and expression of painting.

THE AMERICAN HOME AS A WORK OF ART—University of California, Berkeley

"The American Home as a Work of Art" is not simply a program about home decorating. It covers the diverse philosophies and disciplines responsible for the creation of truly artistic American homes. Experts discuss the means of satisfying an individual's need for self-expression in the way he orders his dwelling place.

ART APPRECIATION STUDIO—University of Michigan, Ann Arbor

This course is offered to nonprofessional students as an aid to the development of appreciation. Practical experience in drawing goes along with an introduction to basic principles of artistic creation. Opportunity is given to the student for self-expression through drawing in the various media, on both an elementary and advanced level.

Cooperative Programs with Art Institutions

GREAT AGES OF ART—University Center for Adult Education; Wayne State, University of Michigan, Eastern Michigan University

A joint enterprise of the Detroit Art Institute and the University Center for Adult Education, "Great Ages of Art" was initiated in Detroit as a five-year sequence of art study for adults. The plan is to offer a series of correlated courses and special events to explore major art periods from the fifteenth century to the present time. The first year's program of nearly fifty events focused on the Renaissance and offered a lively range of subjects for study: "The Courtly Arts of the Renaissance," "Great Monuments of Italian Painting," "Music in the Renaissance Era," "The World of Shakespeare," "The Age of Elizabeth." Concerts, films, and exhibits supplemented and extended the scope of the course work. The full five-year program offers men and women an opportunity to work in a broad range of interrelated subjects over an extended period of time.

ART STUDY-TOUR TO CHICAGO—University Extension Programs for Adults, Southeastern Wisconsin

This study-tour was designed to acquaint the participants with the comprehensive collection of painting, sculpture, and minor arts of the Chicago Art Institute. The tour followed preliminary lectures (with colored slides) in preparation for the examination of the Institute's permanent galleries and special exhibits.

ART IN NEW YORK MUSEUMS—New York University

Two courses are offered as museum-visiting courses. One focuses on the permanent collections (classroom sessions are alternated with museum visits to examine artworks of the Medieval, Renaissance, Baroque, Classical, and Modern schools of painting). The second course, "Current Shows in New York Galleries and Museums," explores the most significant exhibits of new works, special collections, and retrospective shows.

Art Studies in Other Adult Programs

LANDSCAPE DESIGN—Eugene Continuing Center, University of Oregon, Portland

Offered as one course in a program on urban studies, this three-month course studied landscape architecture as design "concerned with the all-inclusive problem of relating man's environment to man." Course emphasis was placed on residential garden design and on projects related to the community and its beautification. Specific topics were organization of space and local landscape development.

UNDERSTANDING THE ARTS—Division of General Education, New York University

This is a required course in the first year of the new Associate in Arts Degree Program, a degree program especially for adults. Students take two courses in art. The approach in these courses is to treat a work of art as a self-contained object whose peculiar beauty can best be discovered through a careful examination of the work itself. The interdisciplinary courses in the degree program treat works of art in relation to artistic conventions, the life of the artist, and the age in which they were produced.

Art and Life

ART AND IDEAS IN CONTEMPORARY CULTURE—University College, Syracuse University, New York

In this popular art program form, students study the visual arts along with music as an aspect of contemporary life. They analyze the interrelationships between main forces in society and their expression in these arts.

THE MODERN WORLD IN ART—New School of Social Research, New York City

Here an attempt is made to provide a criterion for art by establishing art's role in the living world. The artist's freedom is analyzed in the context of modern dilemmas imperiling humanist doctrines. The social demands and artistic needs of peoples everywhere are probed, with a view to finding if, how, and what modern art might contribute to humanity's search for enduring peace. Topics included are: The manners of expressionism; Has modern art caught our world's likeness? How qualified are today's artists? Is the whole present art's modern domain? Is modern art commensurate with the world we know?

ART AS COMMUNICATION—Rutgers, The State University of New Jersey, Newark

In this course, art is viewed as a picture album of history. A series of lectures attempts to show how the artist reveals the era and the environment—the social traditions, customs, superstitions, and thought. Emphasis is on art as a universal language across time and space, a cultural bridge to understanding the past.

SIGHT OF THE CITY—VISUAL PROBLEMS OF AN URBAN ENVIRONMENT—Cleveland College, Western Reserve University, Ohio

The changing role of the architect in a dynamic society is the subject of this course. Visiting experts from several fields discuss the various influences affecting today's urban architecture. Questions discussed are: What is the role of the architect in designing contemporary environments suitable for present day living? To what extent is his work dependent upon the sociologist? The industrialist? The city planner? Can the architect create by himself or must he develop his design as a member of a team of professionals in order to create beauty out of the complexities of modern society?

SUPPORTIVE SERVICES

One of the most important ways in which the universities provide general support to the visual arts is by arranging exhibits and shows in places where the population normally would not be exposed to works of art. In a few of the prototypes described earlier, art shows were used as part of a regular educational program. The exhibits described in this section are less directly related to courses of study. The service activities, in some cases, do lead, as will be obvious, to educational ventures.

TRAVELING ART EXHIBITS—University of Wyoming, Laramie

The Wyoming Traveling Art Exhibit sent on tour a show featuring the work of thirteen impressionist artists. It was booked for visits to twenty-eight towns in the state. The Art Division chose the paintings, and the Adult Education Division arranged the tour.

RURAL ART SHOW—University of Minnesota, Minneapolis

An independent and quite influential development over the last few years has been a Rural Art Show on the Agricultural campus of the University of Minnesota, to go along with Farm and Home Week. It has been the focus for a great amateur interest in art in the state.

LOAN ART—University of Nebraska, Lincoln

The University's loan program sends original works of art from the University of Nebraska collection out into the state. Two types of exhibits are arranged. One calls for the loan of a single painting to a school, a library, or a community which can show it properly. The other offers a show of twenty pieces of art around a central theme. Both are traveling exhibits that go into a community to be hung in a place as much like a gallery as possible. After a stay of six weeks to two months in one town, a new show moves in, and the first one goes on to another community. Through the loan exhibits, the University is aiming to establish a very high standard of art exhibitions in Nebraska. The emphasis therefore is always on offering only quality art for display in suitable surroundings.

HENRY GALLERY—University of Washington, Seattle

The primary function of the Henry Gallery is to bring to the campus and community exhibitions of paintings, prints, sculpture, architecture, and decorative arts.

ART ON TV FILM—Michigan State University at Lansing

TV films are produced for National Educational Television and for the local community. Forty-three programs have been prepared on such subjects as "The Satire of Daumier," "Inmates' Art" (paintings by inmates at State Prison), "Illustrations for the Old Testament" (contemporary illustrations), and "French Drawings."

"EYES WEST" CONFERENCE—California Extension Conference

A conference for all West Coast artists and designers was sponsored by University Extension, Northern Area, and the Art Directors and Artists Club of San Francisco. The conference considered three components of the creative process: stimulus, organization, and appraisal. Artists from the fields of architecture, literature, motion pictures, music, philosophy, advertising, and photography came to Monterey to explore the creative process and its relationship to graphic design.

ARTS AND CRAFTS GUILD DIRECTORY—University of Southern Illinois, Carbondale

The directory is published by the Guild as part of the program to preserve and promote the more native arts and crafts, and to aid in the marketing of approved products that are thus developed. The Guild receives active support, direction, and encouragement from the Community Development Department of the University and other appropriate departments. The Directory lists centers and events in southern Illinois.

DISCUSSION GUIDE—University of Wyoming, Laramie

"Appreciation Through Art" was the title of a discussion guide prepared at the University of Wyoming. It was intended to be a foundation for a project with adult discussion groups. Focusing on its main subject of design in art, the Guide presented slides and commentary on various aspects of design—in everyday life, in fine art, and in advertising.

Music

Of all the arts, with the possible exception only of painting, music seems to have been the most affected by the new wave of national interest in art. Few extension divisions or evening colleges—in small colleges or in state universities—today fail to offer programs, and often extensive ones, of education in music. Until recently, it seemed that in adult program catalogues, appreciation and understanding programs far outnumbered the applied music courses. This seems to be less true today. In searching out prototypes we found nearly as many devoted to performers as to listeners. Cocurricular activities (concerts, lectures, festivals, etc.), however, seem to be the most popular part of university work in music.

MUSIC CLASSES FOR BEGINNERS—Oakland University, Michigan

As in most such classes, adult beginners at Oakland University are taught in groups and the object is simply to teach them to play. Toward this end, elementary classes can be followed by more advanced instruction. There are groups in piano, in violin, viola, cello. For those already able to play a string instrument, and those preparing for a role in a community orchestra, there is a special course in string techniques. Similarly, those who are already skillful pianists may join a class in interpretation, where they may secure individual instruction. Many students in the advanced courses are public school teachers.

MUSIC EXTENSION—University of Illinois, Urbana

As in the case of the visual arts, statewide music programs are conducted through the music extension division of most state universities. The university music specialists, working generally out of the school of education, carry instruction and consultation into the community much like their counterparts in the visual arts. At the University of Illinois, staff members of the Extension Division's Music Extension section carry on continuous programs of consultation with community and school organizations. They hold clinics, workshops, demonstrations, conferences, and classes in music education on the campus and throughout the state; they publish and distribute musical compositions and bulletins. In addition, the extension program includes the annual Illinois All-State Music Activity and the Illinois Summer Youth Music camps. The former involves over 2,000 school musicians and 700 teachers a year and more than 1,000 students attend the camps.

MUSIC FOR TEACHERS—University of Texas, Austin

A summer workshop is a typical form of program especially directed to teachers. In this University of Texas workshop, subjects covered included concepts in music education, new teaching media, and the new role of music for the nonperformer.

STRING PLAN—University of Nebraska, Lincoln

This is an in-service program in music education, oriented toward encouraging the growth of orchestras in schools and among community adult groups. The success of the program is reflected in the many new orchestras that have been formed since the inauguration of the plan in 1953. In 1947 there were only four community orchestras in Nebraska; in 1964, there were twelve.

CHORUS IN THE CITY—City College of New York, New York City

Adult choruses have always been a major activity in rural music programs. Now people in the city who wish to sing together may also find that the local college, like City College of New York, sponsors a chorus. As part of the program, voice culture is available in courses that provide general instruction with individual attention.

OPERA WORKSHOP—The New School of Social Research, New York City

Emphasis in this course is on total music theatre artistry, including musical interpretation and complete theatrical control. Short opera scenes, presented publicly at the end of the course, are selected to give the singers the greatest opportunity to create characters; the stress is on contemporary opera and music theatre. There is no voice instruction, but private musical coaching is available.

OPERA THEATRE—Washington University, St. Louis, Missouri

This program combines a seminar series with rehearsals directed by a guest operatic director. Coaching and dramatic training is provided for singers, and a repertoire of operatic excerpts is built up. The program includes preparation of a program with an orchestra.

CHAMBER MUSIC WORKSHOP—New School of Social Research, New York City

Beginners and more advanced students are provided an opportunity to explore the extensive literature of chamber music. Instrumentalists on strings, woodwinds, piano, learn how to cope with problems encountered in playing with others by practicing with others at their own proficiency level. Students also analyze and discuss the music they play in order to widen their comprehension of musical form, style, and interpretation.

MASTER CLASSES—University of California, Berkeley

Master classes in piano and other instruments for advanced students are taught by visiting artists of the highest quality. Pablo Casals and Mme. Rosina Lhevinne have been teacher-artists. Enrollment is based on auditions and professional and academic status. Auditors are allowed to register with-

out prerequisites, but are given no special guidance; they learn what they can from the unquestionably valuable experience of observing the training of highly skilled students by outstanding artists.

APPRECIATION AND UNDERSTANDING

Appreciation Through Historical Survey

MUSIC THEN AND NOW—Rutgers, The State University of New Jersey, Newark

Among the subjects explored in this course are Egyptian, Grecian, and Oriental cultures and their influence on music, as well as the development of opera, Baroque music, Romanticism, and other musical forms and styles. During the series of ten lecture-recital sessions, students (professionals and nonprofessionals) are helped to refine their listening ability. The lectures are presented informally and utilize, in addition to recordings and piano, illustrations of instruments and other visual aids. Music vocabulary is simplified and explained so that it can be used easily in musical discussions and experiences.

GREAT MUSIC OF THE THEATRE—University of Connecticut, Storrs

Focusing on another aspect of music, this program reviews the world of theatrical music down through the years. In ten evenings, students explore the music of Broadway, Hollywood, and European operetta and musical theatre. The University also offers "An Adventure in Sound," a six-session survey course demonstrating the "sounds" in periods in music history—e.g., Gothic, Renaissance, Baroque, Classical, Romantic, and Twentieth Century.

ANATOMY OF THE SYMPHONY ORCHESTRA—Marquette University, Milwaukee, Wisconsin

This is a series of lecture-demonstrations by the first-chair performers of the Milwaukee Symphony Orchestra. These specialists verbally and musically describe the evolution of their musical instruments, and their function in the contemporary orchestra. Every third session is devoted to a recital featuring the instruments previously described. The course culminates with a chamber orchestra concert.

WEEKEND SEMINAR—New York University, New York City

Offered as a residential weekend institute, this survey course was devoted to the music of Mozart. A noted musicologist helped students explore Mozart's life and work; they examined concerti, operas, and symphonies.

Appreciation Through Musical Previews

MILWAUKEE SYMPHONY CONCERT PREVIEWS—The University of Wisconsin—Milwaukee

A form, growing in popularity, is the seminar series offered in preparation for attendance at professional performances. In Milwaukee, selections from the last five concerts of the Milwaukee Symphony season were previewed on the afternoons of each concert. Two members of the Symphony discussed theme, form, and style of the selections in an effort to prepare concert-goers for greater enjoyment of the music.

SYMPHONIC MUSIC—Washington University, St. Louis, Missouri

Symphony goers in St. Louis had an opportunity to attend pre-symphony talks during the entire season of the St. Louis Symphony Orchestra. Each week the principal symphonic work to be performed by the orchestra was analyzed, interpreted, and a full recording played in advance. Whenever possible, the entire program was discussed.

CONCERT PREVIEWS—Lifelong Learning, University of California, Berkeley

Berkeley offers a number of concert previews in a season. "Three Musical Portraits" was one such program. Its main purpose was to help listeners enhance their feeling for the language of music. A pianist (William Corbett Jones) performed selected works of Bach, Scarlatti, and Haydn in three concerts. Prior to the performance, Jones explored the basic forms, motifs, and stylistic developments of the three composers in relation to the musical tradition and background of each. "Group Opera Going" is a similar course; it consists of four explanatory lectures by the chairman of the department of music. Prior to each performance, the musical and dramatic features of the operas are discussed; discussions are supplemented with recorded illustrations.

One of the latest programs in this form was a special program organized around the Beethoven Festival presented by the San Francisco Symphony Orchestra. A program of lectures was presented by guest speakers Roy Harris, Joseph Krips, and Virgil Thomson.

JAZZ: THE NEW YORK SCENE—New York University, New York City

Past and present jazz styles in New York are surveyed in this course (Dixieland swing, bop, progressive, cool, funky, hard bop, third stream, and free jazz), as well as the problems involved in recording jazz and in public performance. Lectures, illustrated by rare records, prepare the class for several field trips to cabarets in the Village and midtown to meet outstanding jazzmen and listen to their music. In addition to regular sessions, the class has the opportunity to attend a recording session. Rare films showing great jazzmen, past and present, are featured.

SUPPORTIVE SERVICES

TV MUSIC—Michigan State University, East Lansing

For the past dozen years, Michigan State University television station WMSB has devoted considerable effort and creative imagination to the production of high-quality music programs. Many of these are prepared especially for distribution by National Educational Television, but others are distributed by Michigan State University. Among the shows produced: "Congress of Strings" is an annual string orchestra program sponsored by the American Federation of Musicians and Michigan State University; it brings together one hundred young string players from all parts of the United States and Canada for a summer of study with noted conductors. "Recital Hall" is a continuing series of programs with professional and student instrumental soloists, chamber groups, and vocalists. The "Art of Singing" is a four-part series on voice training with an artist formerly with the Metropolitan Opera. Finally, "Workshop of Early and Contemporary Music" is a comparison of early and contemporary compositions.

LECTURE AND CONCERT—Rutgers, The State University of New Jersey, Newark

A major agency for the presentation of cultural and intellectual events outside of the academic program of Rutgers University is the Department of Concerts and Lectures. It offers a number of series of concerts and lectures; in addition, it acts cooperatively with other units of the University in making related activities possible. The oldest and most popular of the concert offerings is the Gymnasium Series which is now in its fiftieth consecutive season. A chamber music series, also sponsored by the Department of Concerts and Lectures, includes five events available under a modest series subscription plan. Each season three or four Sunday evenings are devoted to recitals by prominent guest organists, and at fortnightly intervals, midday recitals are offered by the University organist. The Department of Concerts and Lectures plays an active role in encouraging student-initiated concerts when the programs are of a serious character. (Jazz, folk and popular music concerts are also sponsored from time to time on all campuses by student organizations.)

COMMUNITY COOPERATION—North Carolina State College, Raleigh

A cooperative effort between "town" and "gown" resulted in a college concert series that claimed the greatest attendance of any concert in the Southeast. In Raleigh, North Carolina, The Friends of the College, a nonprofit organization started by townspeople and student union officials, has sponsored concert series at North Carolina State College for several years. For performances in the campus Coliseum that seats 12,500, the organization has sold nearly 12,000 season tickets in one year's series.

SYRACUSE CHORALE—University College, Syracuse University

This program was long established in the cultural life of the community at the time it entered into a cooperative agreement with the University College to produce and present chorale music. Concerts are presented under sponsorship of the University Regent Theatre. In addition to classic works, the Chorale has sung a new Mass by a local composer.

WASHINGTON SQUARE CHAMBER MUSIC—New York University, New York City

Six Friday evening and four Sunday afternoon concerts are offered to the public by the New York University Division of General Education. A committee composed of people both inside and outside the University has solicited individual contributions to support the concerts. The series, which was established many years ago, is now a regular feature among musical offerings for the New York community.

Adults who want to learn to write have little difficulty in finding a course to suit their needs. Most evening colleges and many extension divisions provide many kinds of writing courses for adults in almost all the standard forms—short stories, feature and magazine articles, novels, poetry, drama, TV scripts, and commercials.

Writing instruction is available to adults also in summer conferences and workshops, where writers and teachers of writing are often able to study directly with professional writers in their special fields of interest. In addition a few institutions also provide services to amateur writers in the form of manuscript reading and criticism from professionals in the field.

With respect to "writing appreciation," better known as literature, we make no attempt here to reflect all that goes on in this area. Literature courses, as we know, predominate in any catalogue of programs for adults, and their forms and varieties are too well known to need recapitulation here. Nonetheless, several programs that demonstrate efforts to develop courses especially relevant to modern-day adults seemed noteworthy and a few of these are therefore included here.

WRITING

WORKSHOPS IN CREATIVE WRITING—Cleveland College, Western Reserve, Ohio

A well-rounded program of writing, offered in workshop form, is scheduled every year at Cleveland College as it is also in a number of other institutions in the country. In Cleveland the program includes a "Creative Writing Clinic," a short, intensive course to help writers sharpen skills in the use of language (the focus is on syntax and selection of wording to convey the writer's exact meaning), and on helping the writer to develop his own style. Participants bring in samples of papers, articles, or stories which they either have completed or are currently working on; these are used for critical analysis.

"Preparation for Writing a Book," another workshop open to the adult public, offers anyone currently writing or planning to write a book (fiction or nonfiction, adult or juvenile) an opportunity to acquire a number of writing skills—e.g., steps in preparation, organization, and development; research and collection of material; and synopsis, outline, chaptering, structure, querying publishers, and revisions. "Poetry Writing for Publication" aims at helping students understand the basic styles of poetic expression and to develop poetic skills; it provides criticism of the student's work and advises him on marketing. The Cleveland program in creative writing also includes two courses in "Writing Children's Stories for Publication" and one in "The Short Story."

FILM WRITING—New School of Social Research, New York City

Although courses in writing for the movies are less common than some of the forms mentioned above, the form seems to be growing in popularity. The New School course is a workshop dealing with techniques of film writing as applied to the various media open to the film writer: the narrative feature, the narrative short, the documentary, animated and industrial films, and films for television as well as for theatrical release. Examples of films and scripts written by the instructor as well as others are studied, but most emphasis is put on working with the student's own writing efforts.

SUMMER WRITER'S CONFERENCE—University of Utah, Salt Lake City

This summer conference is typical of such events that take place every summer on numerous campuses in the country. The Utah Conference is held for two weeks in July of each year. Most students enroll for the entire period, although with permission of the instructor, they may register for one week only. It is primarily a noncredit course; students interested in credits may join, but they must agree to try to remain as free as possible from academic pressures and obligations during the conference so that they can commit themselves completely to the intensive writing and study schedule of the workshop. Content of the workshop includes technical demonstrations, analyses of writing, evaluation sessions on scripts brought to the conference or produced there, in addition to private consultation on aspects of the individual's style and approach.

Since this form of writing program was initiated nearly forty years ago, it has established itself as a regular summer institution. In a typical conference, professional writers are the teachers; aspiring writers in every form of writing are the students; and residential centers almost always the setting.

Conferences vary in length, ranging from one weekend to three weeks, and in the particular writing form they emphasize. But practically all of the summer writers' conferences have been generally successful, offering as they do a combination of high quality teaching and a pleasant environment, both for fairly reasonable fees. In the spring of each year, a directory of summer workshops appears in the *Saturday Review*.

LITERATURE

ISSUES IN AVANT-GARDE LITERATURE—University of Washington and University of British Columbia

A weekend course at Lake Wilderness Lodge near the University of Washington was held to discuss the nature of *avant-garde* movements in literature, their effect on the future, and the permanence of the art form. The early twentieth-century movements, the theatre of the absurd, and new poetry were examined. Readings included Samuel Beckett's *Krapp's Last Tape*, and poetry published since World War II. The seminar was a cooperative one, featuring faculty from the University of British Columbia and the University of Washington. The University of Washington also regularly offers literature courses in its Liberal Arts Seminar programs—small study groups organized throughout the state.

POETRY OF FROST—University College, Syracuse University, New York

"The Poetry of Robert Frost" was a six-week seminar conducted by Phillip Booth while poet-in-residence at Syracuse University. Frost's poems were read "to discover what levels of meaning they present, what they imply by their metaphors, and how paradox lies at the root of Robert Frost's view of the world."

POETS' INSTITUTE—University of California, Berkeley

Poets from all parts of the United States were on campus at the University of California, Berkeley, for two weeks. The poets, described as the *avant-garde* "leaders of a revolution in poetry," presented their views and read their poems in seminars, lectures, and special readings. Among the poets who participated were LeRoi Jones, Robert Duncan, Allen Ginsberg, and nearly a dozen others. The Poetry Conference was open to the public. Adults in San Francisco had a chance to enroll in a week-long seminar led by individual poets; to participate in a series of seven lectures on such subjects as "Poetry and Politics" (Jack Spicer), "What's Happening on Earth" (Allen Ginsberg), "Poetry and Murder" (LeRoi Jones), and "Psyche-Myth and the Moment of Truth" (Robert Duncan); or attend a program of ten poetry reading sessions.

