



## Arts in society. Volume 2, Issue 3 [1963]

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# ARTS IN SOCIETY





ARTS IN SOCIETY

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VOLUME 2 NUMBER 3



# ARTS IN SOCIETY

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PUBLISHED BY  
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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, particularly in the field of adult education. These publications are to be of interest, therefore, both to professionals and the lay public. ARTS IN SOCIETY discusses, interprets, and illustrates the various roles of the arts in contemporary society. It seeks to integrate insights, research, experience, and aspiration concerning the widespread organizational effort to invigorate and enrich 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.

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

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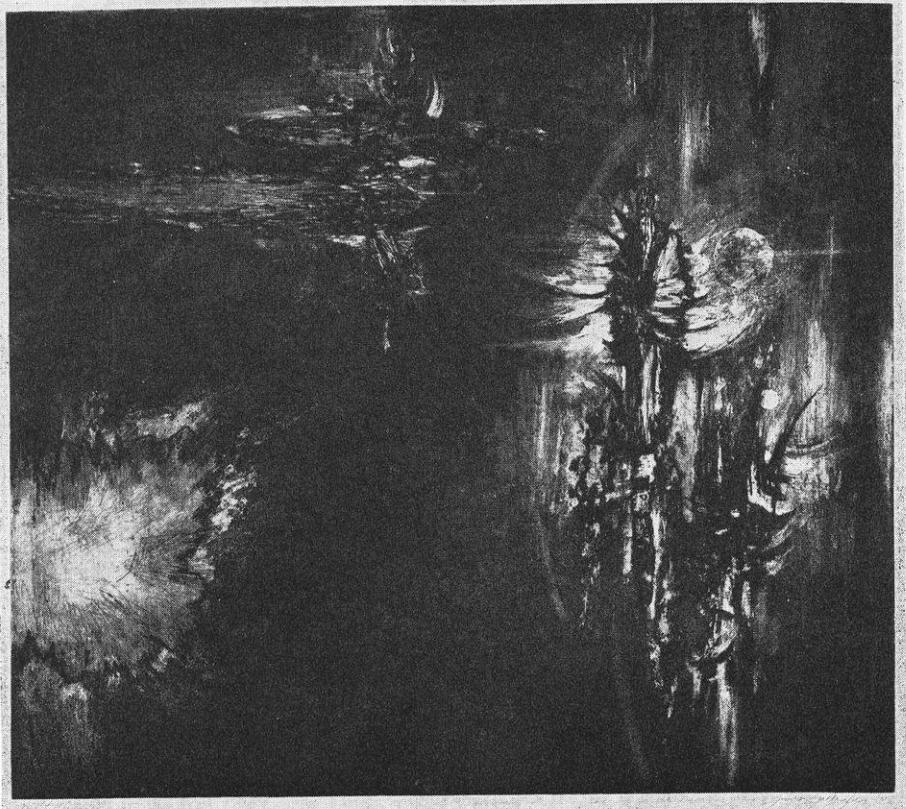
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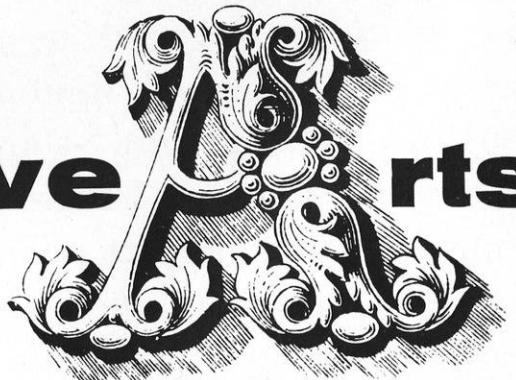
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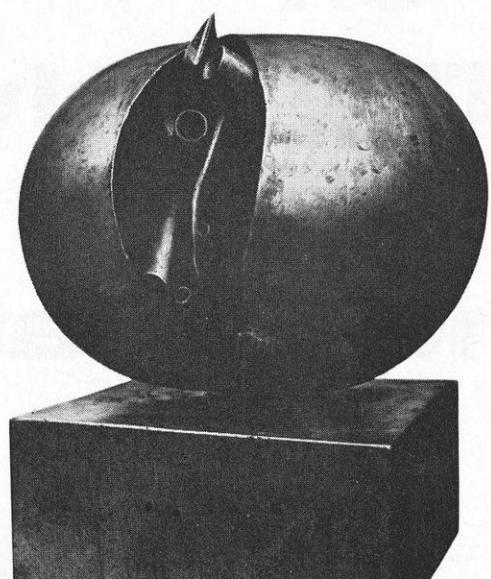
# the Creative Arts





KEITH LONG 62 WOODCUT

# THE CREATIVE INVADES THE





The widespread infiltration of our campuses by poets, painters, dramatists, and musicians is a relatively recent educational phenomenon, a result of the growing public interest in the arts that has been increasingly manifest since the last World War. Although its quality is often considerably marred by shallowness and amateurism, the contemporary cultural stir has achieved a magnitude which is in itself impressive, and chiefly on this count has generated sufficient thrust to have pushed open the gates of our most tradition-bound institutions of higher learning.

The controversial "Report of the Committee on Visual Arts at Harvard University," of which we here reprint the working paper, would indicate that in recent years even that eminent bastion of orthodoxy has been breached by the artist—at least ideologically. All signs, in fact, point to a continuing acceleration of interest in the creative aspects of the fine arts by American universities.

But it is equally apparent that the university has not yet clearly perceived the nature of its responsibility as art educator, nor has it fully sensed the concomitant opportunity for broad cultural leadership in society. The initial hasty accommodations and compromises persist in pattern, representing in the main concessions grudgingly made by the guardians of scholarly discipline to the nature and needs of art as a unique and valid educational discipline.

It is perhaps true that many artists and their spokesmen have yielded too readily to the strictures (and blandishments) of the academicians. Some of the accommodations do, in fact, suggest absorption, in the sense that the Chinese historically are said to have "absorbed" their invaders. But, as has been widely acknowledged, the creative arts do not readily fit into the standard academic molds; the administrative and curricular problems which they entail are endlessly difficult, most of them springing from the central anomaly that the intensities of the artist are quite different from—and at times seemingly at odds with—the intensities of the scholar. In outlook, temperament, and even language, the artist is inherently alienated from the traditional concerns and values of higher education, and at times his passions, unorthodoxies and irreverences make him seem even a dangerous intruder. Is it any wonder that many academicians have strived to contain the enemy that has been forced into their midst?

The intramural skirmishes that followed the initial encroachment of the artist were fought department by department, and so the peace terms are seldom uniform within a single institution. This has not only caused administrative confusion, but it has split the ranks of the artists and put them along with their partisans in an academic no-man's land.

On the creative arts spectrum within most campuses the painters and sculptors are furthest on the left; they are the freest of all university artists. (Is this because their contemporary aesthetic focus least resembles any existing scholarly concern?) The musicians and dancers are situated to the right of them, followed by directors and dramatists. The creative writers, who have been attached to English departments, those founts of academic respectability, have found it extremely difficult to adapt to the scholarly predispositions of their colleagues.

Since the tug is always insistently strong toward the right, to the scholarly, professors of the creative arts have from the first been encouraged to present themselves as both artists and scholars. This is, of course, a notably difficult challenge, though not an impossible one on the upper levels of competence. Some with outstanding talent, stamina, and intellectual resourcefulness have been successful in winning the respect of both camps. It is tragic, however, that many others have ended up as confused hybrids, not fully acceptable to either species; the result has not been what one would have expected, given this unparalleled opportunity to enrich university resources.

Inevitably there has been an extensive weakening of the creative arts curriculum. W. McNeil Lowry, in the opening article in this issue, highlights the thinness of current art education, pointing out that it seems more geared to the interests and motivations of the amateur than the serious would-be professional. At the same time he notes a fateful circumstance: the University, through its prestige and degree-granting prerogative, is willy-nilly driving out other art education institutions, and is rapidly finding itself virtually in sole possession of the field. Ironically, then, the university, propelled in spite of itself into a position of prime artistic leadership, may well be contributing to the qualitative crisis in contemporary American culture.

On such a jarring note Dr. Lowry stresses the need for sharp scrutiny and honest evaluation of the university's current role in the arts, providing not only a fitting challenge for the symposium that follows, but also an appropriate charge for this issue of *Arts in Society*.

Our writers share Dr. Lowry's concern. Dean Norman Rice, of the College of Fine Arts at Carnegie Institute of Technology, writes candidly of the problems of designing effective organizational forms for arts education. Edmund Feldman urges that we shape the functions of art education within a frame of sound basic training in the tools and techniques of the artist's craft.

Russell F. W. Smith and Abbot Kaplan, both administrators of successful university extension programs in the arts, describe respectively in *A Community of Artists and Scholars and Cultural Renaissance in Southern California* the considerable leadership challenge awaiting universities in community-oriented cultural programs. Dean Smith particularly underscores the desirability of organically integrating such programs with on-campus academic instruction, a relationship which projects the creative dynamism of the university in the role of art center.\*

We have reserved the latter part of this issue for a consideration of a special problem in the discussion, the nature of the university's leadership role in promoting artistic experimentation. The articles which analyze this problem and the examples which illustrate it are grouped together, along with a separate introductory editorial, in the section we have called *The University and the Impulse to Excellence*.

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\*The arts center concept was explored extensively in the Fall-Winter, 1962-63 issue of *Arts in Society*.



# **THE UNIVERSITY AND THE CREATIVE ARTS**

**Talk by W. McNeil Lowry**

**before the**

**Association of Graduate Schools**

**New Orleans**

**October 24, 1961**

We particularly focus discussion on the text of a talk\* given before the Association of Graduate Schools by W. McNeil Lowry, Director of the Ford Foundation Program in Humanities and the Arts.

In university circles, Dr. Lowry's remarks have stimulated a great deal of warm commentary and argument on one side or another. He obviously has illuminated a number of controversial issues. In an attempt to help clarify understanding concerning the emerging role of education in the arts in America, *Arts in Society* has asked a cross section of artists, educators, and art leaders to comment on these issues.

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\*Printed with permission of Dr. Lowry, and the editors of the *College Art Journal* and the *Educational Theatre Journal*, both of which have previously published the talk.

I hope I have the sympathy of every member here who has read the report of your committee on Policies in Graduate Education. When the committee in that report reaches the problems of higher education in the creative arts, it says:

The facts of what has occurred are not fully available, however; nor, we believe, is there widespread understanding of the national conditions in the arts which have led to the present trends.

The Committee recommends no action by AGS on the subject. Instead, it has invited Dr. W. McNeil Lowry of the Ford Foundation, who has long been concerned with the state of the creative arts in the United States, to discuss with us "the University and the Creative Arts."

So I am on the spot. You are too, of course, for at the very least your committee has given me a clean slate upon which to write, and though I recommended it they were unable to associate with me on this program a member of an arts faculty who might really know something about the problem from the inside. Furthermore, if I remember my academic politics, few fine arts, music, or theater professors ever become graduate deans, so there may be none in the audience who will feel like talking back.

My own dilemma remains the more acute, nevertheless, because there are so many ways to begin in analyzing the place of the creative arts in higher education and the impact upon the arts of what the universities do about them. Let us stipulate at the outset that the limit to what I can do today is to raise provocative questions, in the conviction that your Committee on Policies will keep the subject on its agenda for two or three years at least. To cover any ground at all, I cannot even leave anything I say in the form of questions, and at times I shall have to appear dogmatic without, I hope, being so.

We could spend a great deal of time on the historical developments which have led deans of graduate schools to concern themselves with the relevance of education in the creative arts to the objectives of a university, but for the most profitable discussion the historical background must be treated in summary fashion. In the early days of the Republic private tutors were the source of education in music and the visual arts, creative writing was a thin adjunct of formal education, and only elocution had a remote connection with the theater arts. In 1804 a society of artists and their friends formed the Pennsylvania Academy of the Fine Arts. Its original purpose was the professional instruction of painters, sculptors, and graphic artists, but it was thought necessary to collect works of art from the past in order to guide potential artists, and regular training in the history of art was launched. (It is at least worth noting that most of our oldest American museums in the same way grew out of independent art schools.)

It was not until the days of Charles Eliot Norton that history and interpretation of the fine arts became a really proper subject for concentration in those private institutions of higher learning that had their roots in the classics. Until then painting and sculpture (and music too) had been treated as sketchy backgrounds to history. Even in the second and third decades of this century, the students of Paul Sachs at the Fogg were chiefly young men who were destined to take over the museum directorships of the country, for which, as one of them said to me recently, their qualifications were

"70 percent social and 30 percent professional." By 1934 a special study of the subject showed that the history of art was well entrenched as a major discipline in both private and public universities, and every college had art appreciation and at least one course in art history. Today's graduate student in the fine arts only rarely trains for curatorial work in a museum. He finds in college or university teaching more sustained opportunities for his own scholarship, higher pay, and more fringe benefits than our financially hard-pressed museums can offer him.

The 1934 study to which I referred also showed the first signs that not only the history and appreciation but the practice of art had invaded the universities. Led by the public institutions, the universities had started a process which was less conscious than gravitational but which since 1934 has had a profound impact upon the future of the independent art school and upon art and the artists as well. By 1950 rising costs of operation in the independent professional schools were sharpened by an increasing loss of student tuitions. It was now possible to major in painting or sculpture in state-supported universities with lower tuitions; and more important, one could gain a regionally accredited college degree while doing so. Many parents who had only mild enthusiasm for their son's or daughter's desire to "become an artist" insisted that he or she at least gain the passport to a marketable vocation like teaching. Independent art schools in the past decade have faced a bitter struggle for survival. Many have not survived; many have joined the opposite camp and merged with nearby colleges or universities in their programs; a few have taken leadership in gaining regional accreditation without sacrificing too many professional studio requirements; and only a very few have maintained intact a tradition that was always Spartan financially anyway.

As the universities increased their offerings in studio practice, the professional teacher was joined by the professional artist, first as an "artist in residence" and then as a regular member of the faculty. The principal economic base of the contemporary American painter and sculptor today, even among the top rank, is university and college teaching. In many ways these men were interlopers upon Olympus so far as historians of art were concerned, and in the early 1950's Fine Arts deans of the Mid-western state universities had to lead a revolt in the College Art Association to give the practice of art and its practitioners greater recognition within the fraternity. When the president of a small liberal arts college became the President of Harvard, he asked whether Harvard students too should not have some of the liberalizing benefit of aesthetic practice, and there followed a report on visual instruction at Harvard University which still can engender heat between disciples of the *Kunstgeschichte* and those who believe that students should be allowed to play with colors on canvas, if only as a sort of extracurricular activity.

I can myself attest to the liveliness of the controversies occasioned by the university's assumption of professional art instruction as a legitimate part of its curriculum. For four years in our program in the Ford Foundation we discussed with art historians, museum directors, artists, independent art school heads, and representatives of teachers colleges the need and timeliness of a national study of higher education in the visual arts. Our ultimate aim was to see such a study made under the most objective condi-

tions, with the interests of the artist, the museum director, and the independent art school head as firmly maintained as the interests of the historian of art. Success, as always, came in personal terms, meaning in this case the breadth and judgment of the study's director, and six days ago we announced a grant of \$180,000 to the College Art Association for an independent study to be led by Andrew Ritchie, Director of the Yale University Art Galleries and formerly curator of painting at the Museum of Modern Art and Director of the Albright Gallery in Buffalo. Two years from now you and I should know a great deal more about what is going on in your institutions in at least the visual aspects of the creative arts.

Among the many things we already know is that the normal course requirements for a liberal education and even the minimal concentration on technical practice, when put together in a university, required more than four years and hence a new kind of degree, the Master of Fine Arts. In a few institutions the doctorate itself has been modified to include a program that consists not primarily of history and theory but practice in art.