ADVENTURE IN LEARNING—University of Idaho, Moscow

Faculty members of the humanities division must travel 350 miles off campus in order to bring this experimental, noncredit course to people in the Boise area. The teachers discuss modern poetry, the revolution in English grammar, and several other aspects of reading. For Idaho, this project is a first attempt to carry noncredit courses in the humanities off-campus. The series, planned in cooperation with the Department of Humanities, was conceived, publicized, coordinated, and otherwise guided by the Division of Adult Education.

POETRY CIRCUIT—University Center for Adult Education, Detroit

This program was initiated in 1960. It sponsors semiannually a visiting poet on a circuit through at least six Michigan college campuses. The poets are selected by the staff of the Center with the advice of a special committee of Michigan poets. Poets read and discuss their works.

Theatre

University theatre along with community theatre helped to prepare the audience for the new professional theatre companies which are establishing themselves regionally in permanent theatres, in cities as far off-Broadway as Seattle, Houston, Chicago, and Boston. Many universities are using the regional theatre as an additional resource, not only for the education of undergraduates in drama, but also for informal adult courses in theatre appreciation. In a few places this link between the academic and the professional theatre community is very strong.

Thus, in many places in the country there is more opportunity today for adults to enjoy theatre; there are more plays to see and even more appreciation courses than

there used to be. But for adults who want a participating role, there is still not much being offered through the university. Yet universities do sometimes serve this need indirectly by making their resources available to community theatre—e.g., by providing consultation services, handbooks, and theatre leadership training. A few schools conduct summer workshops and festivals for adults.

PRODUCING AND PERFORMING

THEATRE LABORATORY—The University of Wisconsin—Milwaukee

Offered to actors, teachers, and all persons in community or educational theatre, this course consisted of six discussion-laboratories in the arts and crafts of the theatre. Included were acting and directing, makeup and costuming, rehearsal and performance techniques, play selection, and season planning. Practical problems were worked out in the laboratory portions of the sessions. The same catalogue also offers a course in costume crafts in which students explore many aspects of the construction of stage costumes, including pattern drafting, cutting, materials and fabrics, casting and molds, dyeing, plastics, and sewing.

THEATRE: THEORY AND PRACTICE—Washington University, St. Louis, Missouri

This course is designed for students interested in the specifics of acting, directing, and staging a play; and for those who wish to increase their understanding and appreciation of "theatre." It includes such subjects as play analysis, acting "method," the function of the director, and stage production.

THEATRE IN SOCIETY—The University of Wisconsin, Madison

Designed for professional and nonprofessional directors, for managers and for workers in all levels of theatre work, for teachers and students, and for graduates and undergraduates, this annual four-week summer course in theatre leadership seeks to examine the several contexts in which theatre functions in contemporary American life. The course draws students from many parts of the country, and from all forms of theatre —academic, community, and professional. The curriculum considers such subjects as the role and function of theatre, organizational forms, patterns of leadership, source of financial support, the education and development of audiences, management and business, relationship between the professional and the amateur, institutional nature of theatre, decentralization, mass culture, the *avant-garde* and censorship.

PLAY PRODUCTION—Hunter College, New York

Hunter College provides a series of courses for producers on a variety of subjects. "Introduction to Theatre" offers study in interrelation and interdependence of various elements of the theatre, and the fundamental concepts necessary in the syntheses of the elements of play production. "Play Production and Directing" is designed to provide experience in selecting, directing, and producing plays. "Stage Scenic Production and Lighting" is for advanced students who want a chance to try to produce a play under "laboratory" conditions; it is a practical workshop course dealing in detail with the anatomy of the theatre, electrical and mechanical equipment, development of working drawings, ground plans, making and operating scenery and lighting.

APPRECIATION AND UNDERSTANDING

THEATRE IN TRANSITION—University of Toledo, Ohio

This course aims at helping students to understand the theatre by studying its past and its revolutionary present. Attention is focused on structural changes in theatre as the result of playwrights' extension of the traditional forms of dramatic expression. In addition, new concepts of the "Theatre of the Absurd" are explored in order to understand the way the modern theatre describes and castigates the present society.

FORMS AND IDEAS OF TRAGEDY—Washington University, St. Louis, Missouri

A vacation-seminar, this week-long residential course offered by the Continuing Education Division of Washington University is held at Lake Wilderness Lodge. Adults may enroll without prior qualification. The idea of tragedy is approached from a variety of viewpoints. Topics include origin and nature of great tragedy, twentieth-century theories of tragedy, the tragic nature of history, and a psychoanalytic view of tragedy. Dostoevsky, Euripides, Shakespeare, and Beckett are read and studied.

MAKERS OF THE MODERN THEATRE—Syracuse University, New York

In this seminar course, a series of informal meetings are devoted to the major plays and playwrights of the contemporary American theatre. Particular emphasis is given to

the works of Albee, O'Neill, Wilder, Miller, and Williams in order to set them in the perspective of the social and cultural climate of the twentieth-century theatre.

SHAKESPEARE SEMINARS AT STRATFORD—McMaster University, Hamilton, Ontario, Canada

Held during the Stratford Shakespeare Festival, a series of two six-day seminars-in-residence is sponsored by the Department of Extension, McMaster University of Hamilton, Ontario. The seminars are open to the public without prerequisites or credit. The idea of the seminars is to take advantage of the excellent opportunity for the study of Shakespeare provided by the famous productions of the Stratford Festival. Members of the seminar (not housed together, but with meals in common) go to the plays; hear lectures by scholars, critics, and directors; and participate in formal and informal discussions. A special point is made of the close relationship with the theatre—meetings are held in theatre buildings, theatres are toured, and theatre people lecture and join in discussions. Students are helped to understand the problems of playing Shakespeare before a modern audience, as well as to achieve a deeper appreciation of the plays themselves.

INSTITUTE OF RENAISSANCE STUDIES—Stanford University, California

The Institute of Renaissance Studies is a component part of the Oregon Shakespearean Festival. It offers courses dealing with Elizabethan staging of Shakespeare's drama as an introduction to Renaissance life and thought. Short-term courses allow Festival visitors to register in almost any week of the season for intensive study through lectures or independent research. College credit is granted by Stanford University and Southern Oregon College, which accepts Institute classes as field courses in the humanities. The Institute issues a certificate to registrants who do not want credit, and it also accepts full-term auditors. Expenses for registration and lodging are kept well within vacation budgets. Tuition scholarships and a fellowship for mature teachers of Shakespeare are available. The Festival Collection of Shakespeare criticism and invaluable sixteenth-century editions of Tudor works, both of which are housed in the Ashland Public Library, provide resources for research or browsing.

ATTENDING THE THEATRE—Pennsylvania State University, Pittsburgh

The course aims at giving theatregoers a more intimate acquaintance with theatre techniques and purpose, in order to increase discernment and enrich enjoyment in going to a play. Sessions are devoted to increasing the ability to get pleasure from the printed manuscript, such as one might get from a competent performance of the play. Paperbacks, slides, recordings, and short scripts are all used as materials for the course.

THEATRE IN CLEVELAND—Cleveland College, Western Reserve University, Ohio

"Theatre in Cleveland" provides an opportunity to hear Cleveland directors discuss the play they produced and its many aspects of production. It also tries to help playgoers first to sharpen their awareness of what a play may have to communicate, and then to look at theatre today—both traditional and contemporary—as it exists in the Cleveland theatres. Introductory lectures are followed by meetings with the director of each of six productions, both before and after the show, and at two preperformance dinners. In a closing session, a panel of directors discusses theatre as evidenced in the six productions, and talks about trends in today's theatre.

THEATRE SEMINAR AND STUDY TOUR—University of California, Berkeley

A similar objective to the one inherent in "Theatre in Cleveland," guides the program at Berkeley. The Berkeley program involves as a special touch a cooperative format with a local professional theatre company. A year-long exploration of theatre arts is conducted with the Actor's Workshop Company. Seminar participants study plays selected from the Workshop's 12-season repertoire, observe productions in rehearsal, and attend finished performances.

CURRENT THEATRE IN LOS ANGELES—University of California, Los Angeles

Another playgoers' course to increase enjoyment of contemporary drama is offered to the public in Los Angeles. The course involves class meetings and attendance at dress rehearsals. The instructor's comments on the plays and theatre in general are aimed at helping students to develop judgment and understanding. Aspects of special study are the content and form of the most significant and most controversial drama of the day, as well as present-day writing and acting styles.

PROFESSIONAL THEATRE PROGRAM—University of Michigan, Ann Arbor

The Professional Theatre Program was established in 1962 by the University of Michigan to bring to the student community and to the state a significant new resource. This resident professional theatre has made theatre of quality available to a wide regional audience through performances in Ann Arbor and in statewide tours. In addition to the productions, the Theatre Program is committed to developing audiences by presenting a series of special high school matinees in the lower Michigan area and on tour elsewhere. It also sponsors a Professional Fellowship project for talented graduates from drama departments around the nation to work for advanced degrees. A "Distinguished Lecture Series" brings leaders of the contemporary theatre to Ann Arbor for special events. The program serves the adult community by providing high quality productions of classical and modern drama.

SUMMER REPERTORY THEATRE—University of New Hampshire, Durham

Typical of summer programs on campus, this repertory theatre was presented to the general public. The plays produced included Shakespeare's *Othello,* Voltaire's *Candide,* Sheridan's *The Rivals,* and one not-so-well-known play, *Fashion,* by Anna Cora Mowatt, an American writer in the mid-nineteenth century.

THE THEATRE GROUP—University of California at Los Angeles

The best known of all campus theatres is the Theatre Group in Los Angeles. A professional theatre, working under academic sponsorship, the Theatre Group has become important to Los Angeles both as theatre and as education. In the five years or so of its existence, it has presented over 30 plays, and gathered an audience of over 75,000 persons. The Theatre Group also organizes symposia for its subscription audience on the plays it presents and on various aspects of the theatre in which academic authorities, playwrights, directors, and actors participate. It is concerned with developing a knowledgeable and critical audience, and with demonstrating the relevance of the theatrical experience to life's everyday experiences. The Theatre Group has stimulated the development of many other theatrical efforts in Los Angeles by demonstrating that there is an audience for serious theatre.

SHAKESPEARE STUDIES—University of Cincinnati

Shakespeare Studies is a new international volume to be published once a year. It presents essays and studies by critics from both hemispheres as a guide and source of reference for all students of Shakespeare—for directors, teachers, and actors. Among subjects to be covered are problems and methods in the interpretation of Shakespeare's plays, and theatres, staging, and theatrical history.

CULTURAL INTERCHANGE—University of Akron

In this program, Akron citizens and civic leaders are offered an opportunity to go on organized trips to theatre performances in Cleveland. The program is sponsored by the University of Akron's Institute for Civic Education which aims to make academic resources a factor in community affairs.

Films

The fear of the mass media as potential debasers of the cultural life has tended to lead universities to a policy of avoidance rather than confrontation of the challenge they present. Just so, Moses Hadas pointed out in an article on TV, did some early Humanists try to ignore the invention of printing, and continue to use only manuscript books, for fear that the multiplication of audience made possible by manifold printing would mean a vulgarization of literature. Yet, in the longer view, we know that literature as an art was not debased by its popularization; alongside the penny thriller, for instance, great novels grew and prospered. To ignore our own new popular media in our educational plans may mean to miss an important opportunity to develop a critical climate (such as literature has) in which their art and their audience can mature.

Because movies have been around long enough for some of their potential to be developed, and for time to sort out the serious from the trivial (or maybe only because television has appeared to displace the aggression of the *cognoscenti*), courses in film production for nonprofessionals do now have supporters, and educational programs for adults in the appreciation of film as art have appeared. These formed the base from which the prototypes below were selected.

PRODUCING AND PERFORMING

FUNDAMENTALS OF FILM PRODUCTION—City College of New York

In this course students survey the production of a film from the first concept to the finished and recorded film; stress is on the highly developed areas of specialization in the film field, and the necessity for close cooperation among the members of the production unit. Field trips are included as part of the educational method, and so are film showings coordinated with guest lectures.

FILM MAKING—The New School of Social Research, New York City

This course covering the theory and practice of film production is offered to adults whose profession directly or indirectly calls for basic knowledge of professional film production and cinema techniques. The form of the course includes lectures and demonstrations on the use of professional equipment, on screen writing and sound recording, on film editing, and on animation techniques. Outstanding classics as well as current films in various categories are projected and analyzed for aesthetic values and production problems. The film is discussed as a unique visual art and a most effective communication medium.

APPRECIATION AND UNDERSTANDING

Film Series

The most popular form of programming in the appreciation of motion pictures is the film series, involving the showing of a number of carefully selected films (usually six or eight), often grouped around a theme and offered as a unit. At some schools a film art society has been organized to insure a regular audience. The showings are sometimes accompanied by lectures, occasionally also by discussion, but most often only by program notes, or by nothing at all; the assumption seems to be that the viewing of fine films will develop an audience with discrimination. A few typical examples of this form of film series follow:

FILM FANTASTIQUE—Roosevelt University, Chicago, Illinois

A variety of works of fantasy were presented in this series. Included were "Beauty and the Devil" (from France, an ironic twist of the Faust legend); "The Dybbuk" (from Poland, a Yiddish folktale of the supernatural); "Sadko" (from Russia, a fairy-tale pageant); "Destiny" (from Germany, a fantasy), and some others.

ON BEING ONESELF: FILMS ABOUT AWARENESS—Portland Continuation Center, Oregon

Rare foreign films provided the material for this series. The theme is "awareness of experience, that peculiarly human attribute." The series presented, for example: "Ikiru" (a Japanese film about the search for the meaning of life by a man about to die); "The World of Apu" (last of an Indian trilogy concerned with the hero's love, marriage, and acceptance of fatherhood); "Hiroshima, Mon Amour" (the Calvary of Hiroshima, and the liberating love affair between a French actress and a Japanese architect.)

SHORT COURSES—The University of California, Los Angeles

The University of California, possibly because it is located so close to the heart of the film industry with ready-made interest and resources close at hand, has offered a great variety of activities in the area of film study. Following are brief descriptions of three of their short courses, to illustrate this form of approach to film study.

Film of Imagination and Its Audience presented film showings of rarely seen films followed by lectures and small group seminar discussions. Subjects dealt with characteristics of the film as an art medium; the synthesis of motion, color, sound, and voice in achieving continuity; the film's ability to interpret the shifting values of society; and the distinction of film as a visual art—i.e., its differences from the play and the novel.

A Film Maker Proves featured Robert Snyder, a producer-director, in analysis of several of his own films. Topics discussed were problems created by the subject matter itself: the issues of scholarship vs. popularization; elite audience vs. mass culture; showmanship vs. fact.

A Weekend With Renoir gave students an opportunity to spend two full days under the tutelage of a famous director. Jean Renoir explained his personal methods and philosophy. Workshops dealing with problems of film economics, script writing, direc-

tion, cinematography, and editing were led by a staff comprised of faculty at UCLA as well as guest experts from other campuses. Two Renoir films, "The Golden Coach" and "Grand Illusion," were shown and analyzed.

THE ART OF THE FILM—St. Louis University, Missouri

This seminar series accompanies the showing of a number of films. For each session the format is to spend a half hour in discussion before, and a half hour after, the showing of the film.

HISTORY AND APPRECIATION OF THE MOTION PICTURE—University Center for Adult Education in Detroit

This course covers beginnings of the film, great actors and directors, the golden age of the silent film, introduction of sound, color, wide screen, and 3-D, problems of censorship and business, techniques of editing, war years, TV and art theatres, international films. Films are shown each session.

THREE COURSE SEQUENCE—Portland Continuation Center, Oregon

This is probably the most intensive program in cinema appreciation and understanding given anywhere. A series of three courses are offered in sequence over a full academic year. Informal and nontechnical, the course sequence is part of the Center's Program of Liberal Education for Adults. (Credit may be obtained, but noncredit enrollment is available to all without admission restrictions.) Course I, "The Art of the Film," offers general study of principles, discussion of the processes of film making, the camera as an expressive instrument, the dramaturgy of sound, the use of actors and music. Course II, "Film and Society," is concerned with films as products—their effect on society, their role as projectors of the national character, their place in mass culture, the phenomenon of Hollywood, etc. Course III, "Films and Their Directors," considers current trends internationally, with emphasis on the role of the great directors. The courses "aim to give insights into the processes of film-making and the creative problems of film-makers. A desired goal is to change the usually passive spectators into . . . discriminating film goers. . . ."

SUPPORTING SERVICES

MIDWEST FILM FESTIVAL—University of Chicago, Illinois

Essentially a competition to encourage amateur producers of experimental and documentary films, the Festival also presented, during two of the eight sessions, films of classic interest. At one of these, a panel composed of the competition judges (an art historian, a film critic, a writer on film) discussed the art of René Clair. Showings were held during evenings and over a weekend; more than two hundred people attended part or all of the festival.

Forty-seven films, running from five to forty minutes each, were entered in the competition. The range of forms was wide: educational, dramatic, documentary, training, animation, comic experimental, motion painting, etc. Among producers competing were some students (high school as well as college) and a small number of semiprofessionals, but most were simply amateurs, producing—as the root meaning of the term suggests—for the love of it.

FAULKNER'S MISSISSIPPI—LAND INTO LEGEND—University of Mississippi, Hattiesberg

This color motion picture was produced by the University of Mississippi as a public service. It attempts to transform the fiction of William Faulkner into the reality of Oxford and Lafayette County. Joseph Cotten narrates quotations from Faulkner's writings as background to scenes portraying Lafayette County.

CONFERENCE ON THE CINEMA—University of Minnesota, Minneapolis

This conference, sponsored by the Society of Cinematologists, was aimed at finding a comprehensive definition of the cinema as an art form. On the premise that, as an art form, the cinema is without its own tradition, the Conference conducted its inquiry by exploring the relationship of the traditional arts to this new medium. Each session was "organized to advance from the general inheritance to the particular quality unique to the cinema . . . a testing of cinematic concepts in an aesthetic progression." Thus, the session on "Narrative and Cinema" considered first the nature of narrative illusion, then the narrative in cinema, and finally the cinema as narrative *sui generis*. Subsequent sessions, following the same progression, dealt with other arts in the same way.

TV and Radio

TV as a subject of nonprofessional adult study is still an almost totally unexplored area. Today there are only a few training courses for procedures (in the big city centers), and some efforts aimed at using the medium for purposes of education. But for adults who want to study TV as an art medium to acquire critical skills in TV viewing there are few opportunities. The area is, of course, as yet quite new; it is possible that programs are being planned or will be soon. We present here samples of the few programs that did appear in university catalogues with the caution that most of them probably do not belong in this report since they are more orientated to the professional than to the liberal education of adults.

SUMMER WORKSHOP IN RADIO AND TELEVISION—New York University, New York City

The six-week summer workshop offered by New York University may be the oldest program of its kind. Offering instruction in radio first, and then also in TV, the program has been in existence at least thirty years. During the regular academic year the Division of General Education also offers introductory courses in television arts.

TELEVISION ACTING—University College, Washington University, St. Louis, Mo.

This is a two-semester course (beginning and advanced) offering training in technique of performance. Attention is given to movement, facial expression, voice, projection, etc. Acting in dramatic shows and in commercials is also studied. Washington University also offers courses in TV program development (creating a show), and television writing.

MUSIC AND TELEVISION—New School of Social Research, New York City

Primarily designed for the composer seeking new outlets, this course combines study of techniques required in composing, orchestrating, conducting, and administration with work under professional conditions. The New School also offers a TV production workshop, and a workshop in writing for television.

Dance

There hasn't been time yet for the current revival of interest in the dance to be reflected in university catalogues. There still are only a very few programs for adults in the dance. But there can be little doubt that the number will increase as the demand grows among adults, not only for the opportunity to view dance performances but also to participate in dance classes. The following programs are examples of the "advance efforts" already in existence. In view of the small number of these, a category breakdown such as was applied in the other art forms is not attempted here.

DANCE COMPANIES ON CAMPUS—Connecticut College for Women, New London, and others

In residence on campus for the summer, a professional dance company performed for the college community in return for "room and board." This dancers-in-residence arrangement benefited both dance company and the university community. In addition to Connecticut College for Women, dance companies have appeared also at other campuses—at the University of Utah, for example, and the University of Washington. Still other universities are bringing dance to the campus by way of touring troups. In a few schools (Bennington, Sarah Lawrence, the University of California), dance departments have been established and degrees in the dance are offered. Although not directly related to the adult education divisions, these developments nonetheless often serve as artistic resources for the adult community, as well as for the students on campus.

STUDIO DANCE PROGRAM—University College, Washington University, St. Louis, Missouri

A series of studio dance courses is offered to adults at Washington University. Included are programs for beginners (workshops in theory and techniques of the modern dance, fundamental principles of movement, materials of composition, and introduction to ballet) and for advanced students (two semesters of dance theatre in preparation for public performances). Another course mixes studio work with lectures and discussions, studying the range of dance forms and relating modern dance to the other arts.

PROGRAM FOR PARENTS AND CHILDREN—University of Rochester, New York

In this course a member of the Martha Graham Dance Group taught modern dance

to parents and children at the University of Rochester. The course provided instruction in fundamentals of body movement and modern dance technique.

MOVEMENT AND RELAXATION FOR RETIRED PROFESSIONALS—New School of Social Research, New York City

Offered by the Dance Department at the New School, this course is for persons over sixty. Its aim is to assist mature students to retain and improve their capacity for movement through awareness of simple fundamentals of action and rhythm. For younger adults, the New School also offers a workshop in contemporary dance which has as its goals stimulation of imagination, musical awareness, achievement of a sense of dance forms in relation to other art forms.

BALLET PERFORMANCE—University of Akron, Ohio

The University, working with the Akron Area Adult Education Council, sponsored a trip (by chartered bus) to the Cleveland Music Hall to attend a performance of a touring French ballet company.

Integrated Programs

A small but growing number of universities offer programs that use an integrated approach to the arts. These take several forms: one approach is to relate art to other aspects of culture by offering programs that focus on the function of art in society; a second brings together several art forms in one program, looking for common elements; and a third presents a series of related courses in art, aiming at a broadly conceived and extended approach to study of art.

Although the number of such integrated programs is still small, their value is more widely recognized than was true five years ago. Among the examples below, a few were already on the scene in 1960, but most are quite new.