And the process I have sketched for the visual arts has been paralleled in music, the drama, and creative writing. Independent drama schools, never very strong in the United States, as well as the much stronger music conservatories, have generally decayed as the universities, nominally at least, have taken over some of their functions. As your Committee on Policies has said in its summary:

Since the nineteenth century, a steady migration to the campuses has occurred of types of instruction that formerly took place largely in independent schools and institutes . . . Training in the creative arts has joined this procession. Academic institutions now increasingly perform functions that formerly fell chiefly to independent drama schools, art institutes, music conservatories, and other forums of personal instruction not associated with educational institutions of more general purpose. (And) modern universities seem increasingly to be expected to offer instruction in the creative arts beyond the bachelor's degree.

So much for what has happened. Its implications range far more widely and intricately than we shall have time to discuss today, but the most important of these are, I think, clear, as is their relevance to your own responsibilities. Before coming to analyze the implications, however, I must digress for a moment to sharpen the frame of reference. There are some ways in which the arts are involved with university education which create no problems either for the objectives of a university or the state of the arts in the American society. But the professors of drama, music, and the visual arts for various reasons are on the defensive in many ways, and it is necessary for any critic to say what he is *not* talking about as well as what he is.

Let me state, therefore, that, in analyzing the condition your committee has noted, I am not concerned with university education in aesthetics or in the history and theory of music, painting, sculpture, architecture, drama, the dance, or any other of the creative arts. Perhaps it is necessary to say this because we can recall that in the generations shortly preceding ours even the literatures written in contemporary tongues were not considered proper subjects for scholarship, particularly of the advanced sort prescribed for graduate students. Twenty years ago I myself was a witness to a tiny change in this fashion when I became the first student in a very large graduate department ever

to have the privilege (if that is the word) of writing a dissertation on a living author.

At any rate, I am assuming in this discussion that neither the undergraduate nor the graduate deans in the universities you represent have any special problems from the inclusion in the curriculum of musicology, theater history, the philosophy of art, the history of painting, and other such courses. This is, I take it, what we all mean when we include the fine arts, music, and drama in the humanities, whether we are talking about liberal education for the undergraduate or whether we are trying to get more of society's money into the support of doctoral and postdoctoral scholarship. As some of you know, in the Ford Foundation's support of humanistic scholarship through either the postdoctoral fellowships offered by the American Council of Learned Societies or our subsidies to new material published by university presses, we have tried to stress the importance to the humanities of musicology, art history, theater history, and aesthetics generally.

There is another large area I should like to except from the discussion, and this is harder to do because in one way it can be thought of as the crux of the whole matter. Throughout history institutions of formal education, primary, secondary, or higher, have generally afforded some opportunities for students with a taste for the arts to express this taste in peripheral or informal ways. It was only in our own century that one of these ways became the course in so-called "appreciation" of art, a curricular practice hard to defend unless such courses are taken in addition to a full and formal schedule. It has always seemed to me that the "appreciation" of literature, for example, can best come through a fairly rigorous course in literature, and similarly for the other arts. The more traditional ways—chamber music societies, the opportunity to participate in a dramatic performance without regard to courses in acting, literary clubs—all help to enrich the experience of young people living together in an educational community. I think this rather large and general view was what actually motivated President Pusey when he asked whether formal art history and the existence of the Fogg Museum really gave the Harvard undergraduate all the benefits of the visual arts as a means to the liberal education of the individual.

But these two digressions into which I have wandered forcibly bring us back to the subject of the university and the creative arts. The objective of undergraduate education in the humanities, I assume, is the liberal education of the individual; the objective of graduate education in these disciplines is the training of scholars competent to grasp a whole corpus of systematic knowledge and subject it to philosophical analysis. What is the relevance, to either of these objectives, of training in the *techniques* of painting, acting, directing, dancing, instrumentation, musical composition, creative writing, or any other branch of artistic creation? Can such training, given the objectives of a university, be offered under what are known as "professional" standards? If it cannot, what importance should the university attach to it? If it can, what are the problems to the university of adapting professional training in the arts to its other, more primary objectives?

If we look back at the historical timetable by which the university expanded its role in the creative arts, we find an almost exact coincidence with the growth in the American society of the vague idea that "the a-r-t-s are somehow good for people."

Some of us have long hoped that the sources of money in the United States, private or public, individual or corporate, would find a greater share for the professional arts. That greater share for the arts is actually becoming visible, though by no means as yet proportionate to the importance of the arts in any society. But largely it is becoming available to the amateur artist, rather than the professional. So-called "cultural centers" are on the drawing boards in many United States communities; somehow in our country businessmen or municipal and state officials appear to think that art begins with real estate. But by far the greatest number of these centers have no professional performing groups as components; many of them are to be built by state funds and will use state university budgets as the financing vehicle. It seems that we are to have the audience before we are to have the creators and performers.

Whence does this audience come? It is my belief that it has come largely from the increase in the proportion of our population that has been university trained. The whole phenomenon of that segment of our theater known as "off Broadway" is supported, for better or worse, by an audience that has been educated in colleges and universities. Abstract expressionism is kept alive, critically and otherwise, by allied interests. The most consistent proportion of ticket buyers (though not of patrons) of the Metropolitan Opera is found among the physicians, very few of whom, I imagine, ever had courses either in singing, in musical composition, or even in the history of opera. Some of the richest and most varied concert programs outside our largest cities are supported in state university communities. And there are numerous other examples to be cited.

They all would seem to support the idea that the arts are somehow good for people, and given the nature of our democratic and *laissez-faire* economic society this evolution within it is undoubtedly a necessary step in the development of cultural resources. But it antedates (by how long a period we can only guess) any realization that it is the highly talented and professionally trained artist on whom all depends; it lacks as yet, in short, discrimination as to what the arts are really about. And if I have given the university the bulk of the credit for providing a new audience for the arts in the United States, I feel I must also give it a strong share of the blame for the lack of discrimination visible in that audience.

How did all this come about? I think, to put it bluntly, the university has been having it both ways. It *says* on the one hand that its function is the liberal education of the individual, and exposure to the creative arts is merely one avenue toward that end. It *acts* on the other hand as if it were training young people for vocations, and not merely vocations of scholar or teacher of the arts but the vocation of the professional artist *per se*. Let me illustrate what I mean generally from two contrasting art fields, one in performance and the other in creation.

The best equipped theaters in the United States are not those in which professional actors appear but those maintained by the universities. The drama is quite legitimately an important vehicle for liberal education, and this is what university administrators say when forced to defend the existence of both the theater and the theater department. It is not the university's function to train professional actors and directors—historians of the drama, of the theater, and of stagecraft, yes, but not performing artists *per se*.

So far, so good. But in the catalogue are course sequences not only in theater history or dramatic literature but in acting, directing, technical direction, costuming, even in theater management. And the university, through its accreditation to grant degrees if not through its tuition, competes with the few remaining independent drama schools for the student who thinks he wants to make the theater a career. Such a student will be expected, of course, to take many other subjects in fields he would not have time in which to concern himself if he were apprenticing as an actor in a resident company or would not be required to take in a professional drama school. From these subjects he is expected to receive the balance of the liberal education for which the university intends him. But if his university career is the only training as an actor the young person either expects or knows how to obtain, then for him this *is* his professional training. It goes on, generally, in a well-equipped theater, but also generally with amateur directors and amateur acting ensembles, and if criticized at all, criticized again by amateurs. He is told by the professors that academic theater stands for the classical, cultural, or avant-garde theater, in contrast to Broadway, which is commerce, though with its large budgets and a few great stars Broadway may now and then produce a work of art. He is told that university productions are often "better than Broadway." But in any event, the young actor normally is led to believe that there is nothing in the American theater *between* academic theater and Broadway; this is the choice given to him; and he leaves the university to beat a path to New York or Los Angeles, where he joins hundreds of other young actors who have been similarly indoctrinated. The fact that he still has not had a professional apprenticeship, and that this is all he is ready for, is ignored. To the theater professor who stays behind, there is always the consolation that if the young actor does not make his way into the professional theater, he has had a liberal education and that is the university's objective anyway. Since, as you must realize, the opportunities for serious actors in spoken dramas are steadily being curtailed on Broadway, the supply of frustrated young academic theater products becomes greater and greater.

I ask your indulgence to quote at length from the analysis of a talented academic theater director, Professor James H. Clancy of Stanford University.\* He is talking about a recent opportunity he had to test in Europe Giraudoux' hyperbole that theater is "the only form of a nation's spiritual and artistic education." I quote:

But unfortunately this is not the sense in which the word "education" is applied to much of the "theater in the school" with which I am most familiar (in the United States). Here the word has been used variously, but most frequently to make palatable the fact that art was neither the possibility nor the aim. This frightened and furtive use of the word "education" resulted not only from technical incompetence (and helped perpetuate it) but also from faintness of heart and spiritual debility. One of its results has been to produce a strange dichotomy in many of the institutions of higher learning that profess the dramatic arts. On one side tend to be the "researchers" . . . Their results may be useful in the theater when and if the artist finds a meaning for them, but they are material to the artist in the same category as any other material. In this sense the theatre will possibly find more use for an intensive study of Pepys' diaries than of a calendar of the productions at Drury Lane in the last half of the 18th Cenutry—although the latter is apt to be considered, mistakenly, more directly the provenance of the department of dramatic art.

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\*Editor's Note: Professor Clancy is now at Dartmouth College.

On the other side of this uneasy dichotomy are the "practical" theatre men who, sure of the myopia of their colleagues on the "research" side, are not troubled by their own astigmatism. Sensing the artistic unlikelihood of the Drury Lane Calendar they remove themselves scornfully from such "ivory tower" considerations, forgetting, if they ever knew, that the ivory tower and its dreams are an important and necessary extension of reality, and not a substitute for it. Caught in their centripetal activities of box office, billing, and good, clean entertainment they soon come to regard the construction of a flat as more important than its function (poor Gordon Craig, he didn't know how to stand 'em up in Moscow) and that the values of a play can be best judged by the number of people who can be cajoled or chivied into attending its performances. Working in an institution such as the theatre which is fortunately still primitive mechanically, the educational theatre is fast developing a large group of extremely competent men who are "practical"—about the major matters of unimportance.

One thing it seems to me the college or university is eminently fitted to do for the education of the artist: serve as the source of what I can only think to call chronological integration. The university has traditionally served as a repository of the past, a place where the experiences of past generations are sifted, analyzed, and interpreted. Social pressures outside the academy, plus the political pressures of world events, tend to prevent the contemporary artist from becoming a racial or geographical segregationist, but the university can be a major aid in preventing him from developing into a chronological segregationist, producing a gauche and baseless form of "art moderne" that serves only to express his dissociation from the streams of humanity. This does not mean, God knows, that the academic theatre should persist in archeological reconstructions of presumed theatrical methods of the past. The Academy rightfully preserves the past only when it constantly interprets in light of the present: it maintains the past by demonstrating its immanence, it helps create the future by demonstrating its continuance.

Let me turn now from the performing to the creative arts. In my introduction I sketched the process by which economic and popularizing forces turned hundreds of would-be painters and sculptors from the independent art schools to the universities. The burgeoning of university curricula in the practice of painting and sculpture since 1950 has coincided with the supremacy of a particular artistic style—call it action painting, the New York School of Abstract Expressionism, or whatever your favorite term may be. For good or bad, this style in painting particularly lends itself to intellectual and technical imitation even by those young artists who have not had two or three years of rigid grounding in drawing and design. The result is that we now have a "new academic" style that has spread throughout college and university studios almost without check. A couple of years ago I was examining student paintings submitted from a variety of institutions as a part of the requirements for admission to an independent art school that will not take candidates before their junior year in college. "You know," the instructor said to me, "each time I leave the room and come back, I couldn't for the life of me prove that all these paintings weren't the work of the same person."

Another result of great importance to all of us whose first interest is in the professional arts is the effect upon the painter or sculptor who has been brought into the university to teach his craft. This is a subject I hear about all the time in the running conversations we keep up with artists. A few enjoy teaching as a second vocation and believe their own creativity does not suffer from it. Some enjoy teaching while believ-

ing their own work *does* suffer. The great majority endure teaching as a means of livelihood, suffer the fact that there may be only two or three students a year in whom they glimpse any potentialities of talent, agonize over that portion of their own creative quotient which ends in the canvases of amateurs, and yearn for the unlikely year when some agency like the Ford Foundation may permit them simply to paint. Unanimously, even including those who believe their own creativity does not suffer from teaching, the artists to whom I have talked are bitter about the fact that their students are handed to them in groups and they have no voice in screening or selecting them. One of the first sculptors of his generation chose to go without a regular livelihood when he came to the United States fourteen years ago, rather than teach students he himself could not select. He was merely more courageous or more optimistic than his colleagues, who are probably equally dedicated to the old *atelier* system in which social democracy was not allowed to excuse the total absence of talent.

I think you will by now have foreseen my first conclusion: *The university has largely taken over the functions of professional training in the arts but in the main has sacrificed professional standards in doing so. The absence of discrimination has proceeded partly from the strong popularizing currents already at work in the society outside the campuses, and partly from the university's original objective, the liberal education of numerous individuals drawn from an affluent democracy.*

You may be somewhat more surprised at my second conclusion: *The trend is irreversible. The future of professional training in the arts depends, first, upon a radical shift in the university atmosphere surrounding students considered potential artists, and, second, upon the provision of postgraduate opportunities for professional apprenticeship removed from an academic environment.*

My final conclusion is a mixture of pessimism and optimism: *The requisite shift in the university environment for the arts will be achieved only under great difficulties, if at all. Opportunities exist for new forms of cooperation between the university and professional institutions in the arts, provided the university will regard the arts as important and give financial support to the cooperative mechanisms that must be established.*

I shall proceed to elaborate on the last two conclusions and to single out the implications for the university graduate school.

As Director of the Ford Foundation Program in Humanities and the Arts, it has been my privilege since 1957 to study not only the trends in the arts but the ways in which the arts are now or can be financially supported. It is as a result of this latter study that I am convinced we cannot reverse the migration to the campuses of all forms of training that formerly took place under independent auspices. There are still many individual patrons of the arts, despite the income tax, but the motives of many of these are largely social and they like to support buildings or performances. Many of them also like to support education, but they think of education in terms of schools and colleges. Organized donors, such as corporations, put education first in their philanthropies, though they still, as you know, do not give the maximum allowed by law. The proportion they give the arts again chiefly reflects the social interests of individual patrons in the arts. The foundations grant much more money through

universities and colleges than through the professional arts; in our own foundation the ratio is at least 40 to 1. When government bodies come into the act, which in this country is rare, they too act either for public institutions in the arts or for the interests of the school children.

Academic deans coping with deficit financing in their annual budgets may not make the best audience to which to say it, but the fact is that so far as artistic training is concerned the universities have the money. The retiring President of Indiana University has often said that the state institution in our generation has taken over the regional role in the arts once played by the German princeling and later by the German *Stadt*. He was not thinking merely of training the would-be artist, either. He was thinking of providing Indiana communities with musical and dramatic performances and with art exhibits, both professional and student. But if we think only of training in the creative arts, the future is clear. An enterprising academic theater director in Texas runs a repertory theater in a million dollar building in Dallas with M.A. candidates at Baylor University in Waco. The same illustration emphasizes another reason why individual and organized donors prefer to support the amateur artist in universities. It is safer to give money to people like yourselves and the institutions you represent, and though the donor may get less of the beautiful he gets at least as much of the good and the true.

In short, I think you and I were probably in agreement, before I started, that except for a few institutes and conservatories that may (and only *may*) survive our generation, except for a peculiar art like ballet in which the practitioners are already too old if they wait until college age, the university of the future will get the first crack at most potential artists. My question today, and it goes first to your undergraduate deans, is whether the university can change the environment on one part of its campus while holding its traditional atmosphere on another. It does not help to say you have done so on the agricultural campus or in the physical education school. The requisite atmosphere for professional training in the arts is somewhat more subtle than that in the dairy barns or in the locker rooms.

What is that atmosphere? It is easier to describe it than to analyze it. I have met it frequently in the fifty-odd cities I have visited, often three or four times, in my personal fieldwork in the arts. I have encountered it most often in two otherwise quite unrelated institutions—the independent school of art and the resident theater company. Even at first blush, the independent art school looks different from the university art department, and not because the models in the latter place generally wear halters and shorts. And the resident theater's atmosphere, contrasted to that of the academic, is not merely a product of its physical inadequacies. (It may interest you to know that the capsule report of the European drama training expert, Michel St. Denis, after his first trip outside New York, was of the amateur work going on in wonderful university theater plants and the truly professional work going on in a few cramped cubbyholes.)

No, the Spartan effect one detects in professional environments is not merely physical, though that situation is general. It has much to do with the drive or fanaticism or whatever of the person who has made his choice, and will eschew anything else—money, the elite identification of a university degree, even health—to develop

the talent he hopes he has. It comes also from the pride of doing for oneself, of making ends meet, of giving society what it will pay for, even if what it pays is inadequate to sustain a normal life, of working in the midst of a fraternity that will show the same fanaticisms and abnegations. It comes from the endless time, time spent on doing one thing, only one thing, and then starting all over again. It comes, finally, from the acceptance of such distortion as a way of life, a way of life, you will note, that is in some ways completely antithetical to the ideal objective of a liberal and humane education. Some of the most professional, the most talented, and the most mature artists I have met lack either the time or the capacity to sort out a decent personal life from the endless hours of their artistic concentration. Only a rare heredity or early environment and not, I am afraid, a very good education, has given some of these artists a humanity that separates them from the talented bums in their midst.

I shall waive the question whether you even want this sort of atmosphere on your campuses, and go instead to whether you can have it if you want it. The best answer is, I do not know. But despite that, there are some implications more obvious than others. The most obvious is that, if the university is going to allow the student's distorted concentration on hard-nosed doing and redoing, it cannot also require of him all the courses in humanities, the social sciences, and the natural sciences that are even minimally thought to constitute a liberal education. The university can, of course, stretch out the years to be applied, as it has done in the M. F. A. But there is a limit to that adjustment. I have already noted that the ballet dancer, starting at nine years to train her body as her artistic instrument, knows she must forego the university completely, at least if the potentiality of a professional career still seems good by the time she is eighteen. There is a real question whether under professional conditions an actor, even if he spent five years in college, could leave more than two hours a weekday in those five years for anything but rehearsal or performance. It is not an accident that the university now probably does a better job in training the musician than in training other artists. Historically there have been so many branches of the musical art required of a training musician that the universities have allowed more concentration in that program. And, secondly, the most technical accomplishments of a musician are more easily tested than those of an actor, a writer, a director, or even (these days) a painter. But again it can be argued, as the musicologist Paul Henry Lang has done, that "pseudo-scholarship is the fateful consequence of the indiscriminate mixing of university with conservatory." (Lang was commenting at the time on the University of Michigan's announcement of a "doctoral program in piano.")

Another obvious implication of my general argument is that neither the professors of the creative arts nor the students can be selected for a professional curriculum and atmosphere according to the patterns now employed in universities. No one has found the litmus paper that can make a positive or a negative test for artistic talent, or even for artistic drive, which would help us almost as much in this context. But drives can be isolated for identification if certain choices are forced. Roughly 80 percent of the university students now concentrating in one of the creative arts have chosen to major in art education; they are insuring their ability to have a second vocation if the first fails. For four-fifths of the students, then, I would be so dogmatic

as to say no special atmosphere, no distorted concentration need be attempted. By all means, excuse them from none of the normal requirements of a liberal education. Let them hunger for the true. Their hunger for the arts is not fanatical enough. They are not, as Brooks Atkinson once said about talented theater directors, "hopefully crazy." I would recommend that the universities screen creative arts students twice: once by their own choices, as I have indicated, and again by the choice of the individual teacher after the student has had a term or a year of the "distorted concentration" for which I am groping to find other words.

Selection of the directors for a truly professional training in the arts will be difficult. But in one stroke, the university will have a wider field of talented artists from which to choose, if the reform I have just recommended is taken and the teacher is allowed to have his *atelier* of potential talents by his own selection. I think this principle from the training of painters and sculptors should be extended to performing artists and to composers and to writers, as indeed for the last named it has already been in many universities. Another obvious corollary is that the man who is trained to teach theater history is not necessarily qualified to direct a play, any more than the historian of art is qualified to teach painting or sculpture.

The concentration of courses and the selection of students and faculty, though difficult, are probably more feasible than the creation of that intangible atmosphere of professionalism to which I referred a few moments ago. I do not want to be misunderstood; I am not suggesting that the universities simply borrow outright the curricula and atmosphere of independent institutes and conservatories; I am certainly not suggesting that these independent institutions have done a perfect job in the professional education of the artist. They have not, and today they cannot, because already they have found themselves unable to compete with the universities in the salaries and tenure and fringe benefits of faculty. When I cited the atmosphere of the independent art school and the resident theater company, I was citing an intangible spirit and not model institutions for training. How to translate this spirit into a very different location is problematical. Yet, undoubtedly, the spirit is a product of motive and procedure, to a large extent, and the changes to which I have already alluded may help produce it. To face the necessary distortion of the primary objective of a university, to reflect that distortion in a highly concentrated curriculum, to open that curriculum only to the students with the most fanatical drives, to give to the artist-professor responsibility for testing both the drives and the talents—these motives and procedures may go part way toward producing a professional atmosphere. That is as strong as I can put it confidently.

There is one other possibility, again by analogy. Wherever Spartan restrictions are logical and natural, they should be applied to the whole enterprise of professional training in the arts. Nothing so much as the raw need to survive pares a resident theater or other institution in the arts to the essentials of professionalism or makes it a better place for hard-nosed apprenticeship. It is fortunate that universities, by and large, have well-equipped theaters and concert halls, and fairly adequate painting and music studios. It is still possible, perhaps, to emphasize repeatedly that what goes on inside is of prime importance and real estate of only secondary. One of the most influ-

ential of all theater departments has flourished for years in shockingly inadequate quarters.

I said earlier that the future of professional training in the arts depends, first, upon a radical shift in the university atmosphere surrounding students considered potential artists and, second, upon the provision of opportunities for professional apprenticeship through nonacademic persons or institutions.

Most of these opportunities, I believe, will be found only when the student is ready to leave his undergraduate career. Not all of them, however. At the University of Utah, for example, mature professional actors are mixed with each student dramatic production. Indiana, Minnesota, Catholic University, and others give graduate and sometimes undergraduate students experience in the trials of the touring theatrical company. Minnesota hopes that Tyrone Guthrie will use some of its student actors in small parts at the new repertory theater going up in Minneapolis. And so forth.

In the past three years, a few universities have been groping toward other developments in the arts. You are all conscious of the festival seasons and seminars involving professional artists on the campus; it would be difficult to assay the lasting impact of these on undergraduates training in the arts. A more important innovation is the idea of maintaining on the campus a professional resident theater company as a cultural resource on a footing with the library. Only the Extension Division of the University of California at Los Angeles has to date pulled it off satisfactorily, and there the secret was actually the long mailing lists of Southern Californians addicted to any kind of adult education. Princeton University's experience was instructive, for good and for bad. With the McCarter Theater a white elephant on its hands, Princeton decided it would have two short seasons in the performing arts including the theater. But the University did not want to put much money into the enterprise, so its original plan was to give the professional director and actors four and one-half days to rehearse each play. I had occasion to point out that Princeton would not start off a new science laboratory in that fashion and expect the result to reflect the institution's own standards. But as the agenda before us today suggests, the universities are still groping for new patterns in the arts, and I am sure we are all sympathetic to the attempt Princeton is making. Harvard did not have a white elephant, and through the generosity of an alumnus built its own new and challenging theater. To date, however, so far as I have learned, this theater is destined as another extracurricular home for the undergraduate.

If they will move in still more unorthodox fashion, the universities can build many more cooperative mechanisms for students who are graduating or have become postgraduates. Our own program in the Ford Foundation affords illustrations; I shall cite two in contrasting fields. Young composers, most of them holding advanced degrees, are selected to write music directly for performance by high school orchestras and choral groups. You are no doubt aware that young composers generally must write for their filing cases rather than for performance, and you may not be too old to recall that the repertoire of even the best high school musical organizations is deficient in contemporary music. The other example is the so-called Theater Communications Group, which among other aims will attempt to point out to both the most talented undergraduate actors and their professors where the young actors may get a year-

around professional apprenticeship instead of going off to beat the streets of New York and Los Angeles.

The field for new modes of cooperation between the universities and artistic groups in the same or more distant communities in 1961 appears very wide. I say this rather confidently because my mail and my fieldwork bring me new ideas for such cooperation almost daily. I am even more confident that these artistic groups expect either the universities or the foundations to support such mechanisms, and they are realistic enough to know that a national foundation does not expect to give widespread support to local activities. Theatrical and musical organizations want your students as paid audiences; they will take the best of them as paid apprentices if you will put up the money; and if you want to give them graduate credit for such apprenticeships, that is all right too. Museums want to join with you in the training and retention of curators and directors (as is already being done in half a dozen places), but again they want you to find the money for this.

As administrators in important and complex institutions, you of course are most conscious of the fact that raising the funds for existing activities is already a difficult undertaking. But I presume we are talking of the future too. And I believe that, in addition to the trends your Committee on Policies has noted, there is an inevitable trend toward a greater sharing of both your facilities and your funds by community institutions in the arts, particularly and most extensively when your funds come from the taxpayers of your states.

The choice you make in this decade may be crucial for the arts, because already the universities have drifted along with society in the perpetuation of the amateur and of the imitator. It would be very discouraging to think that your efforts and your financial resources, like most of those being utilized in other quarters, could be expended toward a greater and greater popularization of standards. Whether you can make a home on your campus for what I have called *distortion* as a way of life, I do not know. If you cannot, I hope you will confine all your activities in the arts to historical and theoretical treatment.

When President Wall came to talk to me about this session, he said you would all be prepared for the fact that in addressing myself to the subject of "The University and the Creative Arts" I would have to speak largely without distinction between the undergraduate and graduate schools, and that is certainly what I have done. But I think whatever specific advice I have to give about graduate curricula has already emerged from the context. Just to recapitulate it, however:

Graduate schools, it seems to me, have two responsibilities for the creative arts. One is very old and one is very new. The very old one is to recognize the history, theory, and aesthetics of the arts as legitimate subjects for scholarship and research on a par with any of the other humanistic disciplines. The very new responsibility is to support new forms of cooperation between the university and truly professional institutions in the arts, however small or financially pressed such institutions may be. The training resulting from such cooperation will largely go on outside the campus; it will be unorthodox; it will have to be extemporized; but it will not be any less

integral a part of the university than many of the scientific and other institutes which you all have tucked away here and there. Whether you will give graduate degrees for such training, and which degrees, I am not prepared at the moment to argue.

Unless and until such new forms can be developed, however, I would not want, if I were a graduate dean, to give either credits or degrees to technical (as distinguished from historical) proficiency in the arts beyond the first year. Under present conditions, the best service you can perform for the potential artist is to throw him out. If he is more interested in the shadow than the substance, in pretense than in intensity, he will readily find his enclave somewhere else anyway. And if he just should happen to be an artist, he will begin his long and painful education. No play was ever more dramatic, no musical composition more evocative, no novel truer to the imagination merely because its author was given a Ph.D. for creating it. And that is probably the safest thing I have said this afternoon.



## **Comment by Harry Partch, experimental composer, instrumental inventor, creative musician \***

The various specialties of the various autonomous departments of the modern American university are taken for granted, and the system of education that is implied as a direct result is also taken for granted. It is my thesis that the state of the creative art in universities springs largely from the interests of specialized men, who are determined at all costs to maintain their specialties pure, undiluted, and therefore—as far as the world is concerned—sterile.

Purity is rampant. Given progressively antiseptic departments there is no place else to go—pure music, pure dance, pure art, pure dialogue in the theater. Entirely apart from the obvious need for crossfertilization among the creative arts there are the same needs of invigoration beyond the arts. Music and physics are certainly related studies, yet aside from an occasional adventure into electronic music there is little or no recognition of a cross fertilization need, either by music professors or the what-was-good-enough-for-Bach-is-good-enough-for-me physics professors.

An insignificant work of art can be quickly forgotten, but we are forced to endure, over a period of decades, inacoustic theaters and auditoriums because of an earlier failure of cross fertilization between the studies of acoustics and architecture.

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\*Mr. Partch's work is described at some length by Peter Yates in the published transcript of the discussion session of the Wing-spread National Conference on the Arts. See page 62, Fall-Winter, 1962/63 issue of *Arts in Society*.

Once the autonomous department is set up we are at the mercy of that jealous specialist, the historical analyst. (He has quit—I thank heaven—the hypocrisy of paying lip service to “individualism.”) And the time is past when it is profitable to say, “We need historical analysts, don’t we?” Yes, we need them, but emphasizing that we need them when they are virtually all we have got is too easy. It would be more imaginative to create a situation in which people can function wholly and creatively in and because of this time and place.

The bright young musicologist or art historian and the individual with a strong creative drive are practically antithetical forces. The creative individual must decline to give assiduous years along the labyrinthine paths of historical technique and analysis. He has no other choice. He must create his techniques as they become relevant to his purpose, in much the way that the navigator of a ship plows through halfcharted seas among half-known lands.

Dr. Lowry has said, “Under present conditions the best service you can perform for the potential artist is to throw him out.” If the creative student remains in a university only to face the economic future more securely his drive cannot be very strong, and if his drive is strong he won’t have to be thrown out because he won’t be there.

This is fantastically sad. The university and the student with a creative potentiality need each other. Among many other values, the student needs the response of a widely read and intelligent community, and the facilities that the university plant offers.

Turning to the commercial art world, the adventurous person or group can find little to excite hope. Even if art commerce were not very nearly suffocated under production costs (of which those arising from labor union attitudes are very much a part), it is still dedicated to the same juiceless art form.

I include a quotation from myself, because it is appropriate: “The age of specialization has given us an art of sound that denies sound, and a science of sound that denies art . . . a music-drama that denies drama, and a drama that—contrary to the practices of all other peoples of the world—denies music.”\*

The time must come when some sort of an institution is set up which will cut across departmental hierarchies, which will not only allow but encourage cross fertilization, and which will establish creative vigor as a living tradition in the American university.

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\**Show Horses in the Concert Ring*. Circle 10. Berkeley, Summer, 1948.



# A PLEA FOR THE INDEPENDENT ART SCHOOL

**Comment by**  
**Albert Bush-Brown \***  
**President, Rhode Island**  
**School of Design**

Surely, Mr. McNeil Lowry's "The University and the Creative Arts" can do great service. It challenges universities to quit hiding behind history and theory, forsake amateurism, and risk the adventure of creative work in the arts at a professional level.

With none of Mr. Lowry's initial judgments do I disagree. Universities are, emphatically, teaching the practice of art. The low standards they sustain lead me merely to underline Mr. Lowry's regret. Nor would I dispute his contention that universities might succeed if they underwent radical change, even allied themselves with independent professional schools to gain a fanatical dedication to art.

I part from Mr. Lowry when he leaps to endorse university sponsorship as the exclusive and, he says, "irreversible" direction for art education. He may be right: many small, private, professional schools have died; perhaps each of us will succumb. But we will capitulate less because we ought to die than because powerful foundations, corporations, governments, and, yes, accrediting committees killed us, knowing not what we might achieve had their support been delivered to us.

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\*Mr. Bush-Brown states: 'In framing my statement, I have profited greatly from discussions with Professors Gordon F. Peers, Morton Fink, Samuel F. Hershey, George W. Sullivan, of my faculty, to whom I am grateful.'

My argument favors both universities and independent schools, as you will see; meanwhile, let's not lose the central issue. "Made in America" evokes vexatious images. The American city is a mess, starting with its skyline and waterfront right down to the signs and furniture on its troubled streets. Public art, whether postage stamps or billboards, as well as the murals and statues commissioned for public ways, announces a banal, even meretricious taste. Without Parisian haute couture, without Danish furniture, the American manufacturer would remain slave to Williamsburg. While American industry consults designers only for packaging and advertising, the German Volkswagen and the Japanese Sony bring designers into performance, servicing and distribution.