Art as an Aspect of Culture

MAN, THE ARTS, AND THE CONTEMPORARY WORLD—University Center for Adult Education, Detroit, Michigan

This program is directed to an examination and evaluation of what has happened in the arts of the contemporary world. Intended both for artists and interested laymen, the series considers such questions as these: Is the modern artist truly reflecting the world around him and serving the needs of mankind? Is it really the function of art to reflect the world? How does one determine what are or what should be man's needs? Among topics covered in individual sessions are "The Role of Philosophical Ideas in Contemporary Literature," "Theatre and Anti-Theatre in the Age of Anxiety," and "Is New Music New?"

UCAE also offers several other such programs. Listed in the current catalogue, for instance, are "American Culture: The Roots and the Flowers," a two-semester course on elements in American culture; and "Experiences in the Arts," including analysis and discussion in connection with artistic performances in the community.

MAN AS CREATOR—New York University, New York City

Based on the proposition that ours is as much an "age of hope" as an "age of anxiety," this program series offers a range of subjects revealing man's capacity for invention in all areas—scientific, poetic, and social. Some courses in the series deal with contemporary life, some with subjects important through the ages. Specifically, the series offers such courses as these: "The Art of Dance: Contemporary Viewpoint," "Existentialist Views of Literature," "The Culture of Spain," and "Architecture—Contemporary Trends and Historical Influences." "Man as Creator" is discussed also in areas other than the arts. "Controversial Issues," "Religions of Mankind," "Africa Today," are other courses in this series.

WISCONSIN AND THE ARTS—The University of Wisconsin, Madison

Statewide conversations concerning needs and aspirations with respect to the arts in the state were held recently in several regions of Wisconsin. In each region, cultural organizations sent representatives to a meet-

ing where local and national objectives for the arts were identified and common aspirations defined. In addition, long-term recommendations for art growth and development throughout the state were developed. Each of the regional meetings selected delegates to attend a culminating meeting in Racine at Wingspread, the Conference Center of the Johnson Foundation, which helped to finance the conference series.

SEARCH FOR MEANING IN THE MID-SIXTIES—The American University, Washington, D.C.

The arts were prominent subjects in this forum series that included also philosophy and science. The series focused on new values that represent a sharp change in direction or break with tradition, especially those that seem to appear today simultaneously in philosophy, literature, the arts, and the social sciences. These common elements, and the approaches to the problems they imply, were discussed in the forum. Subjects in the arts included "The New Movies," "Contemporary Values in Poetry," and "The New Theatre."

THE ROLE OF THE HUMANITIES FOR TWENTIETH-CENTURY LIVING—The University of Wisconsin, Racine Center

This is the first program in a new series of special daytime noncredit classes for adult women in Racine (concurrent sessions are scheduled for 3, 4, and 5-year-old children of the participants). A lecture-discussion course in the humanities, this program highlights contemporary accomplishments in art, drama, cinema, music, and the American novel.

Arts in Combination

ARTS IN CLEVELAND—Cleveland College, Western Reserve University, Ohio

Although not organized into a self-contained program, the art program at Cleveland College includes a particular emphasis on direct efforts to educate audiences of the arts in Cleveland. Located along side the major art institutions, the college is physically well placed to join forces with the professional arts and make them a part of the academic milieu for art education. One course demonstrating this approach is "Symphonic Design," a program of discussion built around attendance at six works performed by the Cleveland Orchestra during the session. Another course was offered in the "Art of Jazz" with live performances by the University Stage Band, a Dixieland band, and a jazz combo and choir performing the American Jazz Mass.

In this program, too, we find "Music Criticism for the Layman," a course taught by a newspaper music critic, an attempt to help experienced music listeners develop skills as amateur music critics. A similar course has been offered for theatregoers, "Dramatic Criticism for the Layman." Both courses attempt to increase sensitivity to all facets of the art, as well as to emphasize criteria and categories used by professional critics in their judgments of art events. Practice reviews of local concerts were presented for class discussion and the instructor's comments.

Another phase of this program is "Theatre in Cleveland" which involves observation and discussion of productions at the Cleveland Play House, Karamu, and Eldred theatres. Participants study the plays to be seen, hear talks on the specific productions by the directors, and meet for discussion after performances.

THE ARTS AND IDEAS—University College, Syracuse University, New York

This course presents a survey of art and music as languages in symbols and images. Synthesis of the arts and music is emphasized and the evolution of styles traced through the centuries.

THE ARTS OF MAN: THE MODERN ERA—University of Washington, Seattle

This is the last of a series of three programs designed to examine the civilization of Western man from the standpoint of music and the visual arts. The lectures in this final series deal with the relationship between these arts and civilization from the end of the Renaissance to the modern period. Previous programs in the series dealt with the ancient world and the Renaissance.

FINE ARTS FESTIVAL—University of Akron, Ohio

A Fine Arts Festival at the University of Akron presented a full schedule of events during a single weekend; a concert of twentieth-century French music by the faculty; a play, "The Beaux' Stratagem"; a recital by a Metropolitan Opera star in company with the Akron Symphony Orchestra and the University Singers; an illustrated lecture on "Improving Community Appearances" by an

architect; exhibits of student and faculty arts; and a display of a special collection of rare first editions. The brochure describes the festival as "a medium in relating the activities of art, drama, music at the university to the general community." The Akron Festival is one of an increasing number of such events.

WISCONSIN STUDY-TRAVEL PROGRAM—The University of Wisconsin

For adults who are especially interested in music and drama, an opportunity to study these arts at firsthand in Western Europe is offered by The University of Wisconsin Extension Division Study-Travel Program. The tour program combines visits to famous theatres and music houses and attendance at world-famous drama and music festivals, with lectures and discussions to deepen appreciation of these activities. Some study in advance is encouraged; students are provided with outlines, printed matter, bibliographies, and an occasional newsletter.

Coordinated Programs

THE FINE ARTS PROGRAM IN CHICAGO—University of Chicago, Illinois

More intensive educationally than most, firmly based in the academic disciplines, the Fine Arts Program in Chicago (offering courses in the visual arts, music, and literature) is now nearly ten years old. Cosponsored by the University of Chicago, the Art Institute of Chicago, the Lyric Opera, and the Chicago Symphony Orchestra, the program joins the best of the city's art experiences with intensive academic study under faculty members of the University and practicing artists.

Like the Detroit Adventure (see below) the Fine Arts Program makes every attempt to put people in touch with the cultural resources of the city. Thus, for example, one course was especially designed to supplement and make full use of the exhibition, "Treasures of Versailles," which was opening at the time at the Chicago Art Institute. At the same time, courses were also offered to operagoers on a number of works from the Lyric Opera's repertoire.

At its "open house" occasions (six a year, all free to students and friends of the Program), there are talks by local or visiting creative artists, members of the Fine Arts faculty, and notable figures from the performing arts. The special character of these occasions is that they are spontaneous, derived from the current artistic situation. A typical series may include a touring company, an unusual exhibition, a visiting artist, a significant cultural event or problem.

DETROIT ADVENTURE—University Center for Continuing Education, Detroit, Michigan

The Detroit Adventure is a sustained experiment in a city-wide effort to educate arts audiences. Most of the art and educational institutions in Detroit are involved, working together to bring the city's people in touch with its cultural opportunities and to strengthen the city's cultural base.

In the past the "Adventure" has taken several forms. The form of particular interest to us here was called "Conversations in the Arts," a study-seminar program conducted in groups—on architecture, art, dance, music, theatre, etc. Groups met once a week for about eight weeks, at different times of the day and week, and in different centers of Detroit and the suburbs. They were led by outstanding artists, performers, and teachers drawn from the participating institutions and from the community.

Over the years, Detroit Adventure has also issued an inter-institutional calendar of cultural and educational events for the whole city, distributing them to the people through industry, labor, and commercial firms, as well as through the sponsoring institutions. It has conducted special radio and television programs over both educational and commercial networks, and conferences bringing into focus various aspects of the ongoing programs of the participating institutions. In addition, it has arranged exhibits, concerts, lectures, and other public events in relation to the basic ideas of an annual theme.

MORNING COURSES FOR WOMEN—Queens College, Charlotte, North Carolina

This program is designed to bring women of the Charlotte area together for study and discussions at a time of day convenient for them. Queens faculty members are the teachers, and the course subjects are aspects of the arts. "The World of Visual Arts," featuring a different period in the visual arts each semester, is built around the controversy in modern and contemporary art. "Design for Listening" is a course on contemporary music as approached from the sounds of the Romantics. "Masterpieces of World Literature" offers participants an opportuni-

ty to become better acquainted with the classical traditions in literature of all countries. "Modern Poetry" attempts to find and appreciate the uniqueness of such poets as Crane, Frost, Eliot, Dylan Thomas, and Richard Wilbur. Students study varying techniques to establish standards of permanent excellence in poetry, and apply those standards to an evaluation of writers of today.

THE GODDARD COLLEGE ARTS CENTER—Plainfield, Vermont

Goddard College provides a time and place for adults seriously interested in various forms of the arts to work on their own or with others. Guidance is provided as needed or desired by a skilled group of artists-in-residence. The time an adult spends in the Center may be as short as a week, or as long as all of July and August. The place is the campus—the buildings, woods, pastures, and hills that make up Goddard College's Vermont country campus. Participants come from all walks of life; in age they range from the late twenties to early sixties. They come to paint, play music, make jewelry and ceramics, do sculpture, dance, put on plays. Members of the staff are the teachers, but their role is not so much to instruct as to assist, to work with students, to answer questions, to help in planning and doing and evaluating. Staff members announce hours when they will be available in the pottery shop, the painting studios, the jewelry room, or they arrange a life drawing group or a sketching trip with interested members. Members interested in drama meet with the theatre director to choose a play and decide on rehearsal times. Sessions for dancers are planned to meet individual and group needs.

The Center has been growing for a dozen years. At first the emphasis was largely on chamber music. Today it is on the broad spectrum of the arts.

SUMMER SCHOOL—University of British Columbia, Vancouver

The University of British Columbia, Department of Extension, Summer School of the Arts (the 1965 season was its twenty-eighth) offers to college students and adults, courses and workshops in theatre, art, and music. Guest artists and teachers supplement regular university faculty. A student may combine the following activities: a creative writing workshop, with American poets contributing readings and lectures; intensive training for professional careers in the theatre and for work in community theatre or on drama in schools; a music program comprising an opera workshop, a high school band and orchestra workshop, short courses in piano; classes in painting and sculpture directed toward the intermediate and advanced student and artist; and a series of evening lectures on music and art.

Summary

By way of summary, and as a prelude to a quick look at efforts to define a philosophic basis for the university in relation to the arts, it seems worth restating briefly what seems to be "new" in higher adult education in the arts Here are some changes one notices when the above prototypes are compared against those described in the 1961 report.

1. The most obvious change, of course, is the simple quantitative increase of all standard forms of programs. More students, and therefore more courses, are included in the basic arts programs in individual schools, and more universities and colleges are scheduling arts courses for adults.

2. There is greater emphasis on extracurricular activities. Tours, festivals, competitions, exhibitions, although to an extent present also in earlier periods (especially in the rural areas), are today regular features on many university campuses, in urban as well as rural areas.

3. There seems to be more interest within the academic communities in the performing arts and in their current manifestations. The growing number of gallery visiting courses, seminars before the opera, discussion after theatre attendance, chamber music groups on campus—all indicate a changing attitude within the university toward the living arts.

4. Cooperative activities between university and community, hardly evident five years ago, are today not uncommon. And as these partners solve problems of working together, the differentiation of function among agencies in a community, so much to be desired, may in fact be taking shape.

5. The popularity of art among faculty and students and in the surrounding community has focused public attention and thus extended the influence, not only of the resident art departments but also of the extension and adult divisions that deal with art.

6. A development that may be of more significance than the small beginnings as yet indicate is the promising pattern of introducing education in the arts into other coordinated adult education programs. Thus art programs are included, sometimes automatically, in such special programs for adults as the new adult degree programs, programs in urban studies, liberal education for labor programs, and women's programs.

7. Finally, and significantly, more efforts are evident today than heretofore to provide coordinated programs offering long-range, broadly based, sometimes sequential plans for study in the arts.

Obviously, the new climate for art in the society generally has called forth new activity in the universities. It is necessary however, that we do not forget the warning expressed earlier. When programs are listed together, as they have been here, they often give an impression of much and widespread activity. While there surely is activity, the fact remains that in the total scheme of things, viewing universities in the country as a whole, and the total range of opportunity for adults to study the arts, either as nonprofessional producers and creators or as appreciators and consumers is actually quite limited. If universities want to meet the present need among the population for artistic education, there is a great deal more they will have to do.

Thus, while recognizing that there is much merit in what is being done today (in a few cases with brilliant success), we must note also that as far as adult education is concerned the offerings of universities are still not adequate. Efforts are still mainly *ad hoc* in nature, not firmly set as a fully conceived plan of solid education for the modern public. As imaginative improvisation, present programs often meet the immediate "market," but whether they actually affect the quality of participation in the arts is not certain. Thus there is enough uneasiness around for adult educators to feel sharply the need for a guiding philosophy as a basis for a new commitment, or simply to guide them in more coordinated planning. A primary task today therefore is to identify and define the university's essential role.

In the next section, we look quickly at some of the problems related to this task, noting how closely they reflect the issues bothering the society generally.

SHAPING A PHILOSOPHY

A line most often put forth today in discussions about defining a central function for the university with respect to the arts is that, in light of the cultural situation described earlier, the university ought to assume the role of *cultural leader.* The future of the arts, it is said, lies within the university, and the universities have to become (in fact they already are) the country's art centers.

How this view arises, where it leads, and some other ways of looking at a definition of university function in relation to art are subjects of this section.

People who speak for the universities today seem to feel that leadership has been thrust upon them, and that the university has no choice but to accept the mantle. The university after all *is* a center for intellectual concern, including a concern for art. Existing as it does in all parts of the country, it can provide a home for art in places where no other relevant resources are available. The verdict is, it is the single institution which is best equipped to "eliminate the cultural vacuum where it exists."

In relation to some of the major questions facing the arts (see *Issues and Problems* in section one), the university may again be said to be the most likely institution to resolve them, or at least to deal with them. The university is probably the only agency with the capacity, the freedom, even the money to "insist on doing the very best" (thus insuring quality); to contribute private patronage (to balance government support); and to provide resources for research (to investigate the function of art in the American culture).

But it is not only a matter of having resources. The university, according to this view, has the *duty* to enter an area like this one where it is necessary to raise "quality and standards." As good a case can be made for "a university to produce great poets and writers and actors and directors and musicians, as can be made for the training of great scientists and doctors and lawyers." The university ought to perform in the arts the same kind of function it performs in relation to the academic disciplines—"seeking new frontiers, discovering new tools, and providing the highest standards of performance and artistic excellence."

This is the way university art people and their close colleagues talk these days at conferences and conventions. And the arguments are not unconvincing. But does the public see the university as its cultural leader? And is the university ready for this responsibility? To some people the answer to both these questions is no. The art institutions and even the non-art agencies in the society do not agree that the cultural center for them is necessarily in the university. And it is doubtful whether there is consensus on this question even inside the university. Certainly the university hasn't moved fast enough if it wanted to gain this position. And now it may be too late.

Other institutions have put up obstacles—foundations, for example—(McNeil Lowry's effort to move the performing arts out of the university is significant), and some of the professional artists themselves have said they would rather keep out of academia. Publishers, producers, industry personnel, government figures are all eager to "seek new frontiers, discover new tools," etc. State commissions on art are peopled with these functionaries. The university's central cultural role is challenged by city art centers, public school programs, businessmen and corporations playing patron.

University leadership was certainly challenged at the 1965 annual convention of the Arts Councils of America. The new state commissions, as well as the local voluntary councils, were all in full action at this convention. But the university was nowhere in view. If, then, this gathering was an indication of what agencies are "centers" for the arts, obviously the university doesn't rate very high. A few university people were present as members of the new governors' commissions. But no university as such was represented and hardly any were mentioned as involved in the activities of the local arts councils; council after council listed scores of agencies affiliated with them, but the university was almost never mentioned.

Probably a more realistic, and maybe even more suitable, concept of university leadership in relation to the arts today would be one based on a notion of shared leadership, in which the university holds simply to its undisputed place as *educational* leader, leaving other forms of leadership to any willing agency that can provide it.

Shared Leadership

In working toward a philosophic orientation in relation to art, based on a concept of shared responsibility, a solid starting point is to ask an old but still basic question: Of the total task of providing for the public good in relation to art, what share belongs to the university? When this question has come up in other areas of university activity, two touchstones have been found helpful in understanding the scope and limit of university role and responsibility: the university's particular kind of resources—its teachers, scholars, facilities, skills; and the university's high *prestige* status as the apex of the educational hierarchy.

Both the resources and the prestige dictate a leading role in the cultural life of the community, but not necessarily as *the* leader. A university must keep its eye, so to speak, on the total cultural enterprise, this view holds, and where there seems to be a failure of opportunities and resources, to be prepared to intervene. Thus, for example, if today coordination of activities in a community, or differentiation of function is needed to serve artistic needs, it may be up to the university to initiate and help carry out the tasks—not necessarily to do the job by itself, but to see that it gets done. In relation to art today, this kind of principle would guide the university in deciding when it needed to become an entrepreneur or impresario, and when not.

But this is not the place to elaborate a philosophy for the university in general. We are concerned in this paper essentially, not with the whole university, but with its adult divisions (if this separation is permissible). For although the identification of a philosophy by the central university in relation to art is certainly of concern to the adult divisions, and points to enormous implications for its activity, the most important contribution to this end that the adult education arms can make is to define their own responsibility realistically, to carve out their own area of work.

The concluding paragraphs of this paper, therefore, present a thesis concerning the central area of responsibility for the adult education divisions. The thesis is this: The job that needs to be done, that no one else is doing, and that requires all the competence and resources the university can spare is to *educate the audience for art,* to prepare citizen-patrons who know not only how to understand art, but also how to support it.

Education of the Adult Audience: A Central Role for Higher Continuing Education

The notion that audience education is a central role for adult education emerges from an analysis of the social climate and the nature of the regular client of the adult division. The people swelling the attendance statistics of museums and concerts are adults; they are the same group that surveys have often identified as the natural audience of adult higher education. What they do and how they feel about art will deeply influence the evolving cultural pattern.

Adults today need help to pursue this new interest to their own full enrichment and to good effect for art and society. Adult educators, therefore, especially those in the universities, where traditionally the audience for art has been educated, face a job cut out for them. If adult educators can find ways to help aspirant art lovers move from casual attraction to cultivated commitment to art, they will not only promote the general welfare of art in our society, but also, more importantly for us as educators, they will help individuals to satisfy their hopes of enjoying art and enriching their lives aesthetically.

Education of the adult audience, as the central role for adult education with respect to the arts, is an approach worth carefully exploring, for the following reasons:

It focuses activity on *education as a central purpose* of all that's undertaken, rather than on a general responsibility for developing the arts and art appreciation.

It suggests a type of role that adult education divisions are *well constituted to perform*—to bring the resources of the university to the service of the people and institutions in the community.

Since it does not require the introduction of ambitious and expensive artistic undertakings, *it can be useful even to the less-affluent institutions.*

It can suggest a *range of accessory roles,* but doesn't make these necessary conditions for starting a program.

It provides a meaningful basis for establishing connections with the art institutions and art activities of the community. The adult divisions, the university departments of art, the community, are today, borrowing an image from algebra, all independent linear equations on the same graph. In the audience-centered approach, they have to become simultaneous equations, crossing each other at a point where a common solution lies. That point is the audience. It may be a slower way for the university to try to "become *the focal point* for bringing together the segmented art activities of a community" than organizing an arts center, but it may be a surer way to get there if that is the goal.

It suggests *starting with what is indigenous* to a locale, but not ignoring what is outside. Through high-level examination of those arts, however humble, that exist in a community, a desire for deeper or broader aesthetic experience may be created.

Other reasons, too, may be cited to show why the notion of audience education makes sense. Perhaps as important as any of them is the fact that this approach permits us to face up to the issues in the social milieu. For example, with respect to problems concerning possible ill effects of popularizing the arts on the ability to maintain quality, audience education can be a reconciling instrument. Danger to quality arises mainly when audience sophistication remains low. Ciardi[9] makes an apt point in an article on poetry and the popular audience. He says, "The audience must be brought up to the life of the poem, not the life of the poem down to the audience." Audience education means taking the audience up to the "life" of the work of art.

As for the present questions concerning the way to provide subsidy, Howard Lindsay's comment that he prefers "to think in terms of subsidizing the audience rather than the artist" cuts neatly through the underlying issue.[10] What he seems to be suggesting is that if we can spend our energies and funds to create discriminating citizen-patrons, artists probably will not have to be dependent on outright subsidy. (And if they are, in the ideal future, it will be subsidy that comes from an *enlightened* public, thereby losing its bitter ingredients.)

But finally, this approach makes sense because it builds solidly on what the adult divisions are already doing anyway. A concept of audience education, properly developed, would merely indicate where the next steps lie, how a university may move on from where it is to higher goals. As Abbott Kaplan[11] said in a recent issue

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[9]John Ciardi, *Dialogue with an Audience.* J. B. Lippincott Company (Philadelphia and New York, 1963).

[10]"Comment by Howard Lindsay." *Arts in Society,* Vol. 2, No. 4, p. 30.

[11]Abbott Kaplan, "Trends and Tangents." *Journal of Higher Education,* November, 1965.

of the *Journal of Higher Education,* "Having directed their effort largely to stimulating interest in the arts, the adult education arms of the university must now proceed to provide opportunities for intensive and serious study of them. . . . By providing audiences possessing a sense and an understanding of what constitutes excellence in the arts, the universities, among other agencies, can make a significant contribution to the struggle against vulgarization and mediocrity."

The imperative to train the audience (and not only the children) is recognized by many social thinkers today. Only a cultivated audience, another writer points out, can insure for the arts the two needed elements—status and freedom. It gives status by prizing, popularizing, and buying them; and freedom by understanding what they are trying to do and the conditions artists need to do their best work.

No one is doing this job systematically. The adult education division of a university is the natural agent to take it on.

BOOK REVIEWS

MRS. TROLLOPE, MOVE OVER!

by Irving Kreutz

Wilfrid Sheed, A Middle Class Education. Houghton Mifflin, 1960.
Pamela Hansford Johnson, Night and Silence Who Is Here? Scribner's, 1963.
Kingsley Amis, One Fat Englishman. Harcourt, Brace & World, 1964.
Malcolm Bradbury, Stepping Westward. Houghton Mifflin, 1966.

> It was long before he fixed the knowledge of himself so firmly in his mind that he could thoroughly discern the truth; but in the hideous solitude of that most hideous place, with Hope so far removed, Ambition quenched, and Death beside him rattling at the very door, reflection came, as in a plague-beleaguered town; and so he felt and knew the failing of his life, and saw distinctly what an ugly spot it was.
>
> —Dickens' *Martin Chuzzlewit*

In the quotation above, young Martin Chuzzlewit has his moment of truth. Lying nearly dead in the malarial and swampy banks of the Lower Mississippi, he discovers something about himself—that he has been a selfish pig—and the truth makes him whole. Forthwith, his dreadful idyll in dreadful America comes to an end. He can (and does) go back to England, a new man. While the exigencies of Dickens' plot required that Martin return to England, it is not, I think, mere reading between the lines to regard his departure from these shores as in Dickens' mind inevitable. Who on earth would want to stay *here*?

In the four novels under consideration, three of the heroes (like Martin Chuzzlewit) return to England after a brief sojourn in America. The fourth stays on here, giddy with happiness and in a fair way to make his fortune. Of the three who do return, two (like Martin Chuzzlewit) can hardly wait to get home. The third is a bastard of such really international proportions that his actual *locus* is hardly important to his seedily Machiavellian operations. Three of the novels are written by men, one by a woman. Each of them relates an Englishman's adventures in America—in particular in academic America, the world of the American college and university, and each of them is satirical, I guess, if by satirical we mean that the author criticizes while entertaining. But among them the satirical spectrum is wide.

Miss Hansford Johnson's hero, a gentle middle-aged scholarly fake, comes to love America and, except the food, everything in it. He loves the snow, the heat, the architecture, the lively young students, and particularly the well-heeled, beautifully dressed widows who, it seems to him, do nothing but zip up and down the Eastern seaboard in a shower of gold, doing good works and keeping their martinis very dry. Since hers is high comedy, her hero, who "made love very moderately indeed, and only to women who were very nice," marries one of these witty, piquant fairy godmothers, and settles down to a sybaritic old age at the very foot of the rainbow. (Shades of poor Milly Theale and Consuelo Vanderbilt!) The entertainment is there certainly, but where is the satire? I don't know what an Englishman who has never been in this country may think, but an American can find the satire only by turning the book upside down. Miss Hansford Johnson's academe is no closer to the real world than that from which the author took the title of her book, a midsummer night's dream. She has given to airy nothing a local habitation and a name. If you go a few miles north of Dartmouth in New Hampshire you won't find Cobb College nestling gracefully in the hills under a blue, blue sky, its students turning cheerful, friendly, snow-flushed faces to any stranger within its gates, its Visiting Fellows Centre welcoming with open arms and huge stipends apparently anyone who has had the strength to put down on paper his thoughts about anything at all, provided it's obscure enough. But how much nicer the world would be if Cobb College were really there! Perhaps that's the satire of it: Miss Hansford Johnson's puckish hero, graceful in deportment and neat of buttock, drops a rare and fluffy, but harmless, spider in his enemy's mailbox and wins his heart's desire, while James Walker, the pot-bellied, smelly-footed hero of Malcolm Bradbury's novel, *Stepping Westward,* denounces before a public audience the anti-Communist oath required by the university he is visiting here—and has to resign. *That* is the real world. Pity.

Mr. Bradbury, along with the other two men, Kingsley Amis and Wilfrid Sheed, have chosen for their protagonists three singularly unattractive Englishmen, a trio of anti-heroes of almost monumental grossness. Here are imaginary gardens with real toads in them—

and I mean *toads*. The least offensive physically is Chote, the young Oxford graduate in *A Middle Class Education*, who comes over here on a sort of reverse Fulbright to study at what appears to be Columbia, and who describes himself as "red-faced, square, questionable teeth." The most repellent is, of course, Roger Micheldene, Kingsley Amis's "one fat Englishman," who is a real triumph of spirit over matter. Piling one sordid detail upon another, Amis creates a kind of black-comedy Mr. Pickwick, and by the time we finish his book we are, as with Pickwick, downright sorry to see the last of Roger, dreadful as he is, sweaty and flatulent to the end, still surreptitiously picking his snuff-stuffed nose. Bradbury's James Walker is less outrageous—and less engaging. But he too follows what appears to be an almost compulsive pattern among these English writers in regard to the ambassadors they have chosen to send abroad: "He was going bald; his stomach was potted; he wore a dotard's knitted cardigan, and his suit made him look as if he had been rolled over by a sheep."

Slobs they may be, but what they accomplish in the New World will come as a revelation to you mere natives. Young Chote is taken up immediately by a marvellously unlikely New York family who wine and dine him the length of Manhattan and on to their country house. (Mr. Sheed's knowledge of the geography of Greater New York is as shaky as mine: I can't figure out whether the Fosdicks live in Westchester, Connecticut, or Bucks County.) Micheldene, an English publisher's agent, has cadged the use of a friend's Manhattan flat, but we never see him in it; it's party, party, party from page one to page one-ninety-two. As the sociologists have promised, even more munificent is the hospitality west of the Mississippi, and as he steps westward James Walker almost (quite literally) drowns in it. These visitors from overseas, availing themselves greedily of this largesse, never tire of remarking with unfeigned admiration the thickness of our steaks, the yellowness of our butter, the crispness of our lettuce, the coolness of our drinks, and while perhaps their English reticence keeps *them* from commenting upon the warmth of our women, it's a truly sophisticated reader who can himself keep from saying Wow! Faculty wives, literary agent's wives, and heiresses alike fall with monotonous regularity into the visitors' beds. It all reminds one somehow of those Tibetans (or is it Eskimoes?) whose gestures of hospitality to a stranger include the offer of somebody's wife for the night. But then perhaps this is what we are supposed to be reminded of—is there more here than meets the eye? Certainly it appears in Bradbury's novel that the hero's seduction by the wife of his "sponsor" in the English Department at Benedict Arnold University has been encouraged, if not positively arranged, by her husband. And it cannot really be supposed that anyone (even an American) *enjoys* going to bed with old Roger. "Why are you so awful?" says one of his conquests, looking up from the pillow at him. And at the conclusion of an assignation in the park, complete with blanket, two pillows, a bottle of gin, a bottle of vermouth, a wooden ice bucket, a slender glass jug, a glass stirring rod and two glasses, all supplied by her, a literary agent's wife says to him, "Rog, old boy, I hate to say it, but you are certainly one fat Englishman. It was like fighting a grizzly bear." Mr. Sheed's visitor, unmarried and much younger than these two, provides us with what appears to be a contrary pattern, although it really isn't. Led down the garden path by a long-legged debutante named Mirabelle, sister of the Fulbright scholar he had known at Oxford, Chote suddenly finds her nibbling his ear and suggesting that they are made for each other. Rather overwhelmed but equable, he pledges his troth in his very English way, but instead of ending in a blaze of fireworks their romance fizzles miserably to a stop, damped out by, of all things, the wet rag of moral ethics. After each quarrel (and there are many of them, centering around Chote's refusal to treat American cows sacredly enough) Mirabelle is perfectly willing to go back to nibbling, until Chote one day announces in the midst of a nibble that he finds it—how shall he put it? "'. . . perverse? to worry so much about manners, and then so little about, er, other things." Questioned more closely, with a decent amount of embarrassment he enlarges on the theme: ". . . I'm really very sorry. I know it's the normal thing for Viennese doctors, American teen-agers, and probably for most Englishmen too. But to someone with an old non-conformist conscience, and occasional delusions of Anglicanism, it all seems rather, well, tasteless, now and again, if you know what I mean."

For it appears that Bradbury's and Sheed's heroes, at least, are to be regarded as the *new* innocents abroad. "It is now," says a character in *Stepping Westward*, "a case of European innocence coming to seek American experience." And more than once young Chote gets to feeling, in his own words, "more and more like a Henry James heroine in reverse: an innocent abroad being used, for good or ill, by the wise over-civilized natives." So far as Miss Hansford Johnson's novel is concerned, since her America is closer to Oz than it is to our own, our native land, it is hard to know just how she wants us to think of her voyager, although her hero's final apostrophe to his now adopted country echoes this reversal of roles: "O my America, my old-found land, America regained." And there is in any context plainly nothing "innocent"

about Amis's fat Englishman, and his disarming awfulness would be just as grotesque in Afghanistan as here. But James Walker, the unangry young man from Nottingham, and John Chote, just down from Oxford's crummiest college, are their creators' *tabulae rasae,* on which will be recorded their impressions of the United States of America. To be sure, their method does involve just a touch of one-upmanship, a technique not unknown in satire, that most devious of genres. If Lemuel Gulliver, or Huckleberry Finn, or Candide, or Waugh's William Boot had been men of greater sophistication, they could hardly have functioned so sharply as "satirists." Their lack of wisdom and experience is their recommendation. Wide-eyed and artless, they are the next best thing to a little child. In *Stepping Westward* and *A Middle Class Education,* however, the authors have, in a sense, tried to have it both ways. Their heroes are supposed to be innocent, but they are much too witty, not to say downright epigrammatic. In fact, Chote's sense of the ridiculous is what defeats him—he refuses to take anything seriously, in any age hardly an attribute of "innocence." Bradbury's problem in *Stepping Westward* is more complicated. He gives his hero dandruff, dirty fingernails, and smelly feet, but allows him to know and deplore the fact that he has these not fatal but hardly endearing afflictions. He makes James Walker, in a small way, a successful novelist (the only way he could think of, perhaps, to get him to America) and tells us on the first page that Walker's books were "harsh, desperate messages of his impulse to marry with the world." And in the early pages of the book we watch Walker's mind at work. It turns out to be, topped with dandruff or not, a sharp mind, witty and perceptive, capable of encompassing equally well in a deft metaphor a class syndrome or a wilting houseplant. In recalling his courtship days for us, for example, Walker remembers that his wife-to-be always carried great furry handbags, "that looked like folded-over foxes," into which, he was convinced, she would some day pop him, and click the fastening to. "So she had," he concludes. That was his wedding day. He can't fool us. There is nothing "innocent" about him, nothing at all. Thus, as we observe James Walker in America, so tidily, so bloodlessly, so busily pinning American types and mores on to his specimen board, our dismay stems not so much from outraged chauvinism as it does from a terrible sense of betrayal. We are all in this thing together. Why has he turned on us?

What Bradbury has done, of course, is to satirize everyone and everything except his hero. This is not to say that he doesn't make fun of him. He does: bowls of hot porridge are turned upside down on James Walker's head; he carefully anoints himself in the dark with indelible ink, mistaking it for mosquito repellent; monstrous little American boys surprise him in the bathroom, naked, and point; he loses his trunks in the swimming pool. But, in spite of the slapstick, through it all we are asked to take him seriously—to care—because there can be no doubt about it that by the end of the novel we discover that James Walker cannot in this great, wide, friendly country find anyone else who does. He starts out as Everyman in a medieval play, and as he moves from booth to booth in the sideshow—from the colorful insincerities of Madison Avenue to the grotesqueries of Greenwich Village to the wild excesses of a midwestern university—he tries to remain the ineffectual thing for whose poor soul the mendacious, the political, the lustful, the evangelical, all struggle; but somewhere along the line he turns into Christian *manqué,* and his revolting journey by Greyhound bus across the vast continent to New York, his last trip with a taxicab driver, and his final, humiliating climb up the rope ladder onto the deck of the ship that will take him home to England, become Christian's fearful journey through the waters of death before he finds himself at last in the City of Heaven. And instead of an archangel waiting to escort him to the throne, he hears the voice of the titled English lady who had shared his table coming over, a woman whose particular brand of rudeness and eccentricity is unmatched by anything he finds in America. "Hello there, Mr. Bigears," she calls out to him.

But the sideshow is wonderful! It is a nightmare come true, as if we had been invited at last to step behind the dirty canvas curtains and see how the Fat Lady and the Crocodile Boy *really* live. Walker's semester at Benedict Arnold University is the main attraction, and Bradbury's evocation of this educational holiday camp is wild and woolly—and very funny. *If,* that is, he had not asked us to take seriously Walker's befuddlement in the face of that old hat, the loyalty oath. Old hats are perfectly all right, but no one finds them very interesting. That his hero should keep his on his head while all about him are losing theirs makes Bradbury's satire go a little flat. Walker is perfectly right and laudable in his decision to refuse to sign—"pointing out that he himself wasn't dangerous to anyone"—but the fact that everyone (except a few bearded students) is perfectly willing to throw him to the wolves makes us suddenly remember where we are—back at the sideshow, where the Tattooed Lady smiles and beckons, a garish, fraudulent, heartless freak.

Kingsley Amis's *One Fat Englishman,* compared to Bradbury's novel, is not much more than a sketch, and certainly does not warrant as much attention. Yet it is worth a moment's

consideration because in it Amis had boldly ignored most of the problems that dog the other two authors. By keeping absolutely and exclusively to the point of view of his protagonist, the truly contemptible Roger Micheldene, he can score again and again at the all too fallible Americans and yet because the words and thoughts are always those of a boor, a snob, a lecher, and a coward, we bear it—and grin. We quickly find out that freeloading is Roger's avocation. That we can understand. What we can't understand is the way that Bradbury's and Sheed's heroes (and Miss Hansford Johnson's, for that matter) accept American hospitality, room and board and tips, in the apparent belief that we haven't anything better to do. Roger knows that we have, but that, just like the rest of the world, we Americans can be conned into a bed for the night (and if luck holds, a partner). Roger has a short temper, a foul mouth, and a fat stomach; his manners are dreadful, his politics are expedient, and his religion is specious; his sexual appetite is undiscriminating, his gluttony appalling. Yet through it all—perhaps because of it all—shines the author's beaming face, charmed with this crapulous world and everything in it—even the Americans.

It has been suggested that Dickens' savage attacks upon America stemmed from his disappointment when he found it wasn't perfect. How exacerbating is the cold blade of disillusion! Following in the footsteps of Martin Chuzzlewit, John Chote and James Walker both travel across the ocean to seek their fortunes. And each, tail between legs, returns home just a bit poorer, but wiser, like Martin, in his knowledge of the "failing in his life," now able to see "what an ugly spot it was." One wishes, after finishing the four books, that Walker and Chote (and Dickens, for that matter) had been able to take it all lightly, as Miss Hanford Johnson's hero did, or vengefully like Roger Micheldene. For us to have served as a kind of moral gymnasium for the first two to work out in, and to have been made bloody fools of while they were at it, is kind of hard lines.

In conclusion, and in the light of the theme of this issue of *Arts in Society,* let me talk briefly about American educational institutions as they appear in these novels. As I have said, all four authors have made up American colleges or universities to use as a backdrop for their stories. Amis's Budweiser College, located somewhere in eastern Pennsylvania, is not very important to his plot or his characters, although Roger Micheldene narrowly escapes what every Englishman seems to feel is the greatest disaster that can befall him in America, attendance at a college football game, this time Budweiser vs. Ballantine, or Budweiser vs. Rheingold (on consecutive Saturdays). But it might be remarked in passing that Amis is the only one of the four authors who grants to American undergraduates the remote possibility of their being funny, intelligent, and pleasant, even once in a while. (Miss Hansford Johnson is kind enough, but she is really interested in maturer men.) His scene of a bull session at a fraternity house, in spite of the fact that, of course, the fat Englishman does most of the talking, is rather touching in its tribute to that universally spat upon breed, American youth. Chote, in *A Middle Class Education,* attends graduate school at Lincoln University in Manhattan, which one presumes to be Columbia, and his judgment of it is fair enough, but hardly memorable. Earlier in the novel, Sheed's attack upon Oxford, in the shape of Chote's own Sturdley College, unredeemably seedy, is in itself such a bitter condemnation of English "middle class education" that he seems to have little steam left by the time he gets to American institutions of higher learning. Besides, when his hero finally begins to attend classes at Lincoln he has become so entangled with his socialite fiancée and her family, a group who, in the author's conception of their hopes, their dreams, and their conversation, resemble something that even the young F. Scott Fitzgerald would have abandoned in despair, that he can do little more than sigh and whinny at the size of the university "plant" and his own sense of inadequacy in the face of it. Miss Hansford Johnson's Cobb College is, as I have said, just a dream. Only Bradbury faces up to a full-dress performance, and his is certainly that. Not since *Rackety Rax* has the journey down the Old Ox Road offered so much action and so many laughs. Bradbury makes Benedict Arnold University ("For the future! A.B.A. from B.A.") a kind of hybrid. Located a four hours' drive east of the Rockies, it is a private university, so that the hiring or firing of a man like Walker is an autonomous affair, but is financed in part by state funds, so that the state can and does demand of its faculty the signing of the loyalty oath which gets James Walker into so much trouble. Its entrance requirements are so low as to be nearly under ground: "Fact is," Walker is told by his Chairman, "almost any student who has the gumption to actually find out where the U *is* is admitted." Benedict Arnold represents, let's face it, the bottom in American education, a kind of documentary on what's wrong. Rather the way Synge gathered together in one play *all* the Irish cutenesses of speech and behavior he could lay his hands on, so has Bradbury collected for his chapters on Benedict Arnold University all that is farcical in American higher education, all that is hypocritical, superficial, and idiotic—and there is a lot of it—and put it all down in the middle of the lone prairie, unrelieved by a shadow of sympathy or even a

touch of pity. But, to give Malcolm Bradbury his due, if Benedict Arnold University is in the last analysis as unreal a charade as Miss Hansford Johnson's musical comedy Cobb College, it shore does make ya think.

WHO'S OUT FRONT?
WHAT?
NO, WHAT'S BEHIND.

by Eugene Kaelin

Maurice Nadeau, The History of Surrealism; trans. Richard Howard. New York: Macmillan, 1965. $6.95

Bernard Rosenberg and Norris Fliegel, The Vanguard Artist. Chicago: Quadrangle Books, 1965. $7.50

Two books on a single topic or on related topics come as a windfall to eager editors, who are usually busy shaking the tree. Although the second number of the third volume of *Arts in Society* attempted to cover the issues of the same momentous problem when its editors chose as its subject, *The Avant-Garde Today*, its effect was largely unknown; at least no new fruit had apparently fallen to the ground. Yet, after the tumult occasioned by the reading of several analyses of the problem as it confronts the various art media on the American scene today had subsided, nothing stood out so strongly as that photograph by Phillip-Griffiths entitled *Children in a South Wales Village.*

Depicted therein are the unmistakable presences of the mutilated grand piano on the Welsh dumpheap, and the sneering mockery of the adolescent boys. One wonders whether the sounding board is still intact, and whether the blow of that uplifted rock will finish forever the grandeur of what was. What more symbolic than the anticipated crash through those once-imperious strings already silenced by the neglect, abuse and wanton destruction of our times? All the drama of the action takes place under a forbidding, desolate sky; and in the foreground, the rising radar antennae suggest the "telly" receivers that are to replace the anticipated loss. Not even silence can be expected to follow the fatal blow, and only it might have assuaged the hurt. So April is still the cruelest month; the dried tubers have sucked in its rains only to sprout forth in electronic feelers as one wasteland gives way to another.

The full impact of an avant-garde movement can never be gauged from the front. Viewed from our entrenchment in the present, the arrival of a new school, with or without manifesto, can only be seen as an imminent threat to all those values by which the bourgeois mind has always sought to protect its own overriding interest—maintenance of the *status quo ante.* If life were a game of poker instead of a bowl of cherries, it would be easy to understand how the *ante* could be changed without refusing the rules of the game. And here history is our teacher.

When, in the twenties, the Dadaists conceived the scheme of destroying Art in the name of art, insisting that the only reason for art's existence is to shock the bourgeois lady out of her step-ins, if for no other purpose than to show her as she is, the managers of the art historical society not only failed to register any astonishment, but went solidly along with the gag. Now that the fur-lined teacup was there for all to see, one had only to step up and sneak a little drink. No matter what we try to do to it—play it, shame it, or make love to it—the creative imagination always arises once again, even if we have succeeded in killing it. Like the phoenix, it reappears in its own ashes, rising with the smoke of its own smoldering wit. Thus, the birth of Dada presaged only by the death of Dada, whose spirit goes marching nonetheless on.

Today it is pop, or op; yesterday it was abstract expressionism and action, on or off a canvas; and in the ancient thirties, when the lady of Spain was being so rudely forced by the Heines in Heinkels at Guernica, the spirit embodied in art took the form of surrealism. It was an unholy, yet natural child, born out of wedlock to a Viennese alienist and his unsuspecting mother. It matters little to realize that it was all a dream; for dreams were being taken as the only acceptable criterion for the real and the true. One thing is for sure: there is no illusion here; for expression had to become automatic, or merely copy the copies of Platonic forms, which were conceived in the first place as the mind's last refuge against the dangers of a changing world. Form in these turbulent artistic times did in fact become synonymous with forming; and the essence, or what was formed, was relegated to museum collections, that limbo of inessentiality and worthlessness.

In our confusion, surrealism passed us by; but in so doing it exposed its vulnerable rear—and thereby lessened our confusion. The calculated obscenity of its images, which were enticing and suggestive when viewed from the front, proved lurid and dissatisfying when grasped, *à la grecque,* from the rear. Jocasta, thy name is empty matter! And it was not the historian, nor the scientist, who made the decree. We saw it in the paintings of the forties and fifties. De Kooning on women was merely doing what he had to do—exposing the senuousness of their surfaces; the rest is conjecture, or a meaningless climax.

The Mecca of the artist had changed in the process from Paris to New York. Freud had proved the undoing of the French monopoly on love: even the neurotic New Yorkers were beginning to understand its delights. But they could still be shocked, as the abstract expressionist New York was soon to be shocked, as if by vermouth in its martini, by the reappearance of subject matter in its art. The olive was there; *l'objet, retrouvé,* like the fountain in Duchamp's urinal, in the most unsuspected of places: on the kitchen table, smeared over with catsup; in a freezer, filled with beer; or in a comic strip, oozing sadistic venality. The advance guard had advanced so far it found itself once more in the rear.

If the pop artist is currently engaged in hitting us below the intellect, the op artist is pulling us up screaming by the shortness of our pubic hair. Our screams are only a sign he will succeed. His work too will be enshrined in the mausoleums of culture we call "museums," and he too will be able to move uptown, where his abstract expressionist predecessors have long since settled down to comfortable bourgeois lives, rearing their children to respect the values of "creativity," discovered by the unstinting efforts of their forward-looking parents, who by now had changed both their drinks and their art to old-fashioneds. Who are they? It's hard to tell. Rosenberg and Fliegel have chosen to respect their imposture by concealing their names. The study of the vanguard artist, it seems, is all the more scientific, if the sample of our population from which statistically significant results are to ensue is left undescribed. Fie upon't! foh!

Both the volumes under review represent cross-sections extirpated from the fluid form of recent high culture. Nadeau's history, which had already gone through three successful printings in the original French version, is no outstanding feat of publisher's daring. Macmillan has placed its bet on a sure thing. Howard's translation is good, and Shattuck's introduction (see this journal, Vol. 3, no. 2, pp. 149-163), is a competent piece of cultural history. This is not to imply that Quadrangle Books was taking any less a chance—*The Vanguard Artist* was a loser from the moment it was conceived. The difference between the two works lies in the sensitivities and the methods of the investigators.