That art is, first, a necessary activity for a few people in each generation; that art is, second, an instrument in nurturing the social, that is, cultural and political, well-being of urban people; that art is, third, integral in any advanced industrial economy: those bonds escape Congressmen who framed the recent bills—three in the Senate, one in the House—designed to bring federal aid to the arts; for they intended to sponsor amateur performances of art regarded as recreation in a leisure society or as therapy in an anxious age.

My answer is straightforward. The art America needs requires two kinds of persons: enlightened clients (patrons) and designers (artists). Every campus in the United States—let alone each city—proves that universities fail to educate or to be good clients; let that be their job—achieved by as many art courses as they can muster. If by chance in training the amateur they happen upon a professional or two, so much the better. That they can develop

undergraduate professional schools of high caliber, I doubt, so bound are they to statistical admissions tests, equalitarian schedules, classifiable information, and verbal, not even mensurate, general education. They may develop adequate graduate schools, as Mr. Lowry suggests, but a graduate school evades the issue since it prevents the young and urgent from pursuing his talent immediately and at least cost. For him the independent professional school of art still offers the best promise. It has been surprisingly resilient and deserves a thrust aimed at improving it, rather than killing it through neglect.

Between Mr. Lowry and me there stands unexamined one crucial difference. He believes the independent school has done well and regrets that it is now foundering, and I agree. But, I wish to drive further to ask, why is it foundering? Mr. Lowry rightly points to its financial insolvency at a time of rising costs and low tuitions. In my opinion, only the tricks of bookkeeping make the university seem better on that score, and the small school ought to be a good prospect for support. True, universities appeal to affluent alumni and friends; their administrative organizations seem to be proper and respectable; they develop resources for research. But even with all that, universities have found support forthcoming for research into illumination, structural analysis, materials, historical books, insulation, insulation, acoustics—for everything, in short, save the central problem of art: composition and design. Research, clearly, in literature, science and technology subjects an hypothesis to verification; but no parallel exists for the practice of design which, upon analysis, immediately escapes into theory. Audits carry design critics indirectly as debits against the technical and historical projects that are readily supported. Until governments and businesses think of good design as essential to the public happiness no professional school of art, whether independent or at a university, will prosper. Moreover, let me argue that the very Spartan quality Mr. Lowry attributes to the independent school, a function of its fanatic dedication, stretches a \$2,000 gift to support work that \$10,000 sunk into the research mills of many universities will not equal.

Second, the financial shortages are evidence of a deeper shortage—of right ideas. The university may succeed because some suspect ideas have been surrounded with the aura of respectability. Paramount is the question of what is taught and how it is taught. The university, in the German sense, insisted that advanced students conduct research, but the university in the American sense, often an extension of the college, teaches undergraduates what is known, asks its students rapidly to digest vast amounts of information, trains them in techniques and otherwise locks them into manipulating ready-made systems that only recent efforts at creative education have pried loose at law schools, medical schools and institutes of engineering. The way of the best design school has always been to ask from its students discovery, even rebellion, to couple discipline with freedom, to combine information and inspiration, in a struggle to create with values that are not readily transferable, precisely because they do not depend upon the information-gathering programs that may produce practical, workaday (but not creative) lawyers, doctors, and engineers. The pace of the university seldom tolerates the inaction and floundering that stalls a questioning mind. Where art serves a mercenary purpose and meets deadlines, there alone can established formulas and rules escape challenge. Mr. Lowry rightly points out that a superficial success has arrived to university art programs because they aim at producing finished objects in the New York stylish mode of individual expressionism, which does not require prior study of the figure, drawing or design. What will happen as that mode vanishes, perhaps toward an art that grasps a larger dimension of living reality, perhaps even finds in a national literature a narrative resource, and becomes, therefore, far more difficult to teach? The art of scrutiny, of skepticism, of contemplation, of examination, of questioning, of testing, of proving for oneself, of owning an idea is slow, its products humbly tentative. To build into character the habits and instincts for making judgments will turn

out few proficient performers, while the way of teaching by formulas, aiming at finished paintings, and never knowing the future because New York is a day away, will produce the virtuoso performer who seems, superficially, to have arrived.

Third, the myth of liberal education also favors the university. Generally we neglect the paradox, that universities consider it humanistic to study the theory and history of the arts, but not humanistic to practice one of them; therefore, the argument runs, art students should study at universities where literature is taught. It is said, moreover, that the liberally educated man should know all the arts (I would insist equally upon the sciences). Surely, an intensive study of literature, as Mr. Lowry says, is better than a general survey, and, just as surely, an intensive study of metaphysical or Shakespearean or French baroque literature is more worthwhile than many others. Intensification and specialization, far from being incompatible with humanistic study, are the ways to it. The school of design need not emulate the liberal arts college. Through the study of art history, theory and criticism, it can alert its students to precision and elegance in speaking and writing and to the philosophic and social issues that confront their art. They hunger for such courses, and most schools have not found historians, sure in their discipline, who can approach the monuments as fascinating designs, immersing professional students daily in the language of his calling.

Thus, I argue that the independent professional school of design deserves liberal support. No one doubts their need for improvement, which I, for one, could discuss in a ten-point program. For almost one hundred years, the Rhode Island School of Design has been perfecting its instrument for solving the problem Mr. Lowry addresses. Improvement for us, as for others, will not arrive if financial resources are now directed solely to start amateur schools at universities and if those universities are encouraged merely to co-operate with (did Mr. Lowry mean "absorb"?) the independent schools.



**Comment by  
August Heckscher,  
White House Consultant  
on the Arts,  
Director of the  
Twentieth Century Fund**

Mr. Lowry's speech raises basic questions that have troubled us all. The growth of the arts in the universities has been an immensely encouraging trend, but it has been accompanied by doubt as to whether we may not graduate young people who are neither professionals in the arts nor truly formed by the liberal arts discipline.

Essentially it is as far from the ideals of liberal education to train young persons to be professional actors as it is to train them for any other particular vocation. Yet practice of the arts, both the visual and performing arts, can be a legitimate and vital part of the undergraduate curriculum. As the laboratory infuses into the study of science a sense of action and creativity, so the studio and theatre can infuse with similar values the study of literature, poetry and the drama. The newer arts courses can vitalize the liberal arts, and can create men and women who not only are participants in the artistic activities of their time, but critics and audiences who play their parts well.

The danger is that we shall be carried away by the enthusiasms of today's youth and by the university's feeling that it must serve the needs of the community. A clear educational philosophy, and a stern hand on the curriculum, should be able to maintain a rather high percentage of arts courses without distorting the aims of liberal education. As for Mr. Lowry's plea for better cooperation between the colleges and the professional arts school, I support it heartily; and I am convinced that much of the advanced training in the arts could best be pursued off the campus.



**Comment by  
Howard Hanson,  
Director,  
Eastman School of Music,  
University of Rochester**

Dr. McNeil Lowry speaks with authority on the creative arts, out of both personal involvement and as the head of the imaginative Ford Foundation program in the humanities and the creative arts. It is difficult not to agree with him in most of his assertions, and insofar as I disagree it is with regard to the treatment he recommends rather than with his analysis of the disease.

If I understand his thesis correctly it is that, while scholarship in the arts has found a reasonably happy, although perhaps not too secure, home in the American university, creation and certainly performance have fitted less comfortably into the academic family. I understand that Dr. Lowry does not denigrate the importance of the creative or the performing arts but that he does question the appropriateness of the university as their proper home, and more particularly, the competence of the university adequately to foster the creative arts. I understand further that it is his conviction that the training of the professional actor, musician, sculptor, or painter is more effectively accomplished in a thoroughly professional environment—even though that environment may provide only limited physical facilities.

It is difficult to disagree. I do not, of course, presume to speak for the arts in which I have no particular competence. But I can speak with some authority with reference to musical creation and performance, the areas in which I have labored for almost half a century. Out of my experience I have become convinced that, with a few exceptions, it is difficult to train a competent musician through the conventional four-year course leading to the Bachelor of Arts degree.

thing in the world—and perhaps we were right to think so. We had little money but we had time and enthusiasm and, although we walked to the museums to save a few pennies of carfare, we did know what was important!

My only disagreement with Dr. Lowry lies in his inference, if my understanding is correct, that the American university is not now, and probably cannot become, a proper center for the creative and performing arts. Before debating this conclusion let me first say that in this complex age placing the artist in the garret is not, I believe, a happy solution. Perhaps in simpler times it was a possible solution, although I am not sure a happy one. I also agree that a great creative spirit will, in all probability, find his way, with help or without it. A scientific genius will probably also find his way with or without assistance, but I cannot believe that the deliberate frustration of creative talent through neglect is necessarily a good thing, and it may in fact be a very bad thing.

I have always opposed the (to me) artificial dichotomy between scholarship and creation and between scholarship and performance. Although some of our scholars are poor performers, many of our distinguished performers are excellent musical scholars. Ideally there should be no dividing line.

On the other hand, it is true that many college deans and presidents do not appear to understand the tremendous task of training a highly competent performer and do not realize that for a gifted violinist to drop or neglect the practice of his instrument for a period of four years while pursuing a "liberal" curriculum means, in most cases, the deterioration of the technic which he has acquired and the frustration of his hope for success as a performing artist.

This is equally true in the development of a composer, for although a composer needs exposure to literature, history, philosophy and the fine arts, the focus of his attention must be on music. He must hear it, learn about it, write it, and, in short, live it—or to borrow Carl Sandburg's wonderful phrase, "become immersed in it." Composition cannot be "taught," but the young composer must have both technical training and this "immersion."

This can without doubt best be accomplished in a professional school. If I had had any doubts on this score, they would have been dispelled by my three years as a fellow of the American Academy in Rome early in my career. At the Academy the creative arts were all-important. Mussolinis might come and go, but we were concerned with the eternal problems of truth and beauty. A great painting or piece of sculpture, a noble symphony was to us the most important

During my early experiences in Europe and recently during my three-month tour of Europe, the Near East, and Russia with the Eastman Philharmonia, I had unusual opportunities to observe the specialized institutes, conservatories, and other schools set up for the arts. It is difficult to say categorically which educational approach is preferable, although I did observe that, for the most part, technical education in music in the United States achieves higher standards than it does in the great majority of European conservatories.

Regardless of this judgment, it would seem that the American university is increasingly becoming an umbrella for most technical training and that if the creative and performing arts do not find shelter under this umbrella they may, indeed, be out in the rain and snow in perpetuity. Even the garret may be denied them.

Finally, I do not see why the American university cannot, if it wishes, develop competent training grounds for the arts, realizing that the pattern of training for, let us say, the musician cannot be the same as that for the chemist. This would require a greater breadth of understanding on the part of boards of trustees, presidents and deans than has frequently been exhibited.

If I may cite my own experience, the University of Rochester's Eastman School of Music is, as everyone knows, a thoroughly professional school operating under its own Board of Managers. It is virtually autonomous in developing its curriculum, and both its admissions policy and educational standards are set solely by its own faculty. Its graduate instrumentalists occupy important posts in every professional symphony orchestra in the United States and we have exported a few to famous European orchestras. Its singers are on the rosters of the Metropolitan, the New York City Center and a number of European opera houses, primarily those in Germany. Its graduate composers have received hundreds of awards, including three recent Pulitzer prizes. Its Philharmonia orchestra has received the enthusiastic acclaim of European critics as well as the unanimous commendation of the music critics of New York and Philadelphia.

Here then is a professional school of the highest rank operating as a division of a distinguished American university. This seems to me to indicate a new path for professional art education, at least in music, in the United States.

## NOTES ON POETRY, 1962

Poetry comes from inordinate belief. This is where the life is.

Poetry believes there is more to the world than is apparent. With irrepressible spirits it expresses the depths of the world, in joy or in pain. It may give joy but it may give pain too, with realization.

The poet is essentially more sensitive than others. Something wounded him when young. He was sundered. As time accretes he tries to make himself whole by creating a beautiful perfection, a perfection as beautiful as the pure world of his first sight, before his soul was split.

He tries to overcome dualism by the unity of the poem. He is compulsive; he is compelled; he is like a sprinter of the hundred-yard dash straining at the gun, tense to win the race. Poetry is perfect animal action. It is man at his high point. It is peak performance.

Every time a great poem is made the world is reborn. The poet while composing does not know if it is going to be a great poem, or even a good poem, but he knows that he has to write it. He has an excess of elan vital. This vital life flows out of him in waves of creative energy, remaking the world. He is in a mood of more than usual order, more than usual control, in a time of power through heightened insight and coadunation.

As nature has differentiated mankind so that male and female come together to make the new unity of the child, so the creative artist, who in a sense is both male and female within himself, mates with time to produce the poetry of the future. This great self-love is also the greatest love of the world and wants men everywhere to see the created beauty of life as locked in poetry, ready for joyful use.

### Three principles:

The inner life is stronger than the outer life. (Poetry defends the inner capacities of man.)

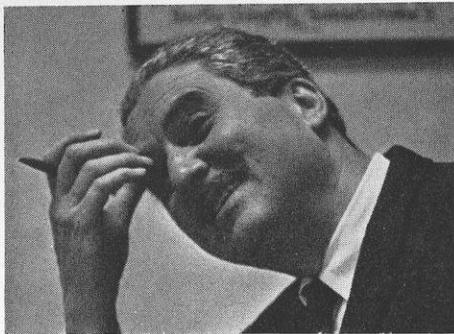
Life is ultimately mysterious. (Poetry orders our extremest imaginings.)

Poetry makes the spiritual real. It erects value and substantive meaning. It defends individualism and is actually written as a mastery of time.

### Comment by Richard Eberhart, poet

"While I am not sufficiently oriented to Mr. Lowry's remarks to answer his paper directly you may use the following as an oblique entry, if of interest or pertinence" . . . from Mr. Eberhart's letter to the editor.





## **Comment by Robert C. Schnitzer, Executive Director, Professional Theatre Program, University of Michigan**

Although aware of Mr. Lowry's keen interest in regional theatre, I had not read "The University and the Creative Arts" until you sent it to me for comment. His address struck me forcefully for a specific reason.

Mr. Lowry advocates the creation of a "change of environment on one part of the campus while holding its traditional atmosphere on another." An important innovation, he states, "is the idea of maintaining on the campus a professional resident company as a cultural resource on a footing with a library."

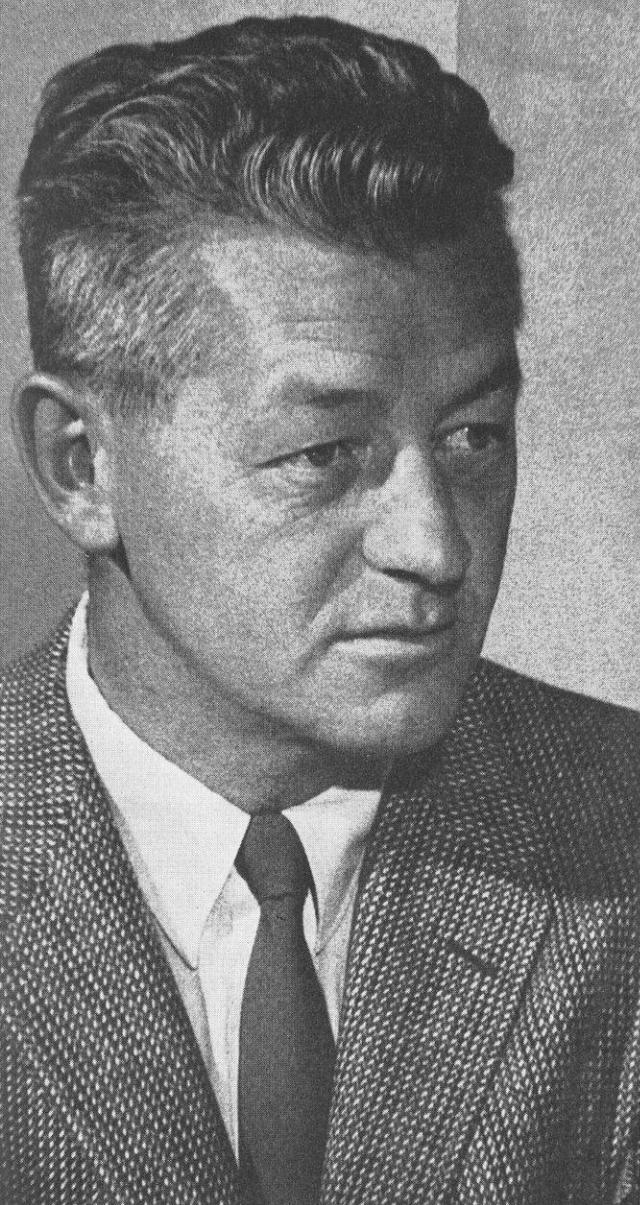
The University of Michigan Professional Theatre Program, now in its first year of development, seems to demonstrate the viability of such a "new form of cooperation between the university and the professional institutions in the arts" as Mr. Lowry calls for in his address. I therefore offer a brief report on that Program in lieu of theoretical comment.

A year ago in accord with this University's desire to augment professionally the work of the Theatre Area of the Speech Department, I recommended the long-term engagement of a resident company offering a classic and contemporary repertoire to enrich the drama experience of the speech majors, the

general student body, and the entire community. The Association of Producing Artists is now our professional resident company, presenting eight major productions in two festival seasons in Ann Arbor this year to a wide regional audience, based on 3,200 subscribers (the majority of which are students). Thus the effectiveness of an affiliation between a highly skilled professional ensemble and a progressive academic administration is being practically tested on this campus.

In planning a rounded Professional Theatre Program a number of other facets were also proposed: a fellowship project enabling selected graduates to work with the professional company while pursuing advanced degrees, bridging academic training and professional practice; a great star series bringing in such living links to our theatre heritage as Judith Anderson, Helen Hayes, Maurice Evans and Eva LeGallienne; a lecture series of distinguished designers, directors, authors and critics; a playwright-in-residence project to foster original writing; presentation of touring attractions of quality. All of these phases of our proposed Professional Theatre Program are already reality and are serving to stimulate a fresh and creative atmosphere in this region.

In summary, acting on the theory that this University already had museums, libraries, a professional concert series, a composer, quartet and other artists-in-residence, it seemed logical to extend residence to a professional theatre ensemble. From that core, our Program has expanded into a multifaceted project designed to bring about the type of professional environment Mr. Lowry advocates. Our experiment so far would seem to demonstrate the validity of his proposals. I have outlined our Program because it gives evidence of the parallel thinking of those concerned with the future pattern of the university and the creative arts.



**Comment by  
Wallace Stegner, author,  
Professor of English,  
Stanford University**

My response to Dr. McNeil Lowry's paper on "The University and the Creative Arts" is a loud amen. I apply his remarks to creative writing, since that is my own diocese, but I suspect that he is right in seeing essentially the same conditions among all the university programs in the arts.

There is no doubt that we are all to some extent guilty of trying to serve both the end of liberal education and the end of professional training. As Dr. Lowry indicates, much university effort and much foundation money have been spent to create a system that too often encourages dilettantism and rewards the amateur. I think, with Dr. Lowry, that the trend toward the university involvement in arts training is irreversible. I am persuaded that if the universities are to become truly sound centers for such training, they must broaden their tolerance, and take in on his own terms that dedicated, "distorted," monomaniac individual who is most likely to develop into an artist. That broadening will not be easily achieved, because such individuals make infinite trouble for the guardians of rules and routines, stick crosswise in all the channels of traditional movement, and threaten not only good order but the shibboleth of the well-rounded man on which college curricula are based. They rock the boat. They are terribly hard to raise money for. One even wonders at the rightness of raising money to help them, since bitter competition for survival may be a better compost for growing artists than rich university soil well manured by the foundations. Yet they need, whether they need or want an education or not, training in their chosen craft; they need encouragement and criticism and an environment that stimulates them; and the universities are almost the only places able to provide these.

I am slightly more hopeful than Dr. Lowry that we can improve on our present system of coddling amateurs, and what makes me more hopeful is our experience at Stanford over the past sixteen years. True, we commit most of the sins charged against writing programs: we give academic credit for writing courses and we offer both the B.A. and the M.A. in writing to selected students. What that means is that we make them take a conventional English degree, and then permit them to write a creative thesis which often takes them a year and involves nearly as much work as a Ph.D. dissertation. A book is admittedly no better because somebody got a degree for writing it, but by holding to rigidly professional standards and screening the applicants very severely we have managed to accumulate a considerable number of theses that are also good books, well published and well received.

That is one way to impose a certain professionalism upon students even with the liberal-education context. We have been able to eliminate a good deal of this generalist clutter by allowing any student to take two quarters of writing, but forcing him to win the approval of the instructor from there on. Each class, after the beginning ones, is a little atelier picked by the instructor. And as the courses work up the ladder to the most advanced workshops, the screens become increasingly fine.

In the most advanced workshop there is a core of near professionals who exist on terms that I believe Dr. Lowry would approve. These are the Writing Fellows, all of them on stipends that are barely enough to live on and not enough to get gay on. No academic requirements are made of Fellows; they are automatically admissible to Stanford, no matter how bad their academic records, once they have been granted a fellowship, and they have no obligation to attend any classes except the writing workshop. For that they receive academic credit—whether they want it or not, and generally they do not—because some means has to be found for prorating their tuition. They may become degree candidates if they wish, but most do not wish. They write, and they raid the University for books, lectures, music, theater, and companionship without having to take any more active part in

it than they choose to. Being hand-picked from applicants all over the nation, they are generally talented, and they generally have the intense professional drive that is as important as talent itself. Not every one of them benefits, but a good many of them, I believe, have found Stanford a reasonable facsimile of a professional institute.

How has this been managed? Money, in the first place, an endowment solely for the purpose of this fellowship program and its adjuncts, and totally independent of the University budget. In the second place, a broad-minded attitude on the part of the University, which has put up with some pretty savagely individualistic young artists and which once, without a murmur, admitted a young man who had to be released from federal prison in order to accept his fellowship. Later he robbed the University of a lot of rare books, and went back to jail while we licked our wounds. But on the same evidence of talent, I would offer him a fellowship again, and by the same token the University, I believe, would support me. Finally, we are staffed by writers—not teachers who write, but writers who teach, and whose writing is the principal basis for their tenure and promotion. They, with the near-professional Fellows, plus a handful of graduate students unhappily forced to straddle, plus a few undergraduates stealing time from their liberal education, make a cohesive core, a subclimate within the University, where writing is professional in intention and sometimes in fact. It is not paradise, but it is enough to indicate that the thing can be done if you have writers for a staff, a way of attracting gifted students, a benevolent university administration, and some money. Those are not impossible to assemble, even though, as Dr. Lowry rightly insists, they are neither common nor easy.



## Comment by Leo Steppat, Sculptor, Professor of Art and Art Education, The University of Wisconsin

Dr. Lowry's remarks indicate an awareness of and concern for problematic aspects characteristic of the visual arts of our time. In contrast to many whose perception of culture was formed by their own or their immediate progenitors' humanistic studies, he realizes the schism between the scholarly pursuits in the humanities and their relation to the production of art. In order to go beyond his observations, it may be helpful to state, in addition, that there is only an indirect and often marginal connection between the two, even in areas thought to be as relevant to art as its derivative disciplines, such as the history or sociology of art and aesthetics. All of these latter show the scholar's analytic concern with the role of art in the life of individuals or societies. It need not be argued that we find here important contributions to knowledge, but who would maintain that a doctorate in clinical psychology or medical specialization in gynecology are of any consequence to one's capacity for love or one's talents as a lover?

One might wish to reject this idea as a facetious analogy; but it cannot be denied that, during the twenty-five millennia in which mankind has produced great art in abundance, art historians, critics and aestheticians as we know them did not exist. It is barely a cen-

tury and a half that they have made their appearance, accumulating since a never-before existing body of catalogued knowledge from which they have constructed theories that are methodic, precise, observant of detail and rich in subtle speculation. Despite the scholars' and critics' attempts to describe, explain and even, willy-nilly, to guide art, it cannot be gainsaid that the visual arts during this period were in a constant state of agitation and have gone through mutations and numerous crises which, at the present time, still show no signs of abating; and it is a shortsighted observer of art and history, indeed, who will interpret changes in art, *per se*, as factors of artistic vitality and merit.

If Dr. Lowry concludes that the best thing the university can do for the artist is to throw him out—because his presence there does not seem effective for the state of art, one could for the same reason suggest that the best thing the university could do for art would be to throw out the art theoreticians. As flippant bon mots both statements can pass; were they meant in earnest, they would be indicative of a myopic misunderstanding in which neighboring symptoms are mistaken for cause and effect. But Dr. Lowry is not a myopic man. Although trained as a scholar, he shows insight into patterns which impede the training of artists within the conventional college curriculum. All artists on faculties know that ever so often some greatly promising talents are lost because outstanding art students are often inclined to neglect their academic obligations, owing to an all-absorbing involvement with creative work. I share Dr. Lowry's belief that for the universities to become more effective as places to train artists they will have to revise their curricula in the creative arts. I would suggest, further, that admittance to graduate work in art should be based on the candidate's creative work and potential and on nothing else; and even then errors of admission and rejection will be made because of the frailty of all human judgment.

I believe Dr. Lowry is likewise correct when he says that the few artists of

consequence who also have broad interests in the humanities, with scholarly knowledge in these and other fields of human investigation, have attained such thanks to the conditions of rare heredity and early environment which have separated them from the others, whom he calls somewhat harshly "the talented bums." Let us not forget that most of our art heritage was produced by men more or less of the latter kind, and not by gentlemen scholars.

With considerable justification, Dr. Lowry speaks of a widespread disregard of skill as a part of present art training, but I believe he errs about how artistic skill can best be acquired. He opines that rigorous sessions of drawing, painting and sculpting from nature were the most valid manner to develop the skills which will allow some students to grow into artists of true stature. He shares this belief with many well-meaning people inside and outside of art. But here I beg to differ, taking note of the apparently overlooked fact that only in Graeco-Roman art, and thereafter only since the Renaissance, was the measured copying of nature part of the artist's training. During the near thousand years between, throughout the flowering of medieval art and in all other ages and cultures the world over, artists rarely, if ever, were trained by copying nature. Despite this fact, there certainly is no dearth of great works, though tribes and nations were small and the earth sparsely populated.

Moreover, I should like to note briefly that modes of expression strikingly characteristic of individual artists are of recent historical origin; and, again, there is no dearth of great works from all the places and periods of our heritage, which is largely made up of the happenstance remnants having survived nature's and man's ravages. Most all of this art shows nary a trace of artists' individual styles. And what's more—let foundations and governments harken—most of these works were produced in the days when art was officially promoted and fostered, not made by a few who in the isolation of garrets were searching for their own very innermost souls.

Looking at the total of humanity's record in the fine arts, one should not

fail to observe that the intimate copying of nature and/or individual style have little to do with the aesthetic merit of a work of art, and consequently should have just as little to do with our judgments thereon. The concepts and skills to be acquired by artists must lay in different directions. We can safely assume that, as these concepts and skills were within man's reach about as soon as he became man, they must be simple to grasp and cannot lie in the realm of the scientific disciplines of anatomy and perspective or of philosophical systems and apologetics, the skill for which comes later on the scene. The true criteria of aesthetic validity have to be based on simple visual percepts and responses which we as a society, for a number of reasons, have warped and consequently lost. It will take time and perhaps many errors to retrace the steps. Without really knowing it, many artists are trying to do just that.

The forms of contours of urns, bowls, vases, etc. show kinship with each other regardless if they be archaic Greek, African, Oriental, Pre-Columbian American, contemporary or what not, or if their material is clay, wood, metal, or stone. Many of us will realize that the shapes of these containers are highly agreeable and that we respond to them *a priori* before knowing when, where, why, what for, and by whom they were made. We like them for the same reason which makes us pick up pebbles at a beach, preferring their shapes to those of crushed gravel or lumps of mud. On second thought, we will realize the similarity between the contours of pebbles and those of attractive containers. If we go further and look at tools, utensils and sculptures of any good period, we find these same contours again. The containers usually have one of them over a turn of 360 degrees, while in a well-designed tool, utensil, or sculpture we have many variants of them intertwined. Man, unhampered by doctrines outside of basic aesthetic perceptions and sensitivity, has always used organizations of these kinds of shapes for most everything he created, from his daily tools to the images of his deities. A fair number of works in contemporary art, so widely thought of as rootless and anarchic, state these forms again and so re-establish the link

with the tradition and universality of aesthetically valid form, a factor quite unrelated to and transcending all the mutations of message and styles.

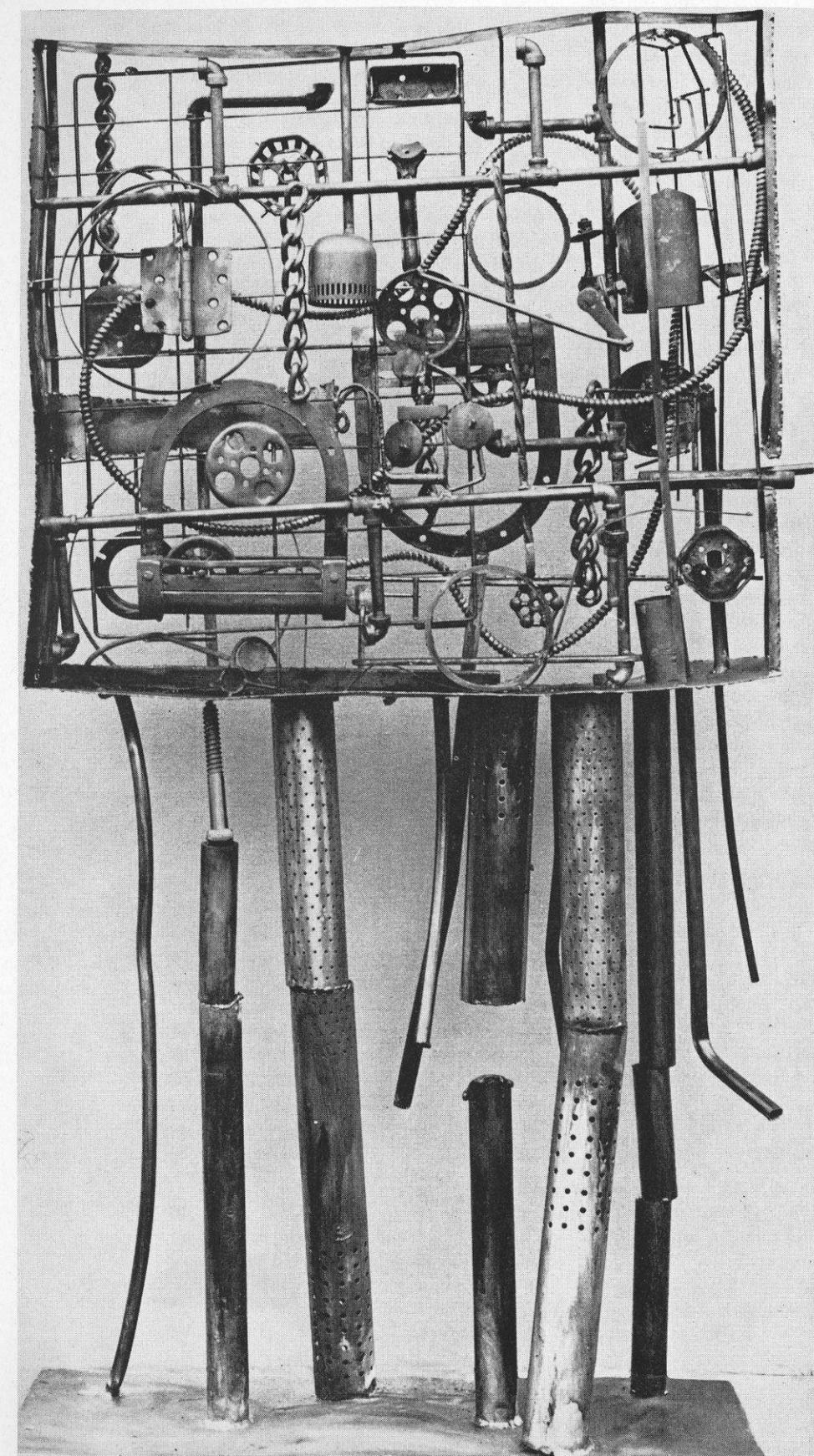
Dr. Lowry suggests that those who want to become hard-nosed professionals in art should acquire a hit-and-run acquaintance with art techniques during four years of college, possibly some extra drill in techniques at a separate art school, and then go out on their own to grow and give what society will pay for, however meagerly. As everyone knows, the kind of visual expression our society will pay for quite readily, what is truly representative of social taste, is seen on TV, at the movies, on billboards, and in the ads of magazines and newspapers. Art in its original context is now a fringe production accepted and accumulated in a few widely dispersed shelters for it; and what we see in the museums and private collections, besides the heritage of the past, are progressively more sardonic outbursts and searches by some artists of true vision, followed by others who somehow sense what they are after; all these are imitated by near blind but ambitious fools, of which there are many. With a handful of exceptions, most who make out well for themselves in the market place of art cannot be considered hard-nosed professionals, but desperately eager men with their nose to the wind—and every few years the wind shifts just a little.