Nadeau, the humanistic historian, has let the surrealist movement speak as much as is possible for itself. Starting with the decay of Dada, itself a reaction to the moral decay of the first World War, he expounds surrealism as the most prominent movement in culture between the two wars. And when the Germans once more poured over the Rhine, their pressure was sufficient to force its high priest, André Breton, along with a few sycophants, to seek refuge among the cliff-dwellers in Gotham. Our own art, it should be remembered, was still governmentally subsidized by the WPA, and for all its geographical difference, could not be distinguished formally from the official socialist realism of the contemporary Russian. As revolutionaries, the surrealists had tried a rapprochement with the Russian regime only to be rejected as petit-bourgeois renegades.

They might have known better; any form of idealism must go counter to the ideals of the monolithic structure of a State which claims to be the inevitable outcome of historical materialism. And what has objective chance to do with the ineluctability of communism's victory over the bourgeois world? Either the surrealists were mistaken in not recognizing their appeal to the unconscious as a counter-revolutionary idealism; or, as is more probable, the Russians thought it wiser to go it alone. It is not enough to be against the same thing; true allies must be for the same thing. Moreover, the Russians proved, in signing the mutual assistance treaty with the French government on March 25, 1935, that they were not even against the same things as were the surrealist revolutionaries. From the French side, it was Pierre Laval—the one and the same who was executed for his later collaboration with Hitler's Germany—who negotiated the treaty. The surrealists, of course, could not foresee the fall of France, nor in consequence predict Laval's later pragmatic conduct. But they could see that in Europe nobody's mother was safe from attack, so the hierophant brought his mysteries abroad.

In this country, although art was both socialist and realist, no government bureaucrat could be suspected of believing that art was an instrument of social change. Besides war was imminent here too, and that would surely produce enough social changes on its own. And so it did. New York became the uncontested center of the artistic activity of the world, and surrealism was relegated to the status of a bad dream.

The History of Surrealism recounts the coming and passing of surrealism as a phenomenon—

a complex state of mind, an unstable alliance of volatile aesthetes, all out to change the world's ideas about the goodness of art. *The Vanguard Artist* attempts to construct a composite social psychological profile of the successful abstractionist painter, who for the most part reaped the benefit of the surrealists' struggles with accepted authority.

Nadeau's technique is merely to lay out the facts: the consolidation of the group; Breton's position as charismatic leader; the defection of Naville and Aragon to communism; the phenomenon that is Salvador Dali (Avida Dollars, as Breton came to call him)—all spread out in five parts—the elaboration, the heroic period, the analytical period, the period of autonomy, and a recapitulating epilogue. Part Six, not the least in importance, gives snatches of surrealist manifestos, acts and documents from 1924 to 1937 and two lengthy lists: one, purporting to name the principal works in which "the surrealist spirit" has been manifested; and the other, the periodicals, manifestos, tracts, leaflets, catalogues, films and critical works produced by the group. In no self-deprecating statement, Nadeau confides,

> The author has had the weakness to take surrealism seriously. He is not so naïve as to think that everything about it was serious, yet even farce and burlesque have a meaning which transcends them. That is what it was essential to discover. [p. 37]

His search for the discovery gives a clear picture of that happening which provided the background for the "happenings" of contemporary art. Reading the account of his discovery is a revelation of how artists sometimes succeed in transvaluating all values. For that reason, surrealism was a scandal; and it still is for those of us who haven't yet learned how to perform Nietzsche's diabolical trick.

When we turn from Nadeau's sensitive phenomenology to a consideration of Rosenberg's and Fliegel's "scientific" profile, we enter into another world. Along with the dankness of the air, the first thing we notice is the lack of light: our reading is no longer to be rewarded by an unself-conscious description of facts. After all, even when scientists speak about the facts of art, they must first seek out the facts, or what is to constitute the facts of rational explanation; and they must be careful not to make any unwarranted claims. Thus, although Rosenberg and Fliegel are self-consciously attempting to "describe the shared characteristics of creative artists" [p. 3], they do not intend to "imply a causal relationship between them and artistic talent and creativity." [*Ibid.*] An admirable caution: some scientists know that a correlation is only a correlation, not a causal nexus. But then a perceptive reader is aware that causal nexuses are metaphysical entities which had been expunged from the scientist's vocabulary ever since the dawn of positivism. Now all we have to know is what constitutes "artistic talent" and "creativity" in order to know what the hell they are talking about.

Unfortunately, we are never told, although this humanistically inclined reader did find some pious pap offered in lieu of information. Confer the following:

> As we enter a new post-industrial age, with more and more "leisure" time, the possibility of restoring art to its old centrality—but this time on entirely different foundations—offers itself as a hope. If every man cannot be an artist, the contemplation of art may still be available to every man. [p. 4]

Ye gods, yes. But what is this new foundation? And aren't we more likely to find it in the contemplation of art than in pseudoscientific explanations of the artistic character? Undaunted by the doubts the contemplation of such questions would arouse, our scientists continue:

> To us art has this potential to be a critically important force in our social reality. It is not indispensable to life . . . ; the individual can survive without it, but only by diminishing himself so that ultimately he is less than a full man. . . .
>
> We believe that art enhances man, that it is life-giving, and that the artist, while less than a paragon, is something of an exemplar—from whom we have much to learn. [*Ibid.*]

Certainly this is true, if we are allowed to look at his paintings; otherwise, suspicious souls that we are, we should be led to doubt his claims to the title.

The technique of this book is to correlate the information gained in "tandem interviews" with a small number (29), selected from members of the so-called "New York School" (perhaps this is the certificate of authority the humanist must accept; the authors do confess to a bias for their works [p. 9]), and constituting a "purposive sample," against a multitude of "hypotheses" readily available in the abundant literature of psychology, sociology and social psychology, and in which the fate and character of the creative personality have already achieved some form of "theoretical" rationalization. No distinction was made between "more or less realistic painters" and abstract expressionists. The task was to test these hypotheses. For example, is the artist a neurotic? Did he really hate his mother? Can he read? If so, what was in the library of his home? Are sculptors really anally fixated? If so, whose excrement are

they moulding? Is he alienated by necessity or by choice? Is he alienated at all? Can women paint? Why not? Why are there so few good Negro painters? You think of it, and it's there.

One of the most interesting of the correlations is that established between the artists' confessions and the accepted psychoanalytic interpretation of artistic creation as sexually sublimated activity. This subject must have been thought too risky, or risqué, to be included in the body of the text; it is found in an appendix, as if the sexual hypothesis were an afterthought of the investigators. Confer, the theme "overt" sexuality in art; that should be juicy: no more surrealistic suggestions, but overt expression is our game. What do we find to corroborate the hypothesis?

Take this example of the artist's admission:

> Sometimes it's like a sexual experience. I mean sometimes there is actually a twinge. I've had it. Also, when I once went to a show of Cézanne, I had something like a contraction [ah, hah; a man!], you know, it was physical. I think that when you get very excited, and you do in painting, then there are certain physical feelings. [p. 335]

Bully for the artist! In their voyeurism, our investigators, only passive observers, did not even catch the tautologous nature of the last sentence in the quote, which would make it true irrespective of whether the painter was painting a mural, a canvas, or the side of a barn—and even if he were doing nothing at all.

Moreover, as if bound to find the hypothesis confirmed in their interviews, the investigators accept the following statement, although recognized as an explicit denial of overt sexual engagement in the activity of painting, as affirmative, in that it accepts the power of art "to move":

> There may be a sexual component in art, but I don't think it's an important one. [Here a woman, and frigid to boot!] You may be able to read in sexual images, or sexual content, or even sexuality into some art, just as you can read aggressiveness or lyrical qualities and so on. But I don't think that art is emotional in the sense that we measure human emotions, such as under the headings of hate and love, anger, and so on. One is moved by art, real art, because one recognizes the great knowledge, skill, and perceptions of different kinds that go into the making of such great works. It may make you wonder or pause to wonder how it is possible for a man to have done such a thing. But it doesn't arouse emotional or, as far as I am concerned, sexual activity. [p. 336]

Other responses are more typical, so we can rest assured that a painter is still getting his kicks after all. Another response is the clincher; this, from a real swinger:

> . . . Oh, there's a big sexual component in everything. Haven't you ever read the book? . . . [p. 337]

If this painter is right, our investigators are wrong; for we come up against another tautology—which proves nothing, except that the New York School seems to have had a taste for them. Besides, it is only too apparent that our authors have read the book, and that's a good reason no one should be forced to read this one. Pick it up at your own risk; it's a whopping bore.

Against the background of these platitudes, it should be clear why the artists offered no resistance to the probing inquiries of the investigators. These latter presented themselves as scientists, who merely wanted to know what was up. Thus, when they state

> . . . those who have ventured into the sociology or the social psychology of art and artists know that they endear themselves to nobody in Academia: if the humanist regards them as trespassers, the social scientist regards (and dismisses) them as humanists. To our delight, this problem never arose among the artists we spoke to—perhaps because they are not academicians in any sense of the word. [p. 6],

they may only be admitting their own incompetence to treat of their subject. Or, in order to second guess our experts, perhaps the true reason is that the artists merely wanted to talk. They may not be academicians, but they are no fools: they knew they had nothing to fear from an inquiry which is neither humanistic, nor scientific, in any sense of either of these terms.

The sad conclusion of our tale is that the portrait—and self-portrait—of the artist had already been painted before this text was written. The painter insofar as he is a painter is in his work as the father is in the child; and nothing else matters. The only technique he need to have mastered is how to read off aesthetic quality in the perception of the work. But then this is the very lack which makes it impossible for *The Vanguard Artist* to get off the ground. A method is called for, but it has nothing to do with the establishment of correlations or the

fabrication of a composite profile. If our authors had realized this, they might have discovered the phenomenological basis for a definition of their undefined terms: "artistic talent" and "creativity." They most assuredly would have presented the reader with representative samples of successful works. Instead, their own work is comparable to the day-dreaming of the GI's during the war: think of a woman with the face of Hedy, the legs of Betty, and the bust of Jane. When Rosenberg and Fliegel did, and assembled their composite, it showed itself a monstrosity; for there is no soul in this incongruous body. A viable method would also have obviated the lame excuse of our scientists for having excluded the "old-fashioned" socialist realist painters [p. 7]. Every man on the street knows that a good painting has nothing to do with subject matter, either with its presence or its absence, and that the artist's kick is nothing more than the experience of losing himself in his work. Only God can make a dame; the rest of us only kid ourselves.

TWO ON THE OPERA

by Ronald Mitchell

Ronald L. Davis, A History of Opera in the American West. Prentice-Hall, 1965. $4.95.

Frank Merkling, John W. Freeman and Gerald Fitzgerald, with Arthur Solin, The Golden Horseshoe, The Life and Times of the Metropolitan Opera House. The Viking Press, 1965. $16.50.

One might expect *A History of Opera in the American West,* written by a university professor, to be an academic book, painstakingly written and exhibiting, in its organization and style, traces of having served as a Ph. D. dissertation. One might expect *The Golden Horseshoe, The Life and Times of the Metropolitan Opera House,* a stately volume containing over 400 photographs and only 40 pages of text, to be a superficial gift book aimed mainly at the Christmas trade only to be put away in the New Year and seldom brought out again. On both counts one would be wrong. The history book, in spite of its thirteen pages of notes with corresponding numbers in the text itself, is aggressively popular in its approach. The picture book is far more scholarly. At $16.50, the 300 large pages of the glamorous publication cost more than three times the 150 small pages of the history. The picture book is the bargain.

Ronald L. Davis has splendid subject matter at his disposal and all the advantages of novelty. Much of the information on the theatres of the American West is in newspaper files, magazine articles and black-bound, gilt-titled theses on library shelves. Mr. Davis has gathered together valuable material on the history of opera in New Orleans, Chicago, San Francisco and Dallas. There is a brief addition with reference to Central City and Santa Fe and an even briefer—Finale, Chapter Nine—paying some respect to San Antonio and Kansas City.

Mr. Davis tries to justify his unconventional definition of the West, and while one understands his title problem, "A History of Opera in the American South and West" would have been a more accurate description of the scope of the work.

The most interesting material of the book is contained in the first 35 pages. In that section also are four illustrations, two of the French Opera House in New Orleans and two of early theatres in Chicago. There are twelve other illustrations, though four of them are of the popular magazine variety. They are production pictures and the setting and costume designers are listed, but the emphasis is on the performing personalities and one is unable to see the stage settings. Two illustrations are of stage settings unencumbered by personalities, although singers are present. The problem Mr. Davis had to face was a serious one. A history of theatres should perhaps have given us more pictures and plans of theatres. In a history of opera production we expect more illustration of the productions which took place in the New Orleans, Chicago and San Francisco theatres. Many opera enthusiasts want the pictures of Elisabeth Schwarzkopf, Joan Sutherland and Gloria Lane, the last mentioned as Carmen, with carefully crossed legs. For what kind of reader did Mr. Davis intend his book? A glance at the illustrations suggests confusion. A reading of the text confirms it.

Mr. Davis is to be commended for wishing to make his book a readable one for the general public and the average operagoer, although most members of the general public are not likely to be attracted by the title. The work has none of the characteristics of a solemn piece of industrious scholarship. On the contrary it has too many of the characteristics of popular journalism and is packed with hackneyed expressions, "the house went wild," "brought down the house," "frenzied mob," "intestinal fortitude" and "laughed himself silly," among others. When one reads that "lovely Lily Pons . . . showed up," the style seems more suited to a gossip column than to a history of American opera. Mr. Davis is also partial to the playful "La Garden" and "La Callas" and to a very free use of such adjectives as "inimitable," "unparalleled" and "magnificent," and of such adverbs as "superbly" and "gloriously." The

author's enthusiasm for his subject matter is most enjoyable; his critical discrimination is open to suspicion. A specialist who dismisses the libretto of *Il Trovatore* as "too silly for words" may be accused of superficiality or at least a lack of sympathy for Spanish romantic drama, a lack of understanding of Cammarano's problems and a lack of perception of the inspiration of Verdi's score. A critic who perpetrates the commonplace, "Schwarzkopf simply *was* Elvira," is shirking his duties.

There is much interesting material in the two chapters on opera in Chicago but somewhat less in the remainder of the book where Mr. Davis betrays his greater interest in the gossipy aspects of opera than in the art form. He tells us more about casts and ovations than about repertoires.

Errors are few but it is unfortunate that one of them should be in the spelling of the name of the well-known designer Robert Edmond Jones. Mr. Davis is careful with accents and umlauts, always a problem in a work of this sort with its multilingual references. He insists, however, upon an accent in *Salome*, as if the music drama were originally in French. Oscar Wilde's play was first written in French but the text prepared for Richard Strauss was in German and the French accent is therefore out of place. By making a special point of the fact that Donizetti's *The Daughter of the Regiment* was sung at San Francisco in French, not Italian, it seems to be implied that French is unusual for this work. It was, however, Donizetti's first French opera. The Italian versions are translations.

Characteristic of the emphasis of the book is the fact that a third of a page is devoted to the occasion when Marguerite Piazza substituted for Frances Greer. The premiere of an opera by Robert Ward is given a line and a half.

The literary style of the picture book is superior and the extremely difficult job of writing a history of an opera house without neglecting the era in which the company operated has been accomplished with considerable success. A dozen chapters, only two of them reaching four pages in length, present in the most economical way the necessary background for an intelligent appraisal of the illustrations. This was written by the editors of *Opera News*, Frank Merkling, John W. Freeman and Gerald Fitzgerald. There is a short "Prologue" spoken by Mrs. Belmont. I say "spoken" because, although it is written, one can clearly hear the familiar, uncertain and unforgettable voice as one reads, and there is the unmistakable effect of a gold curtain about to be raised. It rises. We page through 400 photographs with additional drawings, plans and programs.

The art direction and design, planned by Arthur Solin, are very handsome indeed. Many of the photographs are excellent. A few are of the "singers being congratulated" variety but some of these are of historical interest. The full-page photos have been chosen with care but one wonders about some of the double-spreads. A full page of geese opposite a full page of Geraldine Farrar in *Königskinder* seems unnecessarily lavish. By way of contrast, a full-page setting of a *Madama Butterfly* performance opposite a Pearl Harbor front page topped with a photograph of military headgear beside the opera hats in the cloakroom is a double-spread of enormous vitality. Some of the color reproductions are imperfect (Ezio Pinza with two noses) but there is a first-rate one of the orchestra. The orchestra members are called in the text "the unsung artists" and in this book they continue to be unsung. The emphasis is on what the operagoing public wants, which is, apparently, pictures of well-known singers in their most famous roles. It is disappointing to have so few stage settings. We can even sense the anxiety of the editors and observe their strenuous efforts not to leave important personalities out of pictures and text. It is too much to hope that they offended no one. Appreciating their problems, one can only be grateful for the evocative rehearsal pictures (turn-of-the-century ladies on the unconvincing stage banks of the Rhine), the loaded scenery truck, ceiling and staircase details, and the Urban sketches. These provide the variety without which the book might have been merely a glorified opera annual—these, and the solidly written text.

A chapter entitled "A House of Princes" depicts with humor the first night's production of *Faust* and gives us a sharp impression of the character of fashionable audiences in the 1880's. "Deutsche Kunst" is an admirably compact essay covering the 1884-1891 Damrosch-Stanton period and in "Diamond Horseshoe, Golden Voices," the 1891-1903 period begins with a masterly paragraph dealing with the events leading to the fire, and after a terse description of Maurice Grau as "a man with one eye on the stars and the other on the balance sheet" goes on to a sympathetic treatment of the regime with which his name is associated. "The World of Tomorrow" tends to place Edward Johnson in the unenviable aspect of marking time for the striding Rudolf Bing whose own chapter bears the title of George Marek's well-known book, *Opera as Theater*, to which Mr. Bing, in 1962, wrote an introduction. The editors' ingenuity is remarkable.

Equally ingenious is the device of inset squares of written material condensed from the chapters so that a lazy picture book looker can obtain the gist of each period without

exhausting himself over two or three pages of text. It is hoped that lookers will become readers since the text is for the most part admirable, only the attempt to treat ballet and scene designers in one "Entr'acte" being noticeably inadequate.

One of the delights of the book is its refusal to be pompous. It even pokes fun at its own format—Tamagno dying on the opposite page—Emma Calvé dying below him.

To balance Mrs. Belmont's "Prologue" there is an "Epilogue" by Anthony Bliss, a few shrewdly written paragraphs opposite a picture of the new house in Lincoln Center. This could have ended the book crisply but there are several pages of "Encore" devoted mainly to non-operatic activity in the house and somewhat anticlimactic. The appendices are valuable and in the index, among the italicized titles of plays, operas and journals, we are momentarily startled by the possibility of *Rex*, *Lusitania* and *Graf Zeppelin* being operas we have never encountered and calling for immediate investigation. From the editors who can unsmilingly present the hilarious picture of the *Rosenkavalier* premiere with the facial expressions of Hempel and Ober, and a few pages later Pasquale Amato throttling Angelo Bada, we can expect a salty blend of affection and jocosity, much to be preferred to solemnity.

The book's appearance was perfectly timed for the final season at the beloved old house, but the passing of the years will not diminish its value. When the time comes for a similar book honoring Lincoln Center, this one will be a collector's item.

SOVIET RUSSIA AND WORLD WAR II

by Alfred Erich Senn

Ilya Ehrenburg, The War, 1941-1945. Cleveland: World Publishing Company, 1965. $5.95.

This volume constitutes the fifth part of Ehrenburg's memoirs, *Men, Years—Life*, as published in the Russian journal *Novyi Mir*. (See this reviewer's comments on *Memoirs: 1921-1941*, in *Arts in Society*, Vol. 3, No. 2, 279-281.) In contrast to his earlier wanderings throughout Europe, Ehrenburg spent the years of World War II in Russia, writing for the Russian army newspaper *Red Star* and at times contributing articles to western periodicals.

Ehrenburg gained considerable attention during the war for the anti-German tone of his writings, and the volume in hand indicates that time has not dulled his passions. He notes, with some bitterness, his government's decision in 1945 to interpret National Socialism as class phenomenon rather than as a characteristic of the German people. This decision entailed a public attack on Ehrenburg himself for the style of his wartime writing. Ehrenburg clearly never reconciled himself to this change in the official line, and his evaluation of German wartime policies even now pays little note to conceptions of class. His condemnation of the Germans is directed against them as a people.

At one point he cites Soviet propaganda early in the war, which argued that the German workers opposed their ruler:

> I, too, might have shared these illusions if during the pre-war years I had lived in Moscow and listened to lectures on the international situation. But I remembered Berlin in 1932, the workers at fascist gatherings; I had talked to German airmen in Spain and spent six weeks in occupied Paris. I put no trust in leaflets and loudspeakers. (p. 26)

Ehrenburg spares no effort in his attempt to re-create the atmosphere of World War II. He quotes extensively from his 1942 article "The Justification of Hatred": ". . . our people face not men but cruel and vile monsters, savages equipped with every technically perfected weapon. . . ." (p. 28) To some extent he seems to have been concerned with informing a new generation who cannot remember World War II: "The young will hardly be able to understand what we went through. Years of universal blackout, years of hatred: a plundered, mutilated life." (p. 34)

The work of course never divorces itself from international tensions which followed the Second World War. Ehrenburg again and again insists on emphasizing lingering traces of Nazism in West Germany: "Fascists were left to breed." (p. 34) He expresses fear of German irredentism. "The *Soldatenzeitung* calls for the return to Germany of Silesia, Memel, Danzig and the Sudetenland. So we are to start all over again? That is something that reason and conscience repudiate."

One must, however, beware writing off these thoughts as simply Soviet propaganda. It is significant that Ehrenburg praises no Germans. Ulbricht and Grotewohl are not even mentioned. He ignores the Soviet-sponsored German Democratic Republic altogether. In this respect, he is in fact representing a general East European opinion—at least insofar as this reviewer has come to know it in his travels in Eastern Europe. Fear and dislike of the Germans, East or West, are a great common denominator in Eastern Europe.

Ehrenburg overextends himself, however, when he derisively relates efforts by individual Germans to dissociate themselves from the Hitler regime. To be sure, he probably relates the conversations faithfully. Anyone who has had any extensive conversations in Germany would accept this. But Ehrenburg scorns pleas of ignorance. He challenges the idea that anyone could have been unaware of the barbarities of the Nazi order. This rings hollow in view of Ehrenburg's own apologetics in an earlier volume to the effect that he himself was too naive in the mid-1930's to understand what Stalin was doing in Russia.

The memoirs offer little new on the domestic history of Russia in these years, besides Ehrenburg's account of the Soviet Union's unreadiness for war in 1941. For the most part, Ehrenburg relates his conversations and meetings with a variety of Soviet soldiers and civilians. Kremlinologists might be able to find oblique attacks on one or another high ranking official; or readers might be titillated by the jejune lament that Stalin did not die in 1945 (pp. 44-46); rather more candid are his accounts of the Anders army (p. 19) and of General Vlassov (pp. 47ff.). But in all, his vague complaints about Stalinist excesses or about Zhdanov's cultural policies (p. 104) reveal little.