Let us mention the latest shift: the new realists who may be likened to mocking clowns in the tradition of court jesters. They hold up the fool's mirror and thus, irritating, are capable of drawing the amused attention of jaded princes and courtiers, along with the oafish gape, derision, and snicker of the rabble. The new realists' antics have only as much or as little relation to art as those of the jesters of old, but like them, they point a finger at so-

ciety's ills. Don't chide art training at the universities, Dr. Lowry; the straits art finds itself in have little to do with it. And, to anyone who cares, it must be said: Don't blame the artists, don't blame the art-scholars; don't blame the critics; don't blame the museum men; and don't blame even the art merchants or the niggardliness of foundations and government when dealing with art. The roots of art's plight go much deeper into our culture's structure.

Aware that art at present seems to be without safe and tangible standards, Dr. Lowry more or less washes his hands of it. Foundations want to play fairly safe, and he suggests that universities do likewise. But I believe, if we want at least to try for a betterment within a reasonable period of time, that it might be helpful if the foundations would take the risk of supporting the creation of art at least as much as they have subsidized scholarship in it. If the subject is worthy of scholarly research, how much more so should be the production of art in the first place. Should the foundations take up this interest, Dr. Lowry surely would be able to better the present handicap of 40 to 1 which he reports; and we would avoid the withdrawal of the universities from the training of artists, as he half jokingly advises. Considering the audience he was speaking to, his words were a rather ill-placed jest. Aside from this, we should appreciate his call for a change in the training of artists, whether at universities or independent schools; for, if the present trend continues, sterile hybrids of scholars and artists might be produced there, all with doctoral degrees indicating to anyone who understands that their possessors are neither scholars nor artists.

I hope Dr. Lowry will help to change this trend; the right foundation and university support could serve well to bring about such a reversal.



DAVID GRAY "ANALOGY" WELDED METALS 66" HIGH

# Art in Academe

**by Norman Rice**

We can begin at once by accepting all the old precepts, which up to a point remain valid—artists are born, not made; no artist ever became an artist because of a school; art is a product of a great mind, not merely a great hand and eye; the academy is dead, long live the individual!; an artist must teach himself; the best school is the museum (or solitude, or the cafe, or whatever), and so on. But then we must begin to qualify such easy negations of institutional influence by a response which would be framed as a question: In this day and age, is it not possible to create within institutions an environment which is conducive to the development of artists, a spiritually, intellectually, and technically tempered aether in which students can discover themselves and accomplish initial artistic growth?

Of course my own answer would have to be "yes." If it were otherwise, my conscience would not have permitted me to stay with the problem for all these years. The search for perfection in institutional planning for the preparation of artists goes on and on. I don't suppose we shall ever be sufficiently nimble in effecting institutional change to anticipate all contingencies, or to eliminate unhesitatingly the corruptions to which all institutional method becomes liable. But in the process of trying to find the best ways to prepare willing students to meet their best expectations in art (I did not say "to become artists"), various schools have learned a great deal. What they have accomplished in the preparation of the present generation of artists is considerable; what they can do in the future depends on the encouragement they are given toward the continuation of their efforts, on their avoidance of institutional fatigue, or financial starvation, and on the extent of proliferation of other programs designed to lure talented young persons into less demanding, or at least differently directed, educational channels.

It is possible, in my view, to meet the educational demands of art students in various ways. An institution which has a long history of academic eminence will proceed along one path, a museum school along another. There are professionally directed schools (like my own) on college campuses. There are unaffiliated schools. There are, in increasing numbers, studio programs nestled under the protective wings of art history departments, or otherwise merged with the liberal arts, or affiliated with older or stouter schools of education or with museums, or blossoming without benefit of any academic sponsorship as "free" workshop programs attached to student activity centers. The patterns of art activity of an institutional kind are myriad. Their significant characteristics are now being subjected to systematic study through the College Art Association, and to draw any binding conclusions would be premature at this writing, to say the least. But it is safe to say that the extent of control ranges all the way from firm indoctrination to osmosis. It is conceivable that art and artists can flourish under any or all of these auspices, and emerge from any "system," open or closed, or from no system at all.

But in these heterogeneous programs some basic virtues of strictly professional art education have often been lost. For young people leaving secondary schools and moving toward art study a choice of paths has not always been clearly defined—by society, parents, school advisors, or, unhappily, by the schools themselves. In the competition for talent, professional schools\* have been tempted to overstate the glamorous aspects of the art student's life. Sometimes they boast too much about their

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\*For purposes of this essay, I define professional schools as those which frankly and openly state as their objective the preparation of students for mature participation in art-based enterprises, and are supplied with human and material resources adequate to perform this task.

own capabilities. And on the other side of the scale, the colleges have sometimes, by their tremendous weight of social prestige, unduly impressed parents and influential school advisers with the mystical academic web connecting intellectual enterprise, agreeable surroundings, degrees, credits, football, and art.

If one is to measure the qualifications of a school then, what are the ultimate tests to be applied?

*Degrees?* A degree is a by-product of art education, not a warranty that artistic euphoria has been achieved. It is thus a neutral factor, which can only be assessed in terms of many other considerations. A degree is necessary for those seeking teaching certification. The further one goes toward professional distinction, in teaching or in practice, the less consequential the degree itself becomes. Most informed college administrators know this and make appointments on grounds other than degree holdings alone. Whole generations of European painters and designers have grown to maturity without degrees (in art) and some very ancient and honorable schools have survived for centuries without having awarded a single degree. "Degrees for artists" is a movement which parallels the assumption of art teaching responsibilities by the colleges. Four years in college = one degree, etc. The argument goes: Art must be like all other disciplines if it is to coexist with them on the campus; therefore, progress in art is necessarily progress toward a degree. The University of London and the Slade School have a very amicable arrangement of a different sort, but parents bound on degrees for their children would never accept it. All right. So we give degrees. But that isn't what matters. Unfortunately, a degree may even be the kind of irrelevancy that covers up inadequacy. Result? Art and art education come off badly.

*Environment?* Everyone wants pleasant surroundings, and artists are no exception. But the definition of "pleasant" for the artist is simply translated into reasonable space, enough light, workable equipment, accessible books, nearby original works of art, and a chance to converse (or not) with intelligent people, including informed faculty members. These conditions can prevail on a college campus. They can also be found in the recesses of a museum, in a little school in the suburbs, or on a mountain top. They are shaped by people who believe such things important. The student's own temperament will determine the extent to which he needs or will use whatever other environmental resources are available to him—city streets, theaters, music, forests, zoos, computers, factories or whatever. Artists *can* emerge in spite of almost any amount of luxury or meagerness in their surroundings. They cannot survive without ideas, and in the beginning they need to be in places where ideas are acceptable specie. Our conclusion must be that environment is another neutral factor—some places will be better for some students than others. But there is no "best" environment, once the basic considerations of space, light, and ideas have been met.

*Size?* There is little correlation between the size of institutions and their excellence. It is likely that larger faculties will have a larger number of good teachers, though not necessarily a denser saturation of good ones, or a more advantageous fraction per student. The advantage of a larger school lies in the variety of resources it offers: wide range of courses, with intriguing specialties like bronze casting or book-binding perhaps, or the opportunity to do highly concentrated work in history or some

other compatible discipline to accompany the studio experience. There are advantages in smaller schools, too—always assuming a carefully selected and balanced faculty. For example, there is apt to be less crowding of classes, and thus a somewhat greater proportional concern for each student. A strong art student doesn't need a great deal of cosetting; a weak one should find another direction; it is in the middle group of those who *may* profit from art education that the most careful decisions must be made, the most teaching time spent. There are obvious dangers in the one-man school. It is a very good man who can keep from shaping students in his own image, particularly when there are no counter influences at hand, and endless numbers of artists from the same mold are a dubious blessing. But how recurrent is the thought that a good teacher anywhere is not easy to come by? In this the arts are not different from other subjects. In matters of dedication and effort, they may even be over on the positive side.

*Affiliation?* Naturally, strength will add to strength. A well-known institution could once attract students on the power of its name alone. I think students are somewhat cagier now, and growing even more wary as tuition and other costs rise. This is proper, though I can't see that a very accurate appraisal of a school can emerge from anything less than an extended visit, preferably as a matriculated student. An art school is inert until ideas begin to flow. The quality of the ideas is a measure of the quality of the participants in the enterprise. And it is axiomatic to say that not every faculty will be good for every student, or that every school can accommodate itself to the particular idiosyncracies of each of its constituents. I suppose that affiliation of certain kinds would be necessary to the ideal art school—affiliation with a first-rate museum collection, a first-rate library, a first-rate source of funds, for example. The institutional structures that can include all of these elements are diverse in nature. But note: A first-rate museum will be tempted to direct its attention more and more toward acquisitions which will keep it first-rate, and away from school subsidy; a university may feel a stronger obligation toward history or physics than toward the next generation of artists. Funds of considerable size are hard to find unaccompanied by highly competitive claimants. And so on. Affiliation thus engenders restraints, even while it is opening opportunities. The historical position of the artist has been to resist alliances except with his own kind (save for strictly business reasons, of course) and to be fractious even in the company of his peers. In educational terms, he has built up academies only to revolt against them, and has changed the form of his conformities in an endless search for the golden answer—individuality without isolation, accommodation to necessity without the penalty of lost virtue. It is the nature of a school system to demand a certain degree of acquiescence in the student, a willingness to submit to some sort of discipline. The fully mature artist works above and in spite of the mode and the mob. This, of course, is precisely what makes him a constant threat to conservative thought, and a problem. To bring a student through the conditioning labyrinth of the academic process into an adequately mature realization of his nature, the nature of nature, and the nature of mankind generally, and with the sense of his power to project ideas freely and imaginatively through the manipulation of his medium—these are goals to which a school can conscientiously subscribe, and for which only the most profoundly sympathetic support is good enough.

*Art resources?* Their meaning for art students has greatly changed, it seems to me, since my own student generation. The impressive residue of the centuries, modest artifacts and primitive totems, as well as the master works, were part of our lives. We were marinated in them. I can see now that the first war broke down the temple image of the museum, and that the second scattered what remained of the power of schools to use standards that could be set by the past. Fewer and fewer of the old mysteries—the drawing-color fusions of Delacroix, the virtuosity of Velasquez, the brooding power of El Greco and Goya, the resonance of tones in Rembrandt and Renoir, even the brilliant marriage of content and design in Braque and Matisse—few of these have more than passing relevance if one sees with the eyes of today's students. No doubt some teachers still send their students to the galleries (after all, many now teaching were brought up in the same museum environment that I had), but the students go with curiosity rather than necessity as their goad. The great figures of art have become textbook names, their work cheapened by endless reproduction into a state of spurious familiarity; the museums have been abandoned to the art history scholars, and even some of these, I am inclined to think, believe that the projected light image is more real than a painted surface. Art students move through galleries with the polite, somewhat condescending detachment one used to associate with Sunday visitors. They turn, in their own work, more and more toward method—method to shock, method to obscure, method to manufacture precise edges for the projection of mechanical ideas, method to erode and disturb surfaces, method to deny method. For these purposes, the museum (except in the rooms devoted to our contemporaries) has little to say that can be influential in the schools.

I dare say there are other criteria for judging schools, but by this time you get my point. Art will fit almost any definition devised for it. If there is something left over, we trim it off like pie crust, so that it will match the shape of our particular demands. To elevate this homely simile to a mystical conclusion it doesn't deserve, the crust does not always keep the juices from escaping, but the escaping juice is apt to be burned. What if we could devise a school in which there were available a fine balance of discipline and freedom, of wisdom and daring, of insight and feeling? First we shall need better measures for the choices we must make among those who think they want to become artists—better selection at the secondary level, better advising, better testing perhaps. Until we can make dependable judgments before a student enters a professional school we can expect to generate waste. We need perceptive help, not encouragement to premature sophistication at the precollege level. The secondary schools have by and large attacked with easy familiarity the end problems of art education (too many teachers have brought back Hans Hofmann intact to their tenth graders) before they have established a reasonable beginning.

Deep emotion, too often talked about as though it were a product of will rather than experience, is not easy to incorporate into the academic equation in either the student or teacher range. It confuses the academic issue, becomes a cover for ineptitude, dazzles without revealing. The ideal school must teach many things beyond techniques. It must inculcate awareness of the whole opportunity of life. I am not one who thinks this can be done only by offering formal courses in this and that. It

can result from the guidance of a mature mind in a painting class, or through the stimulus of truly investigative problems. It can be done by precept and by example. It will emerge whenever it is given importance. It has emerged in some places and with vigorous intensity in spite of the restraints imposed upon it by institutional routines and conventions.

If the effect of institutional control of art education is to tame the artist, clothe him with intellectual respectability, teach him to move circumspectly and to produce predictably, condition him to routine academic judgments, then affiliation has defeated the purposes intended. I am, of course, not talking about personal restraints (which do not appear to be a problem), but spiritual controls. We do not serve art well unless we understand it. But even when we think we understand it, we lack the power to prescribe its limits too closely or define its goals too precisely. We must be set for the unpredictable, the surprising solutions, though we cannot mandate them. Our dilemma rises through the nature of art, which is at once a discernable event and a mystery. The artist himself is sometimes a human being, prone to human frailty, and sometimes a god—or a demon. To put all of these possibilities into the mix of a school in the hope of achieving perfection may very well be to seek the unattainable. Our greatest chance of success will be in the alignment of a perceptive faculty, possessed of unanimity of purpose and diversity of approach, with students able to discern the differences between necessary knowledge and servility. Without something like this we shall end by producing accomplished automatons or cerebral dullards. I do not consider either of these extremes a necessary outcome of art education.

Although most of the things I have said so far have been put in the idioms of painting, they can be applied more widely; there are parallels between painting as an educational goal and all the other activities we classify as "art." In fact, the "free" arts of painting and sculpture with their corollaries—printmaking, ceramics, and so on—participate in the preparation of designers and craftsmen as physics contributes to engineering or philosophy to law. The differences are worth noting. The professional world always at some point trespasses on the precincts of the academic grove. For designers who want to master the intricacies of type, or shape obdurate steel, or put their minds on persuasion or invention, the school has an obligation to hold to principle, practice restraint in the too-easily achieved routines of "practical" solutions, urge always toward analysis, experimentation, and fresh approach. The tired devices of scholastic solutions are already a heavy burden on the design we see all about us: faith in the chromium strip and the streamlined shapes a reflection of the limitations set up by commerce and abetted by those efficient practitioners who have ready answers for all problems and who teach.