On the delicate question of Allied cooperation during World War II, Ehrenburg seems to take a cold-war stand. He notes in passing that Russian troops ate American canned meat (p. 77), but he devotes far more space to complaints about the failure of the western Allies to open a second front. He ignores the war in the Pacific entirely—the Soviet Union was of course neutral there until a few days before V-J day—and he discounts the campaigns in North Africa and Italy. On the other hand, he never even mentions the landing in Normandy in June, 1944.

Much as he might snipe at Stalin's domestic policies, Ehrenburg apparently sees no faults in Stalin's foreign policy—at least after Hitler's attack on the Soviet Union. He insists that Churchill's "iron curtain" speech inaugurated the cold war (p. 119).

At times Ehrenburg's use of historical example is downright cavalier. He charges the West with having retained and encouraged German militarism after the First World War (p. 176), and he ignores the fact that a secret military agreement between Germany and Soviet Russia enabled the German government to maintain a military establishment greater than that formally permitted by the Versailles Treaty.

For all their caution and deviousness, however, the memoirs have been a sensation and have certainly excited some commentators in this country. At the time of the publication of these wartime reminiscences, in the late winter of 1963, Ehrenburg had to defend himself against attacks in *Izvestiia,* which objected to his vague, self-righteous condemnation of Stalin. He replied simply by noting that in the 1930's no one opposed Stalin in public.

Ehrenburg also found himself on the defensive against Khrushchev, who attacked his praise of formal experimentation in modern art. Khrushchev also charged that Ehrenburg favored "ideological coexistence" with the West, a conception very different from *diplomatic* coexistence. Ehrenburg obviously could not reply to attacks from such a high position. He could only strive to be more careful in his writing. On the other hand, some Western commentators claim to find guarded praise of Khrushchev in the sixth part of Ehrenburg's memoirs, published in *Novyi Mir* in the summer of 1965.

In conclusion, therefore, one must await the completion of Ehrenburg's memoirs before making a final evaluation of this man's contribution to Soviet letters or to the writing of Soviet history.

ACTING, ACTING, ACTING, AND THE SYSTEM

by James E. Michael

Sonia Moore, **The Stanislavski System, The Professional Training of an Actor**—Revised and Enlarged Edition of **The Stanislavski Method**. Digested from the Teachings of Konstantin S. Stanislavski. The Viking Press, 1965. $3.50, 110 pp., bibliography.

Christine Edwards, **The Stanislavsky Heritage**. New York University Press, 1965. $10.00 (paper $3.50), 313 pp., bibliography, index.

Robert H. Hethmon, Editor, **Strasberg of The Actors Studio**. The Viking Press, 1965. $10.00, 400 pp., appendices, index.

In the late thirties, when I was just beginning my career as a teacher and director at Sweet Briar College, two of my students came to me and said, "Mr. Michael, our friends at Sarah Lawrence [or was it Bennington?] who are working in the theatre there, tell us that they use the Stanislavsky system. What system are *we* using?" Feeling myself to be very brash, I replied that we were using the Michael system. And yet it was true, and I would have to make the same reply today.

For, even in my salad days, I apparently realized that whenever one begins to talk about acting, there is a very real danger that he will be misunderstood. This is a problem familiar to every director, to every acting coach—and to every reviewer of books like these three. We have a vocabulary of acting, and we think we all know what the words mean, but these are shifting sands, and the only sure account of acting is the performance itself. We all seem to agree on the greatness of Garrick and Mrs. Siddons, but I, for one, have no real idea of what they did. We have an idea of what their performances were like in relation to the expectations of playgoers and critics of their time, and we know what we think about what these critics *say* about Rejane's methods and Kean's results. But it is very slippery stuff, it seems to me, and ironically enough the recognition of this fact at the outset provides us with some sense of a solid footing.

In these three books, we have a great many words devoted to the subject of acting and to particular acting performances, but we do not have the performances themselves. In the case of the Strasberg book, this lack is felt most acutely because the book is primarily a series of discussions and critiques, some short, some extended, of actors' performances which Strasberg has just witnessed. And so, in spite of a good deal that is pertinent and interesting, it is a little like reading an analysis of a series of drawings which one has never seen. Miss Edwards' account, *The Stanislavsky Heritage*, since it is much less personal and since its purposes are largely those of historical exposition, is better able to stand alone, but here too one feels the need to relate the comment to the action. Mrs. Moore's *The Stanislavski System*, a report of the teachings of Stanislavsky, suffers in these terms only to the same extent that the word handed down by Stanislavsky himself suffers, and since, as she says on page 94, "as Stanislavski anticipated, his teachings were often distorted," we may conclude that this is a "given" of the discussion. I have no desire to be captious or to suggest that I think the subject is not to be discussed seriously, but only to indicate that we had better agree beforehand about this very real limitation.

To make things still more complicated, these three books are addressed to different audiences. Strasberg is very clearly talking to the actors at The Actors Studio, and his talk can have complete relevance only to them and to their problems. It is a volume that I should think the three hundred odd members of the Studio would cherish, as one does a diary. This particular limitation on its appeal is offset by Mr. Hethmon, who bills himself as editor, but is much more than this. He is, in fact, the author of the book, which can be thought of as an account of the way in which The Actors Studio conducts its acting sessions, together with extensive sections of direct quotation from Lee Strasberg. It is nonetheless, and this is my principal point here, a book whose appeal is to the members of the Studio first of all, then to people interested in acting (actors, directors, critics, coaches) who are in a reasonably strong position to piece out the complete story and complete experience at the Studio from these notes and remarks, and finally to the amateurs of the theatre, the *aficionados* who keep up with what is going on, and who make up a pretty sizeable group. At least this is the general impression given by all the articles, all the correspondence, all the books having to do with the Method, the Studio, the Lincoln Center Repertory Theatre and its various sets of directors, and so on and so on. My special limitation, as I discuss this book and the others, is that I will be thinking of it as addressed primarily to actors and directors not connected with the Studio.

In these terms, the other two books, Miss Edwards' and Mrs. Moore's, present a less difficult problem. *The Stanislavsky Heritage* addresses itself to all students of the theatre. It tells a story. It gives an historical account, and as such has perhaps the widest potential audience of the three. Or would, I should like to add, if it were a completely first-rate job, which I don't think it is. I shall come back to this.

Mrs. Moore's book, *The Stanislavski System,* has great value for anyone who wants to get at the heart of what Stanislavsky had to say about actors and acting, and to do so as quickly as possible. Its audience is a broad one, but it is still a book for craftsmen, not for the general public. Unless, of course, the general public can be expanded to include all those people who have come to have an interest in the technicalities of the craft because of all the brouhaha of the last twenty years about Constantin Sergeevich Alekseev.

One of the first books that came to my hand in my youth and which purported to represent at least some of the ideas of Stanislavsky was Richard Boleslavsky's *Acting: The First Six Lessons.* I devoured it, and I feel quite sure that a great many of my ideas about acting, ideas furthermore which I have always taken to be pure Stanislavsky, have come from this source. Mrs. Moore's digest, or restatement, if you will, of the leading ideas put forth by Stanislavsky ought to do for the generation just now coming into the theatre what Boleslavsky did for me—and that was considerable. Her account is brief, not to say terse. But so is *An Actor Prepares.* And I'm not at all sure that terseness is not a great virtue when one is dealing with a subject in which a very extensive account must either be pure indulgent self-expression, or careful and detailed analysis of particular cases. Mrs. Moore is doing neither. And the result is almost an outline, which can serve either as an introduction for the novice, or as a reminder and checklist for the relatively more experienced individual.

The point is made once again, and it seems that it cannot be made too often, that there is no one route to salvation for the actor and no one method or system, no matter how much evidence there may seem to be in all of this to the contrary. And more important still, that everyone must develop his own system, and beware of letting it become frozen into one shape. On page 59 of *The Stanislavski System* we find this:

> He [Stanislavsky] loved this preparatory period, which preceded rehearsals and lasted a long time. In the last years of his directorial and pedagogical career, Stanislavski changed this practise.

In the chapter entitled "Eugene Vakhtangov, *the* Disciple" there is, to my mind, conclusive evidence that there is no one way of using the "system." Gozzi and Chekhov could hardly be farther apart in the demands which they make on directors and actors. Yet there seems to have been nothing in the basis of work, common to both directors, which prevented Vakhtangov from succeeding brilliantly with Gozzi as Stanislavsky had with Chekhov. Let me not give the impression even inadvertently that I belong to that dwindling group which tends to think of Stanislavsky only in terms of Chekhov and naturalism. Certainly Mrs. Moore does not do that. Musical comedy receives attention along with serious spoken drama. And I am happy to find on page 83 that "the Stanislavski System never permits an actor to be in the power of blind and accidental intuition." And also, on page 95, this:

> He [Vakhtangov] succeeded in making the actors live the characters' inner experience, but Stanislavski was highly critical of his failure to restrain them from what he called "inner hysteria."

(Can we *know,* I wonder, what these words mean? Words like "inner hysteria" and "inner experience." Can words like these describe Garrick or Mrs. Siddons? Was their truth-to-life the same as Michael Chekhov's or Christopher Plummer's or Kim Stanley's?)

Here is a book of 108 pages. A short book but not a "thin" one. I am grateful to Mrs. Moore for having done the hard work of condensation for me. She has indeed made "a digest of the teachings of Constantin Stanislavski." The "Preface" by John Gielgud and the "Foreword" by Joshua Logan are also found in Mrs. Moore's earlier book *The Stanislavski Method,* 1960, but her own text, although it includes much of the same material, has been completely rewritten. This is a thoroughgoing revision, not simply a change of title and format. One has a feeling of confidence about it.

She includes an interesting comparison of the methods of Stanislavsky and two of his principal followers, Meyerhold and Vakhtangov (pp. 108-109), which makes it clear that, in spite of their apparent differences, "they strove for the same objective." If Stanislavsky and his immediate followers were constantly changing their methods, improving, developing, the moral ought to be clear. No system, even Stanislavsky's, is a law.

Lee Strasberg at The Actors Studio would say no less, and he does say it frequently during his taped and edited sessions at the Studio. This adds up to the Strasberg Method, and in

spite of a good many references to Stanislavsky, and in spite of the fact that much of what has been said and done at the Studio derives from Stanislavsky, his is pure Strasberg. This, of course, only supports my thesis that each director and acting coach has to use his own system, or none. This is not to say that we haven't all learned much of what we know and do from Stanislavsky, as we have learned from Max Rinehardt, and Robert Edmond Jones, and Tyrone Guthrie, and all the other theatre artists and craftsmen whose work we have seen or had reported to us. Even Strasberg is in this same position, and it seems to me unwise, unfair and untrue to both Strasberg and Stanislavsky to equate them. In discussing his book, I will be talking about Strasberg and not Stanislavsky, and I will, of necessity, be discussing the book and not The Actors Studio, which I have not visited, although I will have to clear my mind of the thousands of words, both in and out of print, that have been written and spoken about The Method and The Actors Studio, and Strasberg's connection with them.

Strasberg at The Actors Studio is a very cozy book. It is full of a feeling of intimate gossip about Duse, Chaliapin, Jimmy Dean, and nameless actresses and actors, who are referred to throughout the book as A and B and C. This coziness tends to diminish its importance as a systematic study of acting. Perhaps this is a virtue. Perhaps the best one can do with acting is to talk informally and personally about it, but let us understand that this is what it is.

I am also a little uneasy about a book that has been written in spite of the author, so to speak. A book by tape recorder. It is a fashion of the century. Samson Raphaelson did the same thing in 1949 with his book *The Human Nature of Playwriting.* It is a lazy kind of writing. In this case, Mr. Hethmon did the work, and it is his comment that seems valuable to me, however fascinating some stretches of the Strasberg talk may be. I was tempted at one point to write this review by means of the tape recorder. Simply to talk to a friend or colleague about these books, about acting, about Stanislavsky, about the theatre in this country since World War I, about the Theatre Guild, the Group Theatre, great performances I have seen, my ideas about listening, about how I use the "burlesque" as a rehearsal technique; but I gave up this idea for several reasons. I like to think the best of these is that it seemed like too easy an out. This device was to have been a kind of lampoon of the book about Lee Strasberg, because this book is in fact an edition of apparently hundreds of hours worth of talk by Lee Strasberg during sessions at the Studio. All this talk to actors was put on tape (I wonder what use was envisioned for it when the project was begun) and Mr. Hethmon has gone through it all and picked out enough to make a book of four hundred pages. That's a lot of talk.

We know that at The Actors Studio great attention is given to relaxation, to concentration, to listening—no one will quarrel with these, although I will bet a good deal that no layman will really know what these simple words mean, and no actor will have to be told. There is also the question of the involvement of the psyche. Acting here seems to be *entirely* a matter of the psyche. Both the body and the voice are adjuncts—important ones perhaps, but still adjuncts. I don't think, as they used to maintain in some of our Midwestern universities, that "the theatre is a part of speech," but I do think that speech is central to acting. To seem to deny this, as Strasberg's book does, gives "The Method" the flavor of a cult, and one can't help but remember that it is a method which doesn't seem to have produced many Christopher Plummers.

I think the world and particularly the world of the theatre would have been better served, and perhaps sometime in the future it will be, if Mr. Strasberg had himself written the book, setting forth his ideas about acting as succinctly as Mrs. Moore has set forth Stanislavsky's or as he himself has done in John Gassner's *Producing the Play.* So much of the space is taken up with the dust of anecdote, with defense of The Studio and The Method from its critics, that it is difficult—and left up to the reader—to pan out the gold.

I am of several minds about Miss Edwards' book, *The Stanislavsky Heritage,* and my remarks about it will appear to be full of inconsistencies. It is obviously a product of great labor and love, and so I am sorry to have to fault it at all, but there are faults. I think that if she had undertaken less she would have accomplished more. She tries to do too many things at the same time, and the result is that none of them are done really well. The title is misleading. The book is about neither *The Stanislavsky Heritage* nor yet *The Stanislavsky Legacy.* What is included, and it would make at least two books, is a history of the Russian theatre, with emphasis on acting, from the beginning to 1938, a history of acting in the United States from the beginning until the coming of the Russians, together with the story of Stanislavsky and the Moscow Art Theatre, plus a very fragmented account of Stanislavsky's ideas about the art of acting and the art of the theatre. The title should be *A History of Acting in Russia and America With a Bow to Stanislavsky and His Theories.* I think, however, that my chief source of unhappiness is the derivative character of the book. It abounds in

direct quotations from Stanislavsky's works, and especially from the works of everyone else who has written about Stanislavsky, and is full of references given at the end of each chapter. Chapter 10 has 35 such notes, a minimum for any one chapter, and Chapter 3 has 150. Surely it would be more rewarding, if not actually easier, to read the works cited. There might be some reason for this extensive use of quotations, if the works quoted were generally unavailable to the English reader, but this is not the case. They are typically by Stanislavsky, Demirovich-Danchenko, Magarshack, Oliver Sayler, Gorchakov, and Norris Houghton, Lewes, Archer, et al. The book is in short a kind of compendium. Robert Lewis, who has written the introduction, says that "this book is a monumental work of love"—which I have no reason to doubt—"and can take its place pridefully on the shelf next to the books by Stanislavsky himself"—which are pretty bold words.

Having said this, I shall now go on to demonstrate by some examples that the book has the virtues of its defects, and that these should make it a useful book to a good many people. There is, one way and another, derivative or not, a great deal of interesting material in it. There are some good pictures that haven't been generally available before, and there is a complete index to the great mass of useful and interesting material which is undeniably to be found in it.

One of the interesting features is her suggestion, not a new one, but documented with precision, that many actors before Stanislavsky and during his time were operating on the same principles as he was, or were at least working toward the same end. Insofar as we can tell from what they say, Stanislavsky and Richard Mansfield had many of the same ideas about acting, and produced results that were similar, even though they went about things quite differently. I am particularly taken by the notion that, while each of them gives great attention to getting inside the character, each puts an equal emphasis on the details of the character's exterior. In a key line, she quotes Mansfield thus: "You can teach people how to 'act acting,' but you can't teach them 'to act.' "

William Gillette and Louis Calvert are also cited and quoted in much the same way. Calvert was affected by the Meiningen Company just as Stanislavsky and Antoine were. His methods were similar to those of Stanislavsky. His use of remembered emotions is suggested by the following, taken from Miss Edwards' account:

> Calvert selected the role of Shylock to demonstrate his method. The first step was to acquire a thorough understanding of his character; the next was to "become Shylock." The means suggested was the use of the actor's own remembered experience, what Stanislavsky referred to as "affective memory." (p. 179)

All this suggests that Stanislavsky was not an isolated phenomenon. What he was doing and proposing were very much in the air. His name has overshadowed the others because he was a more articulate and more continuous spokesman for his way of working than the others, and because he founded a company which was to become world famous. Miss Edwards makes this all very clear. Another reason for Stanislavsky's fame in this country is that he left many spokesmen and many disciples behind when the Moscow Art Theatre returned home after its visits to America, and because a great many American students, directors, actors and particularly writers (e.g., Norris Houghton) have visited Russia and brought reports back to us.

I am particularly taken with this, which I find in the chapter entitled "American Reaction to Stanislavsky and the Moscow Art Theatre":

> . . . he (Stanislavsky) spoke of David Belasco and the joy he and his fellow actors felt "in discovering in Belasco's theatre the same atmosphere, attention and care, the same devotion to the theatre which are the heart and soul of our home stage."

And this, a little later:

> Stanislavsky himself in his praise of David Warfield mentioned this standard: 'Warfield is the best Shylock I have seen. . . . He is a real Russian actor. He lives his part. He doesn't act. That, in our eyes, is the essence of master acting.'

One is reminded again of Mansfield's "acting acting." And I am reminded of my thesis that it is difficult if not impossible to know what these statements about acting really mean to their authors, to the playgoers of any time and place, to a reader. I can make, by means of Warfield's Shylock in Belasco's production, at least a slender connection with the ideas of Stanislavsky, because I saw this performance and have a very vivid memory of it. I thought it was great. I also thought it was highly theatrical. If this is the kind of performance and production of which Stanislavsky approved, then perhaps the differences between Stanislavsky, the Artist,

and Belasco, the Showman, are not as great as I would have supposed. Any picture of the Moscow Art Theatre stage also helps to confirm this impression. The prompter's hood in the center of the footlights strikes me as a symbol of all that is theatrical. It tells me that this is a theatre (rather than "the reality itself") almost as much as the formalities of Copeau and Brecht do. In any case, I am glad to have these clues to the degree of reality, the kind and amount of theatrical effectiveness, that are to be understood when someone talks about Stanislavsky.

Miss Edwards also gives careful and detailed attention to the organizations in this country—the Neighborhood Playhouse, the Group Theatre, the American Laboratory Theatre—and the individual actors and teachers of acting (Boleslavsky, Nazimova, Chaliapin, Ouspenskaya, Michael Chekhov, Daykarhanova) who have been responsible for presenting to the American theatre-going public their interpretations and developments of the principles laid down by Stanislavsky. She has done a thorough and massive job, if not a very cohesive one. She has bitten off too much—history, theory, gossip, comment, who the actors were and where they are now, the derivative theories, the criticism, and it is all brought right up to date.

The last chapter gives the book its title—"The Stanislavsky Heritage." It is a short one, and one of the best in the book, a kind of synopsis of the Stanislavsky System. But even here she wanders a good deal, throwing in reminiscence for good measure when it is not wanted or needed.

From this "monumental work of love" I return with relief to the brevity, the concise statement, of Sonia Moore's *The Stanislavski System,* as I can always turn to Stanislavsky's own *Life in Art* for pleasure and reminiscence. The third of the trio, the Hethmon-Strasberg collaboration, will interest many people for the wrong reasons. But while the public may be misled, professionals will argue points with profit and pleasure, and members of the Studio will be reminded, I should hope with profit and pleasure, of what it was like to be in Mr. Strasberg's classroom.

Throughout these books, there are repeated references to productions by Stanislavsky, as well as by his students and disciples, of *The Blue Bird* of Maeterlinck and *Turandot* of Gozzi. I find this fascinating. In spirit and in the technical demands they make on everyone in the theatre, what two plays could be further removed from the works which one thinks of as being most characteristic of the Moscow Art Theatre, and of Stanislavsky—the plays of Chekhov and Gorki? And how clearly they illustrate the wisdom and validity of, if you will, "the system"!

I keep coming back in my mind to a figure from the visual arts that seems appropriate to me in discussing this subject. There are certain laws of perspective. Once he has mastered them and learned to use them, a draftsman or painter can put them to a great variety of uses. Perspective can be twisted, thrown in or out of focus, weighted this way or that, treated with scientific exactness—depending on whether the painter is interested in photographic realism, surrealism, fantasy, caricature, or whatever. Rather like perspective, Stanislavsky's principles of acting can, I take it, serve a great variety of purposes—and have done so in many places, in widely separated periods of history, in the work of many theatre artists—without violating the basis on which they have always rested.

NOTES AND DISCUSSION

EDITORIAL NOTE: The enormously difficult problem of trying to evaluate the nature and quality of art activity and aspiration within a given locale has been sharply brought to the fore by the recent adoption of the act setting up the National Foundation on the Arts and Humanities, with its provision of federal subsidy for the execution of statewide art surveys. As has been frequently demonstrated, statistics and data on artists and art activity—while useful and at times highly suggestive—rarely evoke an accurate sense of the total human dimension (there is simply no way of tallying the quality of an imagination or the intensity of a vision).

Without doubt, the formal survey in the arts should always be complemented by some kind of direct personal encounter. And in that light, states might well be interested in Wisconsin's recent experience with a broadly conceived effort to involve ***all*** of its artists and art leaders in "conversations" about their problems and needs. Called Project: Wisconsin and the Arts, the group of eight regional meetings, held during October, 1965, were preparatory to a final statewide meeting on November 20 at Wingspread, the conference site of the Johnson Foundation near Racine, Wisconsin. Prof. Edward Kamarck, Editor of ***Arts in Society,*** rode circuit to all the meetings along with William Cary, President of the Wisconsin Arts Foundation and Council, and the following is Prof. Kamarck's summary of the regional meetings, which he delivered to the opening session of the Wingspread Conference.

A STATEWIDE CONVERSATION ON THE ARTS

by Edward L. Kamarck

Few conversations about the arts have been as extensive and all-encompassing as the one William Cary and I have been listening in on for six weeks.

A great deal of the state has been involved in the conversation—not the whole state, certainly, but as much of it as wanted to be. And in the aggregate the number of participants represented quite a big piece—somewhat over 500 organizations and institutions worth.

I'd like to suggest the range and diversity of the groups that sat down to talk. There were the small-town and small-city groups such as the Dodge County Community Concerts, the Rural Arts Club in Park Falls, and the Tri-City Arts and Crafts group from around Thorp. There were the statewide groups that have no local habitation or name, such as the Wisconsin Designer and Craftsman, the Wisconsin School Music Association, the Council for Wisconsin Writers, and the Wisconsin Painters and Sculptors. There were the nationally known groups, such as the Milwaukee Art Center, the Waukesha Symphony, the Beloit Poetry Journal, the Orchesis Dance Group at The University of Wisconsin, the Circus World Museum, and the Milwaukee Symphony.

And there were the meat and potato groups who could be expected to send representatives, and did—the many local drama, dance, symphony, choral, writing, and art groups. And there were the art department, music department, and drama department people from the State Universities, the University Centers, and the many—more than you realize—private colleges in the state.

And at all the meetings there was always, or seemingly always, the long-committed high school teacher who stood apart eyeing her new-found allies with a mixture of pleasure and suspicion. For so many years she had considered herself the only one who had the vaguest suspicion of what art could do for young people, the only one who cared! Were these really allies? And if they were, where in Heaven's name did they all suddenly come from?

Our high school teacher thinks to herself . . . "There are 50 or 60 people in this room tonight, and fifteen or even ten years ago you couldn't have gotten a half dozen!"

And that's right. The cultural ferment in Wisconsin is a fact.

And so the high school teacher and all her newly found allies in each of the communities sat down to talk, and though communication was difficult and faltering at first (we are not used to talking between the arts in this country), eventually the ideas and suggestions poured forth. And this is the report of all the conversations.

Leadership and Clarification of Goals

It seems appropriate initially to try to answer the question: Where should we go with our art programs?

One of the buzz session chairmen at the Madison meeting said:

I would like to recommend that the delegates try to get the November meeting to define specific goals for arts programs. We live in a pragmatic culture, where the sciences have been favored because they're quite clear and definitive.

Well, what cues did the regional conferences give us relative to goals and objectives?

First, there was a degree of consensus in at least four of the meetings regarding what might be called an essential duality inherent in the scope of our activity. Rabbi Mahrer of Kenosha phrased it this way:

We felt that our organizations are working on two fronts, and this is as it should be. We feel that both of these must be covered if the community is to be at all successful artistically or culturally.

One is the spectator phase. There have to be concerts where people can go and plunk themselves down in plush seats and sit back and just listen, or just watch.

At the same time, the community has to provide the opportunity for the people to become directly involved in the doing. There have to be classes in art and sculpture. There have to be opportunities for people to do a little

acting, get up on the stage themselves. There has to be a chance for people to feel that they themselves are adding something significant, out of their own creativity.

Dr. Edith Boroff of Milwaukee, while probably accepting the essential generosity of Rabbi Mahrer's interest in the participating amateur, would have us be concerned about the **quality** of his activity. She said:

I think our great cry was "Down with the dabbler!" We hope the dabbler is going to be a little bit out of it.

The importance of emphasizing quality was a theme sounded in most if not all the conferences. In Kenosha, Dr. Helen Patton, supervisor of art activities for the public school system, said:

I wonder if we are taking a too-complacent view of what we have. I wonder if one of the keys to this whole thing might not be that we need to take a more critical look at what we can do.

In Eau Claire, Mr. Ammerman said:

No matter what's done, or no matter how it's done it has to have quality. Taking the River Falls Town and Country Art Club Show to New Richmond is not going to raise New Richmond's cultural level. New Richmond has to see something other than its own face in the mirror if it's going to get something that raises the cultural level.

And the Milwaukee meeting passed a resolution stating:

We urge that the improvement of quality be a constant concern in all state art activities.

But Dr. Boroff's group also reminded us that we dare not forget about substance and content, that they should in fact have primacy. In her words:

So much of the discussion seems to center on the means of communication rather than on what is being communicated. There was strong feeling that the arts are not merely recreational; they are something more. They are educative in the deepest sense in that they reveal something to us about ourselves, about our lives, about our world. What kind of assistance and support or what kind of physical facilities are necessary? The kind of meaning we are trying to get across is certainly related to these questions.

Communication

Now we move to a problem area almost entirely unique to our time for it is closely related to the spectacular proliferation of art activity into all segments of American life. I am talking about the problem of developing communication in the arts—"developing" because in most instances there has been none at all.

On the one hand we have this problem with respect to the artist and his institutions vis-a-vis the public. And, on the other, with respect to artists vis-a-vis other artists, in other fields and even in his own field.

At all conferences the need for more newspaper, radio, and TV coverage in the arts was cited and stressed. Partly this need reflects the fact that our mass media are not yet fully aware of the degree of public interest in the arts, and partly it is the result of the fact that we are a public relations-obsessed culture, and that all segments of the society are now energetically competing for the limited time and space available in the media.

So in the light of the latter, a number of public relations strategies were discussed, and in Platteville the suggestion was made that we develop special education and assistance for art leaders relative to their "non-art problems of publicity, public relations and communications."

But it was to the problem of communication between artists, and between art institutions that the bulk of discussion was devoted, and this is as it should be, because this seemingly is a solvable problem.

There is first of all the geographic parochialism. Said Mr. W. V. Este:

In too many cases I think we have an insular approach, only concerned with our immediate area rather than a statewide area. We need to develop a broader view.

Said Mr. Wilbur Johnson of Stevens Point:

Perhaps the major finding in our discussion was the sense of the common problems which the people of these various cities have. There were people in our meeting from Wisconsin Rapids, Stevens Point, and Wausau, and I think they found a common tie which will enable them to go forward.

And then there's the kind of maddening insularity which anybody who's tried to build a cooperative program in the arts knows only too well. As Frank Italiano at Platteville put it:

Whether we're painters, actors or musicians we get so involved in our own specialty that we often look upon the other fields as competitors. This, of course, shouldn't be. We should develop leaders in our organizations who will consciously put out lines of communication to other organizations. It is very important that we try to cooperate with all art organizations because thereby we are helping each other.

And solutions were proposed for both kinds of insularity. In a number of conferences the suggestion was made that there be established a permanent information center on the arts, and also that we develop a catalogue of art resources in the state (this, incidentally, was a resolution of the Madison meeting). In Platteville it was proposed that the arts calendar of the Wisconsin Arts Foundation be strengthened, and be made more widely available; and also that an arts newsletter should go out to all interested people.

It was a resolution of the Milwaukee meeting that there be established a statewide communications organ dealing with the arts.

Coordination and Cooperation

But communications is, of course, intimately tied to our next heading, coordination and cooperation. They are in a sense part of the same function, although the latter are later stages of the former. You have to be able to communicate before you can coordinate and cooperate.

The prime impression William Cary and I obtained from all the conferences is that we can do a great deal, much more than any of us are now doing, to help one another. And our various conferees realized this, some dimly and some with considerable eloquence and vision.

In Ashland it was urged that there be more cooperation between all art educational resources in the area—particularly with respect to exchanging and sharing performances.

In Green Bay, Karen Cowan, a dance instructor, called for greater integration among music, drama, and dance so that all could work together on all educational levels. And she had an excellent suggestion for coordination within her own field, when she said:

If there were a dance council in Green Bay, one in Appleton, one in Oshkosh, these could be joined into dance interest groups made up of people from the community. Such groups could then form a statewide dance council which would meet and work to get funds to promote things in dance. Bring in people who are qualified. Get very good performances, for example, from New York.

In Stevens Point, Robert Quinn said:

The one drama group here in town said they folded in 1958 because they couldn't find a trained director. Mr. Dawson of the State University said, "Well, we actually had such a man but we never were asked to provide him."

Apparently communication between town and gown is necessary because a director could have salvaged that floundering group.

Mrs. John Rowe of Madison said:

The most pressing need that was mentioned was that of better statewide coordination. We need a clearinghouse of facilities, opportunities, and people. It was mentioned that sometimes a performer will be secured from a hundred miles away, after which it is discovered that a few miles from the community there was

someone just as capable who could have been gotten more easily.

And the Madison meeting passed a resolution urging the establishment of a statewide clearinghouse of art resources and personnel.

In Green Bay, Dr. Joseph Cohen said:

The leaders of the various groups—sponsoring groups, the civic music organization, local schools that secure purchased art and artistic talent—might at sometime get together and bargain with artists' representatives with the result that several communities may profit from the appearance of the same artist at a much reduced rate—cooperative purchasing of talent, providing more opportunities for the smaller communities.

And Father Lewis at Stevens Point said:

The one basic suggestion that the group came up with is that not only might we have local arts councils in each of the four larger cities that we represent, but that there also might be a regional council in which we could have some cross-reference and cross-fertilization; that we could thereby assist one another in our problems.

And the Stevens Point conference passed a resolution that each community or region form a coordinating group to act as a clearinghouse for that particular region.

At Green Bay, Dr. Breithaupt said:

I kept probing within the group to get an answer whether there is any interest in the development of regional arts councils or a statewide arts council. We are now into the 118th year of Wisconsin's existence and quite obviously, at least to me, we were brought together to consider this problem in one sense or another. The answer rests with the vote that we took: seventeen people were in favor of the development of a regional and a statewide council and four were opposed.

But let me not leave you with the impression that there was universal support for local and regional arts councils. In several cities—most notably Racine, where a municipal arts council recently collapsed—the point was made that there is a real danger of overcommitting our hard-working arts leaders. We can't expect them to run our organizations and also man arts councils. At this juncture let me cite the experience of California where the regional arts councils employ housewives on a part-time basis to act as executive secretaries, and in most instances they have secured extremely reliable and competent paid leaders at most modest rates.

Strengthening of Educational Opportunity

As well they might, all of the conferences had a great deal to say about education in the arts.

For example, this conference resolution was passed at Stevens Point:

Resolved, that early education of children, and adults is basic to all the arts and should include both creation and appreciation.

Conference resolution, Milwaukee:

We urge that the exposure to first-hand art experiences become part of the normal education of all children, young people, and adults.

Let's focus on adult education first: In Ashland we were told that there is a need of managerial technical assistance for developing a broader audience for their summer theatre. Ashland also urged that there be much more utilization throughout the state of local high school and college instructors to teach adult classes in the community.

In Milwaukee, Tracy Atkinson called attention to the problem of extending opportunities to the culturally deprived.

In Kenosha, Donald Mittag urged even more adult classes in the arts around the state, pointing out that in his city such classes were oversubscribed and that there were waiting lists.

In a number of conferences there was a plea for making available more consulting services in the arts, particularly on the managerial level. Milwaukee even passed a resolution relative to the latter:

We urge that professional managerial skills be made available to local organizations throughout the state.

But, said Mr. Archer of Green Bay:

I think a noteworthy point, after all this talk about adults (adults are kind of hopeless anyway), is that there is hope for children.

And it is upon the next generation, and succeeding ones, that all of the conferences urged us to focus much of our resources and energies.

At Green Bay, Richard Gregg, the Chairman of the conference, said:

Out of this meeting comes the essential memo that education is really behind all this, that we have to start not with the thirteen year old but really with the one or two year old and develop a program in the various art forms from there on up.

The Ashland meeting said:

School children need to be introduced to good art as early as possible, starting even in kindergarten.

Mr. Manlove at Eau Claire said:

The big thing we discussed in our session was getting some kind of background or training or impetus from early on down in our audiences and in our groups in the communities. A push to interest them in the art areas. We felt there is a great glossing over of training, of interest, of selling the early stages, and that consequently our audiences and our participants were never given the push they needed to come along.

Let me mention that the National Council of the Arts in Education at its last annual meeting passed a resolution urging that all school programs require active and continuous study and experience with professional artists and work in art, architecture, dance, music, and theatre.

The Council also urged that the training programs of elementary education teachers include significant experience in the arts.

And the Rockefeller Brothers' Panel Report stated its belief that local governments have a direct responsibility for seeing that study, appreciation, and training in all the arts is an accepted part of the curriculum of their school systems. In another place the Rockefeller Report says:

The effective exposure of young people to the arts is as much a civic responsibility as programs in health and welfare.

Expansion and Improvement of Physical Facilities and Resources

I believe everybody recognizes that art interest and participation has far outrun the available buildings and resources.

"We need facilities," said Mr. W. V. Este of Platteville, "facilities in which to exhibit, facilities in which to perform, and facilities in which our artistic products can be seen to their best advantage."

And Dr. Joseph Cohen of Green Bay spoke poignantly of the need for a large civic auditorium in that football-crazed city that would enable them to "sponsor a Philharmonic Symphony Orchestra appearance, or a Metropolitan Opera appearance, or the appearance of a large-size ballet company."

But facilities will probably seldom be secured on an individual organization basis. In this area, perhaps more than in all others, there is great need for cooperation and coordination.

Need for New Institutions and New Institutional Forms

There weren't too many ideas generated concerning the need for new institutions and new institutional forms. The regional meetings were too short and the conferees too strange to one another to stimulate any significant amount of creative percolation. But since new opportunities, resources, and challenges demand new institutional approaches and solutions, perhaps we should fondly embrace even the wispy emanations of possible ideas. So here are some illustrations of good notions that came up in the regional meetings that ought to be more fully explored:

Richard Teschner of Milwaukee suggested that we consider such things as instant theatre for the downtown area during the noon hour—a thirty minute version of a play or ballet, or even noonday concerts.

Someone in Platteville suggested that a foundation might contribute money to the development of an arts festival in

each area of the state—a weekend of all the arts. These area festivals could help bring the work of the professional artist, painter, sculptor, and craftsman more effectively before the public.

Touring of art resources is not a new idea, but there can be new forms of it and new adaptations. In several conferences we heard suggestions that the state develop an artmobile for touring art shows to smaller communities.

The touring of professional performing art groups was mentioned in Ashland; and in Eau Claire, where Professor Manlove said:

What is the standard of quality? Where does it come from? Do we manufacture it ourselves, or does it come from outside somewhere? How do we find it? Would it be an idea, perhaps, to bring in an outside group or a series of them to tour around? Would this be the best answer?

Milwaukee pointed up a pressing need, offering only the barest suggestion of an exciting solution. Said Sprague Vonnier:

We talked about the general problem of the exodus from the Wisconsin community of people with artistic and creative ability. The feeling seems to be that in Wisconsin there are no minor leagues in which to play. While there is a pretty good opportunity to exhibit in the visual arts, for the man or woman who wants to write music, for example, or the person who wants to experiment with playwriting, there are no opportunities whatsoever; or if there are opportunities, they are so severely limited that they fail to offer encouragement to people to stay here. One suggestion that met with approval was that we need places where creative undertakings can be arranged.

What kind of places? And how would they be developed? Milwaukee didn't get a chance to think it through—but someone should, because no community can be considered cultured that does not give encouragement to the creative artist.

New Philanthropic Sources for the Arts

Richard Teschner pointed out that the shift to governmental take-over of certain areas heretofore belonging to the private charitable field—such as the poverty program and Medicare—should release interest, money, and participation for the arts.

Mrs. Coombs' discussion group in Stevents Point suggested the formation of an art patrons' group to gain a more general basis of support, stating that "if people donate money to something, they're more apt to be interested in it."

Dr. Helen Patton in Kenosha reported:

We discussed the role of the state government in providing funds and agreed that perhaps one of the greatest things that could be done immediately would be for the state to grant funds for amplification of those things that the University of Wisconsin has been doing for quite a while—sending traveling art groups into smaller communities.

And Ralph Houghton suggested that we should go to industry for financial support. This was a notion that was amplified by Teschner in Milwaukee:

We must, of course, get industry more heavily involved. Industry will recognize the need to participate in the arts if they are properly solicited —that is, by showing them that they are doing something for the contentment of their workers and thus will be able to attract the best of employees.

In a number of the meetings, conferees were urged to prepare for the incipient federal aid to the arts, and set in motion —in the words of Ralph Houghton—"A program or central idea or some projection within the community, within the regions, and within the state."

Many of us are already familiar with the recently passed bill which established the National Foundation on the Arts and Humanities. This is an historic act which will set the stage for dramatic expansion and growth of the arts within the next several decades. Part of the funds allocated by this act are on a state program basis. The pertinent section reads as follows:

Existing state programs and projects for the creative arts, as well as the development of such state programs and projects in the arts, are

eligible for grants-in-aid if the state plan is approved by the Arts Endowment Chairman. States may receive $25,000 to conduct a study to develop and establish a state agency to administer the program, and up to 50% of the cost of any program or project may be financed with federal funds.

I am sure all of us will be watching developments closely in the months to come, for the stakes are high, and it is absolutely vital that the most discerning, enlightened, vigorous and effective agency possible be created to administer a program for Wisconsin.

We stand just on the outskirts of great possibility.

THE ADMINISTRATION OF THE ARTS*

by Robert W. Corrigan

For several reasons I am more than a little disturbed by some of the reports which have been submitted to this group; primarily, because it seems to me that more often than not the wrong questions have been asked; but also because of a failure to make some crucial distinctions; and finally, because in some instances clear-cut distinctions have been made where no such clarity can or does exist.

Several papers refer meaningfully to "community needs," but a careful rereading of them indicates that there is not much evidence of a basic understanding of those needs. Nowhere is this lack of understanding more apparent than when the arts themselves are referred to as a need. The arts are not a need, nor are they commodities, nor a collection of various things. The arts just are. They exist. And in the very fact of their being they surround us, have an impact on us, and also serve other needs which churn and ebb within us.

The well-established tendency in this country to treat the arts as a need has led us to think that the fundamental managerial responsibility in the arts is one of marketing, as if the arts were products to be sold cafeteria or supermarket style. In fact, in all candor, the market process seems to underlie most of what has been said during these past two days. Over and over again we have heard the phrase "the collecting of audiences." Such a phrase and the many others like it, reflect a limited concept of what the arts actually are; it implies that the arts are something to which people WENT.

But today the truth of the matter is that all the major problem areas of our society are dealt with through political processes. Urban redevelopment, the Poverty Program, the Appalachia programs are political, not market processes and their revolutionary character (not to mention the difficulty that much of the public has in understanding them) resides precisely in this fact. In a highly industrialized, urban society we must think of public and social problems in this way, and we must begin to think of the public and social dimensions of the arts in this way, too. We are dealing with the community and the needs of people, and until we first concern ourselves with what people want we will not be able to deal adequately with the administrative problems that presently confront every one of the arts.

Second, I am quite disturbed by the widespread tendency both at this meeting and elsewhere to consider the artist as someone who needs a mediator and arbiter (an "arts administrator"). I find this same tendency in our universities and colleges where more often than not

*Based on remarks made by Dean Corrigan at an informal meeting on administration and management in the arts, held in New York City in December, 1965.

the artist is treated like Faulkner's Miss Emily—"a tradition, a duty, and a care; a sort of hereditary obligation." I am sure that most university people would vehemently deny this, but they go on proudly proclaiming how many artists-in-residence they have on their campuses without realizing that such a concept is to publicly acknowledge the artist as an alien—highly respected, but alien nonetheless. ((Whoever heard of a physicist- or historian-in-residence?) If it is true that the artist is the seismograph of his age, then he must be (and is) very much a part of the world in which he lives. Art is first of all an act of discovery, an act which simultaneously reveals and reflects the reality of the present moment. And we must be willing to face the possibility that when we accuse (or just describe) the artist as isolated and alien, we, in fact, may be guilty of just this offense.

Third, I believe we have been much too concerned with the question of whether our future managers of the arts ought to be business men with an empathy for the arts or artists with a managerial sense. It might be either/or or both/and. But rather than either of these alternatives, perhaps the whole discussion might be more fruitful if we approached this subject in terms of the need that is actually arising. Perhaps we ought to consider the possibility that arts administration, like university administration, is a new and emerging profession; a profession which requires and will create a whole new kind of person. I believe, that in general, this person will be an interpreter and a communicator. He will be one who knows the technocracy of communications, the signals of imagery, the human senses, the meaning of motion, symbolism, and prejudice, as well as all the systems of response by which people know themselves and each other. And, finally, this person must be one who knows how to make decisions based on all of these factors.

There is no doubt that we are going to develop people called "managers" in the arts. But we must not recruit and train them in terms of systems that have existed, nor even in terms of our present problems. Too often in our justifiable concern to solve immediate and admittedly difficult problems we fall into the same trap that has until quite recently made so many of our institutes of technology and schools of commerce obsolete. In our concern for the problems we have had a tendency to want to produce "instant administrators" who have mastered the techniques of management but who could not have possibly begun to learn the art of administration. In saying this, I do not underestimate the need for managerial skills. It is important to know how to prepare an agenda and a budget, how to organize conferences and relate to a board of directors. But these are the technical aspects of management and they are readily learnable. The key problem is to prepare people emotionally and psychologically to use these techniques and perhaps even more important to give them the means whereby they can accept the disciplines which these techniques impose. However, this is not going to be achieved just by taking a number of courses or by serving a series of apprenticeships. Certainly, any program of training for art administrators must provide training in the managerial skills and it must also provide the opportunities for these skills to be developed through actual practical experience. But I believe Harold Taylor touched upon the most crucial need when he stated: "There is a direct relation here between the development of young people with the social purpose and those with a civic and an aesthetic purpose, pointing to the fact that the prime necessity in the development of new talent for the management of the arts and in the reorganization of social action is a full degree of commitment to the solution of cultural and social problems." The really essential characteristic of the arts is their relationship and commitment to the society in which they function.

Therefore, any program of training in arts administration must begin by first educating in the processes of society. The managers of the future must know how society is governed and managed and changed; how people communicate in it and what happens to the people and institutions which exist dynamically within it. In short, they must know **and** feel the associational character of American urban life. It is not enough to train

in laws and contracts, accounting and box-office techniques; these are constantly changing. Any program in Arts Administration with a "how to do it" emphasis is to fail the manager of the future, even though that is what most aspiring managers will want and what many already established managers will demand. We must be primarily concerned with teaching the student how to plan for change, how to assimilate new techniques, and how to write the new laws. As Robert Saudek—no mean art administrator himself—put it recently, "Our good law schools are turning out first-rate lawyers because each graduate has been trained to be a Justice in the Supreme Court." Our first responsibility must be to prepare a generation of administrators in the arts who know how to lead, not just follow.

There are many ways to meet this responsibility, and hopefully many imaginative programs will be emerging in the near future. But as I see it, any program must include the following elements as a minimum:

1. Training in managerial techniques (including internships).
2. Courses and experiences which will broaden, intensify, and integrate the student's knowledge, understanding and experience of all the arts.
3. A program (not interdisciplinary course work) in community process which uses all of the resources of the city, the university, and existing arts institutions.

But no matter what paths are chosen, we must always remember that although the pragmatic needs of arts administration demand a mastery of techniques, these pragmatic needs do not demand the essence of the administrator's role. This he must bring himself and to himself. And the best that any educational program can do is to assist him to authenticate his own personality as an administrator of the arts.

The following contribution offers some new insights relative to the discussion which ARTS IN SOCIETY has been conducting throughout its existence concerning the role and function of sociology of art.