Any serious consideration of education in the arts in this country must include some reflection on the price we, and the students, must pay for excellence. To run an art school does not require vast acreage, or quantities of expensive, delicate machinery, or even salaries that are geared to those of industrial competition. But the costs are there: decent wage scales for creative people and reasonable teaching schedules—these may compensate good artist-teachers for lack of a chance to work at their jobs without interruption; enough room to accommodate the numbers of students enrolled—this is

becoming more and more of a problem in museum schools, university departments, everywhere. There has been a good deal of new building. I suspect it is not yet enough to accommodate the need. Of course, we could be more selective at all levels and spare ourselves the pain of crowding. But this gets us back to the budget. We need income to do all the things we want to do. So we accept uncomfortable alternatives to the best we know in the name of efficiency and public service.

Costs to the student advance in an ever-rising spiral of tuition expense, a fantastic rise in the price of materials, and so on. Subsidies provided by the schools, even the generous ones, do not often enough, at present, bridge the gap between expense and ability to pay. We should have no problem if there were assurance that talent and financial security will normally appear together in our applicants. There is, of course, no correlation whatsoever. On the other hand, the cold financial fact of life, as set forth in the bulletins, may be enough to discourage some of those who ought to be our best prospects.

What can be said about art education as a part of the general educational structure of our times? At the elementary levels, more and more teachers and parents have learned a great truth: that many children will naturally record their ideas in visual symbols at an early age, and with great perception. It takes a good teacher to bring a child through adolescence without impairment of his sense of the validity of visual expression (or, for that matter, corruption of his innate predilection for expressive body movement and rhythmic response generally). We thrust books at young people, tell them to read because the object in their hand is a masterwork, or is full of essential fact, and thus we gradually wean them from faith in any except verbally expressed concepts. At a time when adolescent minds are searching for the security of method—the time to teach such things as drawing and color theory—we lead them off into paths of mimicry and emotional experiment. At a time when they need the best guidance we can supply, they are apt to get no more than superficial judgments from immature artists who themselves are trying to assimilate the confusions of the present and have no deep knowledge of the past to give them confidence.

Thus, by the time a young person has weathered the secondary school assault on both his early faith in visual symbol and his willingness to submit to method, he has either lost his belief that art has any relevance for him beyond psychological release, or he has become an enthusiast for some mode of expression which gives him a quick answer to what more experienced painters once considered a hard problem. The spurious maturity of certain products of secondary school teaching, or perhaps indoctrination is a better term, is well known to every art school admissions office. It is a chilling experience to have (as I had not long ago) a high school applicant come in bearing an appalling collection of hybrid masterworks, and presenting them with the mock-modest pronouncement that he had a gallery "signed up to show his things."

What choices are open to an honestly committed art student, the one who feels somewhere in his viscera the deep need to know more, to do and to understand? He is not always a product of sophisticated surroundings, though of course he may be. He may come to art innocent of any technical knowledge, any historical knowledge, any discernable influences from art as a direct experience. Or, of course, he may come

confident, blessed with superior teaching, wide acquaintance with the masters of all periods, including the present, and enjoying the benefit of intelligent guidance toward the best school for him. The "input" of the schools ranges between these wide extremes. The schools range between extremes, too, extremes of type and of quality. I repeat: we sorely need a better sorting process, clearer descriptive techniques to aid in evaluating both schools and students, more community of effort to engage knowledgeable people in the processes of identification and academic assimilation of young artists. We need to distribute more widely the knowledge that a few people presently have about the relative strengths and weaknesses of institutions now professing to teach art. And we can work to distinguish, in the schools, the difference between individuality and confusion, between aesthetic insight and commercial expediency, between art related to man's necessity and technical flippancy directed toward the satisfaction of some private caprice.

What can be said to differentiate the functions of independent or museum-affiliated schools from those of their cousins, the art departments in the colleges? Certainly there is broad variation in the intentions guiding the destinies of both groups, and there is an equally wide variety of product. The most clearly defined aims are those of the least ambitious schools, of course. A school which clearly limits itself to teaching a technique or a craft can be relatively straightforward in the use of its methods for attaining results. The goal is limited; students are put to tasks which are chiefly manipulative; there are no particular demands put upon the powers of either imagination or reflection. These are useful schools within limits. A limit is reached when cupidity takes over from honest effort, and students are persuaded to join the program (and often are prevented from leaving it except by way of some financial penalty) without any effective appraisal of their aptitude, or without sufficient understanding on their part of the restricted goals to which they are being subjected. Then the schools become "commercial" in the worst sense. *Caveat emptor* is the watchword, the buyer too young and ill-informed in many cases to know the difference between the product he is committing himself to buy and other choices which may be equally accessible to him. At its best the independent proprietary art school can be as valuable as the trade schools and technical institutes are in other fields. At its worst, it is a trap for innocents, a misapplication of effort for the talented, and an intellectual and spiritual wasteland.

Museum-related and other independent art schools—"professional" schools is the descriptive title they like best—are quite a different matter. These are the heirs of the academy tradition of an earlier day, but there is no implication that they are, on that account, necessarily hidebound or out of date. On the contrary, they can boast of teaching which reflects the vigor of active practice, because many members of their teaching staffs are practicing artists of quality and reputation. Their teaching services are considered to be "part time" (though in many colleges they would be equally rewarded financially in "full time" jobs which would require fewer hours of actual teaching), and their affiliations are fluid. Such teachers are most easily found, of course, in large cities where they can enjoy the fringe benefits of independent action, museum collections, galleries for the exercise of their critical wits, studio facilities,

and the company of other artists of like tastes, with whom certain tribal ceremonies can be performed. The more prosaic fringe benefits of the colleges, attractive as these may be, do not provide the same allure for many artists as do the opportunities to do their own work, more or less on their own time schedules, with teaching added for both stimulus and subsistence. I am sure that many practicing professionals who no longer need the cash benefits of teaching are still held by the stimulus of working with young people, and perhaps, too, by the prestige of school affiliation. Taken as a group, these artist-teachers may vary widely in value as *teachers*. But there is little doubt about their over-all value to the schools they serve, or to the cause of art education generally. They bring an aura of authority to their classrooms, along with the spice of their temperaments. They value their prerogatives as independents, as dissenters, as experimenters. They influence students to think independently (which sometimes, unfortunately, translates as "the way I think") as artists. They get young minds oriented toward both the problems of art and (by example) the problems of the artist in our society. They do not miss the committee meetings they are not invited to attend, nor do they touch more than the fringes of curriculum planning, scheduling, vocational advising, policy making—if they can help it. In sum, they put a high value on their status as artists. At its best, this means living a productive life with teaching added for the stimulus it gives them in their work. Their value to the schools is enhanced as their reputations acquire luster. Their value to students is in direct proportion to the maturity of the minds with which they deal, and a corresponding capacity to use instruction, not as a guide to technical proficiency alone, nor as a straight path to follow, but as a flint against steel.

There are few other attributes, beyond those derived from the association of practicing artists, which the independent professional schools have in common with the academies of the 19th century. They range much farther than their predecessors in the subjects they present as choices; they invite students as persuasively as they can to join their ranks; and, most significantly of all, they are coming closer every day to the format of the colleges. It is not whimsy but metamorphosis that has been operating to produce such new titles as *Philadelphia Museum College of Art*, *College of the San Francisco Art Institute*, *California College of Arts and Crafts*. The pressures put upon the independent schools have made them all conscious of the competition of the colleges. They have responded in various ways, depending on their ingenuity and resources; but, generally speaking, they have tried to match the growing studio programs on the campuses with augmented nonstudio offerings (in the humanities, generally) of their own. This path leads them inevitably to the Promised Land of degrees, accreditation, tenure, commencement speeches, and academic social status. The substantial reasons for this transformation are not hard to find: after the war and during the flood of subsidized students, "being on a list" was a passport to G. I. Bill participation and, hence, survival. The lists were lists of schools the Office of Education had heard about; and its sources were the accrediting agencies, state, regional, and professional. The colleges caught on quickly, and though many colleges had long taught studio subjects, any number of flourishing studio programs were founded on campuses which previously had been only politely involved with studio courses. Studios and studio offerings beget artists on faculties. Artists on faculties demand something of their an-

cient prerogatives, and thus we have the spectacle of a merging academic society—the independent schools becoming increasingly academic in the collegiate sense, developing their own lecture programs, or borrowing from neighbor institutions; and the colleges becoming more arty, signing on artists just as though they were chemists or wrestling coaches. Art ceased at some point to enjoy the respectability attached to it as long as it was something to be talked *about*. It has had to achieve a new respectability by good behavior and the long ordeal of sitting through year after year of College Art Association meetings. More lively art participation in the colleges has been encouraged through the Midwest College Art Conference. But the simple fact remains: many colleges are growing to be more like the independent schools, and the independent schools—a sizeable number of them—are having new worries which once belonged only to complex institutions. I am not the first to record this phenomenon, of course. But my view is not detached and disinterested. I think that there is a place for schools of quality with independent status. I do not think that intellectual prowess and creative drive necessarily travel hand in hand at the same pace. I think that the art schools, in accepting the yoke of accreditation, take on burdens which may be beyond the strength of many of them to sustain. Our national habit of giving degrees after four years of postsecondary school study may be compounding an error in the case of artists. A degree, as I have said earlier, is not the goal of the artist, though excellence is. The degree (depending on the competence of the institution to judge excellence in art) thus has variable meaning. It has importance, however, job-getting importance, certification importance for teachers, prestige importance for the benefit of college administrators who have no judgment of their own and must depend on the judgments of institutions. Some rather impressive institutional names are attached to some rather colorless degrees. Then, too, artists who have signed on to teach in the colleges have in some cases succumbed to the comforts of tenure protection, predictable income, retirement and insurance benefits, and the fellowship of the faculty club to the point where they have forgotten their obligations as prophets. Their carping letters to the college library are no fit substitute for creative production. They tend to codify and institutionalize their teaching routines. They are hypnotized by their surroundings in acceptance of such things as grades and curriculum committee decisions as matters of ultimate importance. The rising generation, the students, get their standards of value by secondary effect. And thus what began as the hope of revelation ends as a hole in an IBM card, part of an institutional digestive system which clamors always for richer and richer fare, but which does not have the gastric juices to extract real nourishment from the feast of talent it demands.

It is somewhat strange that, having moved into the intellectual precincts of the colleges, art should not have steadily enhanced its own intellectual position. On the contrary, the colleges have joyously brought into their new studios the new art of impulse and sensation. They have assigned to the sciences the tasks of the intellect, supporting the view of Sir Kenneth Clark that there may not be enough creative energy in this generation to serve adequately both science and art. At all events, the colleges, with the independent schools, are leading students through all kinds of “basic” studies only to deliver them to society at the last, equipped chiefly with faith in their non-controlled responses, in energized esotericism, or in neo-Bauhaus dogma.

My view is by this time apparent, that no single type of school can be declared to have everything going for it. The colleges can do some things extremely well, and should be doing better than they do now when it comes to giving young artists incentive to exercise their minds and their imaginations. The independent schools have freer opportunities than the colleges to develop original patterns, evoke new and more daring concepts of educational opportunity in the arts. Instead of this the independents are restless, and appear unsure of themselves. They yearn for the shelter of degree programs; they seek a change of name as a talisman of recognition; they slide into academic orthodoxy, and seize on patterns which have been promulgated, perhaps by Ulm, for purposes and with objectives quite different from their own. The campus art departments in their turn try to become independent schools within a university complex, disdaining any learning that they do not generate themselves. Architectural schools have set the pattern for this kind of haughty isolation. And so it goes. Even when diversity of opportunity and fullness of power are present in a given academic compound, they cannot always be tapped by the faculties and students when they are most needed. And the intricate business of planning, in a curricular sense, the education of would-be artists means planning to allow for a diversity which is inseparable from the outcomes we seek. It's not easy to temper such a program for both strength and pliability.

Finally, we need informed leadership of the kind that does not begin its speeches with "I don't know anything about art, but . . ." There are a few educational leaders who will support the arts not only because they think it is the thing to do, but because they themselves are strongly and directly affected by art in one or another of its manifestations. Knowledge of the power of one art gives one a key to all the rest—not technical insight, perhaps, but comprehension. It is an indicator of the degree of our success as art educators if the art component in influential, educated human beings grows or diminishes over the years ahead. Leadership can make the difference in any environment between a workable program and frustration.

All of the things I have suggested in the foregoing paragraphs are general conditions, aimed at ideal objectives. Excellence exists in many of our schools. Few are uniformly strong, but few lack completely the essentials for strength. Many are doing the best possible jobs under conditions which are relatively difficult. They and the ideas they represent are probably more essential to the public good than we have realized. It is a good time to give all schools our closest appraisal, to strengthen them when they are weak by toughening the whole fabric of art in its social setting and by creating opportunity for sensitive, sensible leadership to take over responsibility when and where it is needed. We have achieved some momentum in the arts, but we should not mistake motion for progress, or speed for power. Nor can we assume comfortably that the next generation will take care of all these matters. It is so essential a task for us that unless we sustain our efforts and extend them, we may only insure for that generation the wasteland that haunts our darkest dreams.

# SOME PROBLEMS OF ART INSTRUCTION IN HIGHER INSTITUTIONS

**Edmund B. Feldman**

If some sort of consensus existed among universities, art schools, museums, foundations and dealers as to the objectives of art education and as to the qualities worth prizes in works of art, the problems of art instruction would be infinitely simpler—and less interesting. As it is, the sometimes contending influences of major institutions in our society with respect to the artist, his function and worth, constitute a good part of the material we must consider along with students, faculty, facilities, curricula, and administration in the operation of an art department. Of course, art instruction operates in a vacuum no more than instruction in any other field. But identifying the field of forces in which it *does* operate seems vitally important, if we are to be conscious of the hopes of many of our students, the standards of many of our instructors, and the definitions of "success" which may be held by our publics and "patrons" inside and outside the university.

I think four institutional forces especially influence the general cultural situation and particularly affect the visual arts. They are (1) the museums and conserving institutions which often control taste and which tend to set artistic standards through the funds they have for the acquisition of works of art; (2) dealers and galleries which control the private purchase of contemporary art; (3) the great foundations which subsidize the continuing activity and education of artists; (4) collegiate and university art departments and independent art schools which educate artists and designers and also create the various educated publics which use or react to the visual arts. Of course, the function of these institutions overlap somewhat. The concern here is with the identification of the function which art teaching in higher institutions can best perform, especially in the light of current conditions in the visual arts. In my opinion, the problems of teaching art vary according to the uses which are made of artistic attitudes and skills in the culture at large.

One possibly novel feature of the artistic scene seems to me to be the brevity of stylistic cycles.\* There are many signs, for example, that so significant a style as Abstract Expressionism is waning, reaching its end. If we consider that this school of painting came into prominence at the end of World War II, and that it has had a phenomenal success in terms of private and institutional collecting, critical discussion, rise in money values, and acceptance of its practitioners on university art faculties—then it will appear that 1963 is a relatively early date for its demise as a vigorous style. Consider also the duration of the influence of other painterly styles. Beginning with the several Cubisms and moving through Fauvism, Surrealism, Futurism, Expressionism, and the rest, it appears that dominant styles do not last long in the twentieth century, although their influences continue to be felt subtly by all who create.

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\*I have dealt with some of the reasons for this in an article, "The Artist and Mass Culture," in the *College Art Journal*, Summer, 1959.

By the demise of a style I mean the end of its intense and unambiguous influence upon the work of contemporary artists (particularly the younger men, who are the ones we are directly involved with in the universities). Even if you disagree with my view of the imminent demise of "action" painting, I think you will agree that a brief life cycle has been common for the important artistic developments of the last fifty or sixty years.