THE SOCIOLOGY OF ART AND THE ART OF SOCIOLOGY

by Judith Kramer

The sociology of art thus far has encompassed little of the sociological and less of the artistic. Interested in the relationship between art and society, sociologists tend to treat art as a social document in a way that assumes rather than establishes that relationship. They examine the content of art for revelations about the society in which it was produced and then find a reflection of that society in its art. Their reasoning is circular, circumventing both aesthetic and sociological considerations in order to draw conclusions containing more generalizations about society than about art.[1]

Such a perspective on art is premised upon a social rather than a sociological analysis; it concentrates on the social content of art to the exclusion of its aesthetic form.[2] The very nature of the

[1]See Joseph Bensman and Israel Gerver, "Art and the Mass Society," *Social Problems*, Summer Issue, 1955, for a critique of the Marxist art historians (whose perspective has been taken over uncritically by sociologists of art).

[2]See Herbert Bloch, "Towards the Development of a Sociology of Literary and Art-Forms," *American Sociological Review*, VIII (June 1943), pp. 312-313 for the distinction between the "social" and the "sociological" significance of art.

analysis assumes a correspondence between artistic content and social reality that denies their respective complexity and their complex interrelationships. Rarely is there the necessary knowledge of society or a sufficient understanding of art to establish the relationship between them. Thus the logic implicit in the theoretical framework is based upon a double (and invalid) inference—one about the empirical content of the social structure and the other about its relationship to the social content of art forms.

As long as the extent to which aesthetic form renders social content remains unexamined, art is assigned a derivative status. By sociological definition, it reflects rather than refracts other institutions. The social analysis of art continues to be refined by such sensitive and sophisticated practitioners as Leo Lowenthal. For him literature is the reflection of "a human reality" which permits sociologists to see the social meaning of individual lives and to study the ways in which people live out their social roles.[3] His analyses of literature therefore offer more insights into fictional characters than into their social counterparts.

The role of the artist, by contrast, has been studied more empirically than the content of his art. Since it is his social situation that mediates between art and society, the artist becomes an appropriate intervening variable in ascertaining the relationship between social structure and artistic content. The variable, however, is conceived in occupational terms, thus transforming the sociology of art into the sociology of artistic occupations. Because these occupations, like all occupations, have become increasingly professionalized, sociologists are now less concerned with the position of the artist than with his socialization for that position. They are more preoccupied with art students, their recruitment and training, than they are with professional artists and their occupational pursuits.

Sociologists acknowledge the universality of art while they ignore its uniqueness. The distinctive, and indeed the essential quality of art, lies not in its content, but in its form. To eschew the aesthetic is to transmute art into just another artifact. And if art is indistinguishable from anything else, then there is nothing distinctive about the role of artists or the institutions of art. There is therefore no sociological basis for attributing any special social function to art.

Arnold Hauser has suggested that the inadequacy of the sociology of art is at least partially "owing to the rather undeveloped language applied by the sociologist to the subtly differentiated world of art."[4] Sociological concepts and categories reduce art to the non-artistic and give rise to simplistic and spurious explanations. Until sociologists learn the language of art, until they learn the concepts of form as well as the categories of system, they will not understand the function of art for society.

Such an understanding presupposes an understanding of the nature of art and artists, its styles and their institutions. Art historians and psychologists agree that the essence of art is unity, the harmony of subjective expression with objective form. It is the fusion of form and feeling that is the source of artistic discipline and aesthetic experience. In rendering experience as meaningful as possible, art not only orders experience, it also improves upon experience by organizing it into "patterns that actual experience has provided only as murky potentialities and possibilities."[5]

The complexity of artistic vision lies in its stylized elaborations of perception, that is, in its form. Thus the artist is also an artisan "who transmutes the flux of perception into a fulfilled order for his own (and others') pleasure."[6] The symbols and images of art fill in the empty spaces of experience, giving it

[3]Leo Lowenthal, *Literature, Popular Culture, and Society* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., A Spectrum Book, 1961), pp. xvi, xi-xii.

[4]Arnold Hauser, *The Philosophy of Art History* (New York: Alfred A. Knopf, 1959), p. 15.

[5]Arthur J. Brodbeck, "Placing Aesthetic Developments in Social Context: A Program of Value Analysis," *The Journal of Social Issues*, XX, 1 (January, 1964), p. 12.

[6]Robert N. Wilson, "The Poet in American Society" in Robert N. Wilson, editor, *The Arts in Society* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), p. 7.

connectedness and comprehensiveness.[7] With symbolic economy and aesthetic richness, the artist expresses the inexpressible and makes visible the invisible by plumbing the levels of meaning hidden in the depths of experience.

The artist creates form in order to create meaning.

> ***The creative individual invents new forms of expression, does not find them ready-made. What he takes for granted is of a negative rather than a positive character; it is the totality of what cannot be thought, felt, expressed or understood at that particular historical moment.***[8]

Out of the customs of social life and the conventions of artistic traditions emerge new forms to give coherence to art and expression to life. These forms are the necessary difference between art and life; because of the difference form makes, art cannot be a mere reflection of society.

The aesthetic expression of social reality is not its mirror image. Art forms have a logic of their own; they are formulated as solutions to problems of style rather than to problems of society. The history of these problems is embedded in the materials of art as well as in the fabric of society. Stylistic forms and social forces are joined in the symbolic patterns of art; the measure of autonomy thus afforded art is rarely recognized by sociologists.[9]

Whatever the complexity of art, it is not necessarily a means of communication. Although it evokes affective responses, the responses of the audience may not correspond to the intentions of the artist. Art. . . .

> ***is created by the artist and experienced by the spectator through a network of strands from the art tradition and from attitudes, ideas, and values that are not necessarily aesthetic in origin.***[10]

Both the complexity and the autonomy of art require a reexamination of the relationship between art and society and an elimination of prior assumptions about their necessary correspondence.

Art is as much a source as a consequence of social change. In introducing new patterns of perception, art has the capacity to change consciousness and thereby to influence persons and institutions. The creation of expressive symbols permits members of society to define themselves and to act accordingly. As the aesthetic definitions of social situations change, so do the responses of individuals; the changed response in turn changes the situation. Art thus affects patterns of behavior by affecting patterns of perception.

The artist challenges conventional ways of seeing and creates new ways that enhance the expression of what is seen. In transcending the norms of perception and expression, the artist ultimately re-creates them in his own image. He replaces routine images with revolutionary visions. "A fundamental revision of man's attitude towards life is apt to find its first expression in artistic creation and scientific theory."[11]

The need for order is partially fulfilled by patterns of art that provide coherence and continuity. The charisma of art lies in its embodiment of harmony, a vital value. The function of the charismatic is to formulate a frame of meaning which defines and orders what is central to existence.[12]

"Creative products have this power of reordering experience and thought in their image."[13] Even the absence of social meaning in art has a social function and sociological significance, if only to suggest the meaning of meaninglessness.

Art in the automated society appears to be granted the ultimate in charisma by those who look to it to restore human order to the social chaos. Art is regarded as the embodiment of values often ab-

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[7]Jerome S. Bruner, *On Knowing: Essays for the Left Hand* (Cambridge: The Belknap Press of Harvard University, 1962), pp. 60-62.
[8]Hauser, *op. cit.*, p. 13.
[9]Wilson, *op. cit.*, p. 254.
[10]Geraldine Pelles, *Art, Artists and Society: Origins of a Modern Dilemma: Painting in England and France 1750-1850* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 152.
[11]Ortega y Gasset, *The Dehumanization of Art* (Garden City, N.Y.: Doubleday Anchor Books, 1956), p. 39.
[12]For a discussion of the functions of charisma, see Edward Shils, "Charisma, Order, and Status," *American Sociological Review*, Vol. 30, No. 2, (April 1965), pp. 199-213.
[13]Bruner, *op. cit.*, p. 22.

sent in other institutions; it is considered all the more charismatic in a society that fulfills so few of the social values it proclaims. Art has become the spirit of the automated society, or at least of what is left of its ethos.

> ***Paradoxically, as its ties with the community have become more restricted, art has come to be more closely related to the entire quality of the life of a culture and of human beings, a symbol of the finest values the culture has to offer . . . Art seems a counteragent to the machine and technology which. . . . are still widely felt to be antagonistic to human values.***[14]

At the same time that sociologists have conceived of art as a reflection of society, they have considered the artist as alienated from society. This conceptualization may rest as much upon an empirical inaccuracy as it does upon a logical fallacy; it may be mistaken as well as contradictory. It is possible that even or especially in the automated society the artist is no more alienated than anyone else; indeed he may well be less alienated than others. However, as long as the artist is studied as if he were pursuing any profession, neither the intrinsic nature of his social role nor its social consequences will be understood.

For all its social function, the artist's work is both skilled and solitary. Once the artist has learned the techniques of his craft, he is alone with his experience to make of it what he will. "His social solitude should be related as much to the intrinsic nature of his craft as to any conscious alienation from the social context."[15] His detachment from social circles and conventions may be the necessary concomitant of his commitment to the mastery of art and the making of meaning.[16] He is disengaged from the institutions of his society in order to engage in the images of art.

Although the artist works in solitude in order to create the unique, art is not beyond the pale of sociological study (however much of it has been beyond the ken of sociologists). What the artist fabricates from the strands of social life and artistic tradition is eventually rewoven into the fabric of society. Art therefore can be studied both as art and as institution; indeed its autonomy as art and its independence as an institution must be established in order to explain its relationship to other social values and institutions. It is the structure of artistic styles and institutions that should constitute the empirical foundation of sociological theories of art.

Artistic activities, that is, activities institutionalized in the production and consumption of art, must be studied before they can be related to other social activities. The lunching of agents and the launching of books, for example, may have little to do with the act of literary creation, but they have a lot to do with the structure of the literary situation—and the distribution of books.[17] It is the activities of artistic intermediaries that bridge the growing gap between artists and audience.

Once an integral part of the institutions of culture, art is now largely dependent upon institutions of its own.[18] Sociologists need to study not only the role of the artist, but also the role of all those involved in the institutions of art in order to understand the changing relationship between art and society. The "economic gatekeepers" of artistic activities lend themselves readily to sociological study. Less obvious is the sociological significance of the aesthetic intermediaries who codify and categorize the rules of art, the critics who make the rules that artists break. A study of critics suggests what art was (if not what it is) and reveals much of its ongoing relationship to the social structure.[19]

The problem least examined by sociologists of art is the reciprocal relation-

[14]Pelles, *op. cit.*, p. 1.
[15]Wilson, *op. cit.*, p. 7.
[16]Bruner, *op. cit.*, p. 24.

[17]See L. Rust Hills, "The Structure of the American Literary Establishment," *Esquire*, July 1963, p. 41 ff. for a description of the organization of literary power in the United States.
[18]Pelles, *op. cit.*, p. 1. See Bensman and Gerver, *op. cit.* for a discussion of some of the social and aesthetic consequences of the increasing independence of artistic institutions.
[19]See Hugh D. Duncan, *Language and Literature in Society* (Chicago: University of Chicago Press, 1953) for a theoretical analysis of the literary critic. For a study of his role, see Judith Kramer Leventman, *The Social Role of the Literary Critic* (unpublished M.A. Thesis, University of Minnesota, 1954).

ship between the structure of art forms and the structure of social organization. Although many have acknowledged the existence of such a relationship, few have studied its specific nature. "It has long been recognized that certain styles of art—which, like styles of life, are patterned ways of doing something—seem to be characteristic of certain societies."[20] Hauser only suggests the direction of the relationship between styles of art and styles of life when he claims that social realities influence the development of artistic forms.[21]

Geraldine Pelles is among the few to have studied the specific relationship between a particular artistic style, Romanticism in painting, and a particular social structure, England and France of the late eighteenth and early nineteenth centuries. The style of romanticism that emerged from the tradition of art was molded by a broader ideological, emotional, and economic basis in the surrounding society. Romantic elements became the style of Romanticism as ideas, values, and feelings coalesced to form a pervasive system of perception peculiar to its historical context.[22]

Although the direction of artistic development may be determined by the intrinsic characteristics of art forms, the impetus for such development derives from the extrinsic forces of social institutions. It is social change that breaks the artistic mold and serves as stimulus for the creation of new forms of expression; traditional forms no longer afford adequate expression. Changes in social structure not only affect the status of the artist and the function of his art; they also affect the attitudes and feelings experienced by the artist and expressed by his art.

Few sociologists of art have as yet tried to disentangle the independent elements of art from those that are contingent upon social factors. It is not enough to claim that literary forms, for example, "have affinities of their own to a particular social destiny."[23] The style as well as the substance of literature must be examined in terms of the surrounding social situation.

As a case in point, the novel has been much subjected to content analyses, both impressionistic and statistical, but its changing form has been little taken into account. The techniques of the novel have developed from the narration of an omniscient author to the drama of interacting individuals to the stream-of-consciousness of one person. These innovations in the novel's form have been as much impelled by social change as the changes in its content. A given literary technique makes possible only limited social expression; when there is something new to say, there must be new ways of saying it. By and large, however, the changing literary statement has been studied without regard for its changing style.

The autonomy of art lies in its capacity to create its own conventions; the need to do so, however, is generated by the social structure. New experiences require new forms of expression, but the emergent aesthetic modes are not necessarily a function of specific social groups. In a complex society, the artist is free of personal patronage and removed from the mass audience,[24] but he still needs a public to appreciate—and to purchase his work. How the structure of artistic styles and institutions mediates between the artist and his audience remains an untapped subject for sociological study. What is the affective appeal of an artistic style for a particular public and how is it institutionalized in art and society?

In this context the sociology of art is not an esoteric extension of sociology into aesthetic realms. On the contrary, the sociology of art is in some ways the very essence of the art of sociology. Both the artist and the sociologist seek meaningful patterns with which to order experience, however much the nature of their interpretation and communication may differ. The similarity between art and sociology is as significant as the difference between them; it lies in the analogy between the role of form in art and the role of structure in sociology.

[20]Pelles, *op. cit.*, p. 3.

[21]Hauser, *op. cit.*, pp. 26-27.

[22]See her already cited work for an empirical description of the social basis of Romanticism.

[23]Lowenthal, *op. cit.*, p. 142.

[24]Bensman and Gerver, *op. cit.*

"The artist's interest in form is the scientist's interest in structure."[25]

Simmel was the first to acknowledge explicitly the analogy between art and sociology. According to Simmel, society is an abstraction without any counterpart in reality; it exists only in the processes of "sociation" among individuals. Society is thus the creation of sociologists, an intellectual synthesis of the observations of individuals.[26] Sociological inferences about the social order are based upon concepts of interaction, whether on the level of institutional configuration or of symbolic communication; these are sociological concepts of social form.

Any form, whether of art or society, is a synthesis of reality inferred by the observer. We talk about society as we do about Gothic style, without being able to demonstrate the existence of either.

> ***Instead, there are particular works of art which along with individual elements, also contain stylistic elements; and the two cannot be clearly separated. The Gothic style . . . is abstracted from reality; it is not itself a given reality.***[27]

[25]Robert A. Nisbet, "Sociology as an Art Form" in Maurice Stein and Arthur Vidich, editors, *Sociology on Trial* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., A Spectrum Book, 1963), p. 152.

[26]Georg Simmel, *The Sociology of Georg Simmel* translated and edited by Kurt H. Wolff (Glencoe, Ill.: The Free Press, 1950), pp. 4-5. See Chapter 1, "The Field of Sociology" for the full discussion, pp. 3-25.

[27]*Ibid.*, p. 5.

The intellectual transformation of immediate reality is a function of the distance of perception and the purpose of cognition.

> ***. . . When we look at human life from a certain distance, we see each individual in his precise differentiation from all others. But if we increase our distance, the single individual disappears, and there emerges, instead, the picture of a "society" with its own forms and colors—and a picture which has its own possibilities of being recognized or missed.***[28]

It is time to take another look at both art and society, to study anew the forms of aesthetic expression and their relationship to the structure of social institutions. In perceiving systems instead of realities, sociologists have seen art without form and society without content. In so doing, they have made one the reflection of the other. No form of symbolic communication, however, is merely a distilled derivative of an institutional configuration; aesthetic symbols are independent of as well as dependent on social structures. The structure of art has sufficient social and formal autonomy to help fill the gaps in experience and bridge the distances between people. In ignoring the essence of the aesthetic, the sociology of art is untrue to the art of sociology.

[28]*Ibid.*, p. 8.

Since 1963, a center for the sociological study of the arts has been functioning in Amsterdam. The center program includes formulating sociological theories of art and studying the social and economic position of the artist, government's relationship to the arts, the function and meaning of the arts in modern society, and the social implications of a work of art. The program grew from the need for a specialized institution which would concern itself with the social aspects of the arts and from the feeling that cultural programming should be done on a sound scientific basis. The center operates within the framework of the Boekman Foundation, which is subsidized by the Netherlands government. It is named for the first man in the Netherlands to write a scientific study on the relationship between government and the arts.

The Boekman Foundation works in the areas of documentation, conferences, research, and coordination. Under development is a library which will cover the whole field of the sociology of art. Currently available is a card index system containing some 9,000 entries from publications all over the world which relate to the sociology of art. The library is for the foundation's own use and is available, too, for all persons and organizations engaged in research. Foundation officials are eager to receive reference material from other countries, including articles and reports on research projects. Conferences sponsored by the foundation have focused on such topics as how the artist communicates with his public, and the foundation also carries out investigations both on its own initiative and at the request of others. These investigations vary from surveys of audiences to studies of literature and results are published whenever possible. Serving as a coordinating body for all Dutch activities in the field of the sociology of art is another foundation function. Objectives are to avoid duplication of effort and establish a central organization which can provide information on developments in the Netherlands and collect data on developments abroad.

From institutional consultant Judson Chrisney, San Francisco, comes the suggestion that *Arts in Society* might make its mission "the presentation of articles which do not cover the same, over-written critical area, but rather concentrate on the sociological-organizational aspects about which little is written or known."

With that suggestion he sent another—a proposed approach to a central question of cultural life. How are we to get greatly increased numbers of people, from all segments of society, to develop new attitudes necessary to the habit of patronizing what goes on inside the nation's new edifices for the arts?

The goal, Mr. Chrisney says, "should be nothing less than raising the role of the arts in our daily routine to that, for example, which recreation and sports-going play today in the United States." The "thrill-quotients" of professional football and opera, for example, as provided by Johnny Unitas of the Baltimore Colts and Franco Corelli at the Metropolitan Opera, can be on a par and not necessarily mutually exclusive in one's life. It is a matter of early training and cultivation. The Rockefeller Brothers' Fund recent report on the performing arts suggests that age six must be the starting point.

> *"Where and how a great continental society could consciously begin to effect the necessary changes in citizen attitudes* and *its habits in regard to the arts is a priority consideration for much foundation and government-supported enquiry and experimentation which could contribute enormously to the necessary evolution of large-scale social changes. Because the quality of life is involved I believe that one or more of the larger philanthropic foundations in the United States could properly consider committing its future program exclusively to this vast and complex field. Such an action on the part of a leading foundation would be in the tradition of the best foundation practice of providing venture capital to pioneering projects. The neglect to date of the arts is, seen from many angles, hard to understand."*

To be content, or even satisfied, with the present market for the arts bodes poorly for capitalizing on what may well be called a historic chance to broaden the cultural "base," according to Mr. Chrisney.

> *Certainly great numbers of Americans have not yet approached the threshold of their abilities to appreciate higher taste. Actually, as anthropologist-sociologist Floyd Hunter pointed out, when confronted with my contention, we don't even know where the growing edge of the cultural participation is. He believes that this question must be answered before any programs can be instituted or planned in this uncharted field of arts audiences.*
>
> *Unquestionably, the public educational systems, beginning with the primary grades, would play the key role but not without a new kind of overall cooperation and participation of elements within the entire community. Concurrent with studies of national scope, states could well commence study and pilot programs of their own. As for the business community, politically-neutral arts may be the one place to take hold for a significant discharge of "corporate philanthropic" responsibility about which we hear so much these days. Why couldn't business directly help shape society's higher goals and aspirations? Perhaps to do so with skill and patience, would even redound to the commercial "climate" about which all business leaders concern themselves.*
>
> *To persist as many of our political leaders of both parties do today, and as Marx did in another day, to insist upon the absolute primacy of The Economic as a solver of all social ills is to continue to beg this, the great challenge which is before us. It has been predicted that the political issues of the near future will be based* not *primarily on economics but on social values, on aesthetic, philosophic and moral questions of the day.*

Another sociologically oriented issue in the arts—where are artists to live?—is moving from discussion to action. A communique from the Artists Equity Association, Inc., Chicago chapter, sums up the problem. That group's response to it and a $100,000 federal grant are indicative of the action being taken.

> *Basically the problem is a dire need for low to moderate rental space which an individual artist can furnish or remodel to suit his particular studio or work-*

shop requirements. Most creative artists cannot afford the dual expense of maintaining living quarters separate from studio or workshop space. Also working in the arts is of such nature that time schedules cannot be restricted to the normal routine of eight hours per day, five days a week.

Cubby-hole, high-rise apartments hem in the painter. Their lack of sound control hinders the work of the musician and writer. Public housing has too many legal restrictions on its tenants and use of apartments.

Until recently the creative artists could afford to buy or rent older homes, apartments and storefronts with a room or two set aside to work in. For most artists in Chicago today this is no longer economically feasible.

Other persons and organizations must be encouraged to renovate older, structurally sound buildings, or convert loft and office buildings into studio-living quarters for creative artists. Every area settled by artists has developed into a most desirable neighborhood, proving that they are dependable tenants and property owners. For example, take Washington Square in New York City and Chicago's Old Town Triangle area.

In new construction, consideration must be given to large studio spaces with proper natural lighting. These must be in well-designed buildings located in areas which will best serve the community as a whole as well as the creative artists and their families. Our city planners must further explore the need for neighborhood community art centers with studio-workshop spaces and rooms for exhibitions, demonstrations and teaching. These centers could be combined with or surrounded by studio-dwelling buildings.

The final solution to this problem must come from cooperation between the creative artists and the real estate agencies, architects, federal and city commissions for planning and housing, and private foundation.

The Chicago group took action by forming a committee on Studio-Housing Space for Professional Creative Artists, which is working with Mayor Daley's Committee for Economic and Cultural Development.

The creative and performing arts sections of the Arts and Humanities bill enacted by Congress last year also attacks the housing problem. An allocation of $100,000 went to a revolving fund for the planning of artists' studio-living quarters. Under certain conditions, government agencies can provide 100 percent financing to certain foundations created for the purpose of supplying low-rental housing for artists. Explaining the terms of the grant, Roger Stevens, Chairman of the National Council on the Arts, said that in talks with artists, "cheap but suitable quarters under long-term leases inevitably was a prime topic." The $100,000, he said, was viewed as pump-priming for renovations to existing buildings. In time, such investments are expected to be recovered through rent.

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