Now we recognize the responsibility of museums to exhibit and conserve what they consider characteristic within the changing artistic scene. But also, in exhibiting what they consider characteristic, museums inevitably set standards. Hence they determine as much as follow artistic developments, and may indeed have something to do with the quick obsolescence of artistic styles. In showing what is being done, whatever the artistic consequences, museums perform a quasi-journalistic function with respect to created art. (The solicitude of museums for art journalism shows their affinity for the transient and the topical as well as the perdurable. This is a necessary consequence of the emergence of the museum specializing in the present.) If museums did not perform this job, someone would have to do it. Museums function, then, as more or less discriminating showcases for, and influences upon, what is being created.

Dealers and galleries, it seems to me, have a special role by virtue of their hold upon the cash nexus, their interest in art as an investment, and their effort to bring their artists and art inventories to the attention of those who form the acquisition policies of museums and collectors. They are the prototypical middlemen of art. Their interest, *qua dealers*, in an artist is a commercial one. This observation is thrown into relief if we compare the operation of American dealers to the operation of French dealers, who often take an active interest in an artist's total career.

I do not condemn the commercial interest in art since it is necessary as long as art is considered a possession as well as a type of experience. However, one cannot avoid the conclusion that the dealer's interest in art is usually a narrow one, and hence its influence is narrow, intense, and often transient.

While foundations are not in a natural position to identify or evaluate talent, they can assist its development. They can bridge the gap between the cultivation of artistic ability and its acceptance by the artistically concerned public. Furthermore, they can do much to help educate the many publics which need and are interested in vivid values but lack the training to understand, or the access to enjoy, contemporary art. I do not believe foundations see themselves in the role of patrons of art. They can and do function as patrons of artists, which is a different matter. They stand in a place

where government—at least in the United States—does not stand; where private persons who are patrons of art do not stand. Economic assistance to artists, as well as the development of programs to increase general artistic and cultural sophistication—these are, it seems to me, legitimate foundation roles, as opposed to patronizing art, i.e., commissioning works of art.

I come now to art teaching, and the point I have been approaching is, perhaps, obvious. I believe, first of all, that an art faculty has to provide instruction which will survive the vicissitudes of stylistic succession. It must also identify and educate artists whom foundations can assist with reasonable expectation that they will continue to grow. Similarly, museums and dealers must be able to draw upon artists whose creative abilities are securely founded, so that the works they exhibit, collect, and sell may have more than fashionable significance.

Finally, college and university teaching has to create artistically literate and critically able cultural leadership in our society. The primary and secondary schools, I believe, have a more difficult task, since they must deal with the whole of our citizenry. The colleges have a direct responsibility only toward cultural leaders, but who can say they are discharging this responsibility well?

My impression is that many of our contemporary artists are inadequately educated. This observation is made from viewing, not their credentials, but their work. I assume that, however useful such artists are to the exhibition agendas of museums or the commercial enterprises of dealers, they are not in any profound and ultimate sense useful to themselves. That is, they are not genuine professionals, independent of the vagaries of official taste. Often they have not received good and balanced instruction in the rudiments of their art. Such of them as have been in college and university art departments seem to have learned little of art or ideas. The careers of others, who have endured perhaps some brief period in the atelier of a famous teacher, or have languished at some summer art colony, cannot be charged to the art departments of our colleges and universities.

It may be asked what sort of instruction I mean which creates the genuine professional, and which equips him not merely to survive stylistic change and official taste, but also to grow and mature. Very simply, it is instruction which is sufficiently rooted in time—the distant and recent past—to afford the student a comprehensive body of skills, techniques, and artistic ideas, so that he can generate style rather than react to the predilections of artistic middlemen. The art student will learn much after he leaves us, but not so intensively nor under such ideal conditions. Furthermore, his creative personality tends to crystallize around his imaginative grasp and technical skills or unskills after he leaves us.

I have the impression that some university art departments have become assimilated unto the standards of dealers and museums specializing in a market which has grown out of economic and financial conditions following World War II. Of course, there is no reason why dealers should not attempt to sell works of art and thus pay their bills. Also, artists normally wish their creations to reach collectors. The artist who teaches in a university may also aspire to this kind of success, and may even have been engaged because he has succeeded in achieving a portion of it. But it is very

important that art department chairmen distinguish between gallery success and educational usefulness. Now we come to the very serious problem of vocationalism in the university and the employment of what Paul Goodman calls "veterans." The university has reached the point where it engages painters, poets, novelists, *et al.*, as regular professors—men whom it would not have called to regular faculty duty twenty-five years ago. In so doing, it carries out Goodman's proposal that professional practitioners who have contended with the outside (outside the university) realities of some profession or art be included on the faculty to infuse vitality in the moribund academy. Christopher Jencks in *The New Republic* has chided Goodman for advocating a policy which the best law, medical, and engineering schools have largely abandoned (since successful doctors, apparently, don't make good teachers). But in university art departments, whether they think of themselves as professional schools or as part of the liberal arts enterprise, the "veteran" is often found in a key position. I shall not protest his presence, nor deny his considerable usefulness. I should like to point out, however, that the process I have described as the assimilation of art departments into the standards of dealers and museums has seemed to proceed more logically and perhaps inevitably because of the influence of veterans or dealer-oriented teaching staff.

Now there is a difference between an artist operating from the purlieus of Tenth Street and an artist-teacher functioning under the umbrella of academic tenure. Tenure was established, as I understand it, to permit professors to express unpopular views without suffering retaliation from all kinds of Philistines within and outside the academy. But if an artist-teacher adjusts his output to the requirements of the market while enjoying the protection of tenure, then the function of the university as discoverer and defender of truth and new ideas is subverted. Secondly, a market orientation on the part of faculty is sooner or later reflected in the work and point of view of students. Obviously, any school which trains students to fit into a mode of operation whose outcome is highly predictable can be called a vocational school. And perhaps vocational schools have their place in the huge complexes we call universities, but no one should be deceived as to the liberal, aesthetic, or humanistic purposes of such schools.

For the education of art students an enormous range of technical and conceptual material is at the disposal of a faculty in the construction of its curriculum. The choice of problems, materials, and techniques is in some measure governed by what we should like to see the students create (to be very frank). However, our interest in what students can be trained to produce should not lead us to an uncritical acceptance of the artistic and aesthetic standards and products which have been created outside the university in response to conditions which are not the liberal ones presumably undergirding our own enterprise.

To be specific, because most exhibitors paint directly, I hope we shall not stop teaching mixed technique. Although most sculptors weld, we should also teach students to model and carve. If contemporary painting deals largely with shallow space or flat pattern, we should teach our students to compose in deep space as well. Even if the figure disappears from contemporary painting, we should continue to teach figure painting and drawing. (Can you imagine the fate of a generation of students brought up on still life and viscous pigment? Perhaps you do not have to imagine it, you may

witness it!) These assertions are not made in blind reaction and certainly not as an obeisance to some academy. They are based on an analysis of the changing artistic scene and an estimate of tools which are likely to be useful in the course of an artistic career. The skills, particularly the unfashionable skills mentioned above, should be part of the culture of an artist because art is not some species of technology which systematically casts off inert ideas and obsolete techniques.

The preparation of an artist does not change as rapidly or as radically as the preparation of an engineer. It is the end products of art which change rapidly and radically.

It is an interesting question whether we should teach students to see and to draw as Picasso learned to see and draw at the summit of his career, or should endeavor to provide a student with the classical equipment with which Picasso began and from which he evolved (or rebelled). The easy answer is, of course, to provide as many alternatives as possible. However, if curricular time is limited, then some kind of difficult choice is required. Also, as one approaches the present, what of the distinctive outlook of Kline, Rothko, Tomlin, Pollock, de Kooning, Diebenkorn? My own answer is based on the provisional character of the reputations of the most recent contemporaries. The art department would be wise to approach these latter personalities in its teaching effort, through these faculty members who are critics and historians. Studio practice in art should avoid the embarrassing stance of some architecture departments which find their students in the dilemma of choosing between Edward Stone, Morris Lapidus, or Minoru Yamasaki. Such choices, of course, have little to do with liberal professional education and reflect only the constrictions of a faculty and curriculum excessively oriented toward fashion and the current market.

In this connection, a letter written by Henri Matisse in 1948 to Mr. Henry Clifford of the Philadelphia Museum is illumination:

I am afraid that the young, seeing in my work only the apparent facility and negligence in the drawing, will use this as an excuse for dispensing with certain efforts which I believe necessary. The few exhibitions I have had the opportunity of seeing . . . makes me fear the young painters are avoiding the slow and painful preparation which is necessary for the education of any contemporary painter who claims to construct by color alone. . . . I believe study by means of drawing is most essential. If drawing is of the spirit and color of the senses, you must draw first, to cultivate the spirit and to be able to lead color into spiritual paths. That is what I want to cry aloud, when I see the work of the young men for whom painting is no longer an adventure, and whose only goal is the impending first one-man show which will start them on the road to fame.

In the context of this discussion, only an art faculty has an interest in promoting student experiences with materials and techniques apart from their immediate utilization in some vocational sense. Among the social forces which have an interest and influence upon artists, it is primarily the art faculty which has an interest in the artist as an educated human being, quite apart from the immediate worth or market relevance of his creations. This does not mean that professors are not devoted to excellent work. It means that we should regard excellent work as a *derivative* of excellent teaching. The testing of the ideas we implant in teaching calls for some

immediately visible result if we are to know what learning is taking place. But the long-range, fully mature consequences of good teaching will not be visible for some time. In the interim we should look for such evidence of artistic mastery and personal growth in students as we can find, being all the while suspicious of the full-blown master who much resembles other full-blown masters currently touted in the journals. This amounts to asserting that art education at higher institutions should not be merely vocational, it should be liberal; and we should recognize that the passion for recipes, for the manner which is *au courant*, is a species of vocationalism.

The questions we might ask in determining the content of studio courses are similar to these: will the inclusion of a particular practice, technical skill, or creative approach enlarge the student's expressive range? If we abandon the figure as a motif, let us say, in the interest of arranging colored rectangles, what is the likelihood that we are giving up what cannot later be acquired, for an objection which can be reached privately? Or, granting that sensitivity to the perceptual demands and relationships of precise color areas is a good thing to have, how much prominence shall we give to this kind of skill in the total program? Taking another tack, if current artistic practice emphasizes impulsive, spontaneous, indeed irrational execution, shall we not teach design? Should not students be able to create structures as well as permit them to happen?

In addition to the pitfalls of vocationalism in art education there are the dangers of spurious academicism. I remember spending long hours doing anatomical diagrams. This was intended, I have no doubt, to give us information which was respectable in a way in which the experience of drawing and painting was not. I am sure we labored excessively to master the intricacies of the perspective of shadows and reflections. Sometimes the chemistry of pigments is carried to an absurd and pedantic degree. Students still carry out formal analyses of the works of the masters with an elaboration of diagrams and jargon which seems to me a colossal bore. To use the formalistic analysis of the Dr. Barnes on Giotto strikes me as sacrilege. But the parts of art education which we are today on the point of discarding were usually introduced into the curriculum because of nonartistic urgencies: academic respectability, the need for a written body of knowledge to master, pseudoscientific approaches to the diversity of created art, in a phrase—the higher busy-work.

In examining art curricula and art teaching methods, we see at one extreme the abandonment of certain methods and skills because of the stimulation of what is currently fashionable in the art world; at the other extreme is rigid adherence to practices and subject matter which have doubtful artistic or liberal educational value. Of course, it is difficult to steer a sensible course between these extremes. Because educational institutions vary so greatly in their character and purpose, I would refrain from suggesting any single set of contents and practices which ought to be applied consistently by art faculties. But I have suggested above a few of the questions, and the type of question, which should be asked in approaching the problem of what should be taught in studio courses.

Although this discussion deals mainly with the education of artists, I would make no substantial distinction for the education of the teacher of art. He should be pre-

pared as an artist who, at the same time, conscientiously undertakes the educational, psychological, and communication problems of teaching. But there is also the matter of art instruction for students in other areas. In the past, the approach to these students was mainly theoretic and verbal.\* I need not mention that there has been considerable confusion with respect to content, standards of achievement, integration with theoretical studies, etc., in these courses. At best, students gain some immediate experience with the problems of artistic creation and judgment. At worst, they are encouraged to espouse dubious notions about the ability of a person to be significantly creative without benefit of study or discipline in observation (drawing), composition (design), or craftsmanship (execution, technical processes). Actually, considering the liberation from the object of much contemporary art, the teaching of nonart majors should be somewhat easier—we can afford to modify our standards of representational drawing skill. But we should not abandon our standards of design and craftsmanship since these things can be taught with reasonable success to all students, whether or not they possess the visual abilities associated with skill in drawing. (I still hear that anyone can be taught to draw well, but do not believe it. The observation usually comes from persons who cannot draw well, and have decided it is merely a mechanical skill. The structural weakness, the lack of logical articulation in much painting and sculpture is often due to poor or no drawing instruction.) I am afraid that some studio courses at university levels are conducted as if they were a part of the recreational program. The values sought are too exclusively cathartic. Perhaps the elective cafeterias of the university are partly responsible. (Little did President Eliot know what he was starting.) Furthermore, one cannot award university credit in recreationally oriented art courses with a good conscience, considering what a student learns and undergoes if he elects, let us say, Comparative Literature.

In connection with instruction in art history and appreciation required for almost all art degrees, I feel it is an error to attempt to create in American students the familiarity with monuments which European students have as a matter of course. Theoretical instruction about painting, sculpture, architecture, and applied design has to become typological, not chronological or philological. That is, the effort to approach studies in art as if we were attempting to train students in the solution of problems of influence, authenticity, and provenience should be abandoned. These problems are so prominent in art history as a discipline, in my opinion, because that discipline has been structured mainly around the needs of collectors, dealers and connoisseurs to validate their assertions about art objects in the course of their commercial transactions. The educational requirements of a nineteenth-century European gentleman would be different, of course, from those of an American college student in the mid-twentieth century. The mystery of art for him is not so much its authenticity or legitimate worth or its location in the career of the artist who created it, but rather its meaning, its capacity to illuminate his life and his besetting problems. Hence the study of art which is organized around the kinds and modes of expression seems to me a more fruitful approach to the educational realities than conventional forms of historical study.

Secondly, more artists who are also theoretically and educationally qualified should teach these courses. Third, the attempt to "cover" the entire ground should

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\*More recently studio courses have been regarded as necessary and useful for nonart majors.

be abandoned. (At the present rate of artistic productivity, what will students have to learn by the year 2000?) Fourth, no examination involving recognition and identification exclusively ought to be given. If an instructor can think of no better way to examine students, he lacks the imagination for the work. Finally, the emphasis in these courses should be on the development of analytical and critical skills and on the ability to relate works of art to cultural configurations and concepts of human behavior as developed by social science.

In conclusion, it would appear that art faculties have a responsibility to maintain artistic standards, particularly of execution and craftsmanship, which other agencies such as museums, galleries, foundations and journals are not equipped, in the nature of the case, to deal with. Second, art faculties should be approaching a provisional consensus as to the need for prerequisite sequences for college art courses. Third, considerable study needs to be given to the design of studio instruction for non-art majors. Fourth, the entire area of studio instruction for general classroom teachers, as opposed to art specialists, needs "agonizing reappraisal." Finally, theoretical studies in art for those who will not be scholars or curators ought to be emancipated from bondage to *Kunstwissenschaft*.

The actual methods of teaching, the training of college art teachers, the kinds of liberal and other studies art students should undertake are problems which need lengthy elaboration. In confining myself to a few questions of content and the institutional setting in which art teaching takes place, I have tried to make a beginning to the study of these other matters.



# THE ARTIST IN THE UNIVERSITY

*by George Wald*

Harvard's marked reluctance to embrace the creative arts in a formal academic sense provided for many years an inspiring example to the more embattled academic traditionalists around the country. In the mid-fifties, however, a rather surprising reorientation toward the arts was denoted by a now-celebrated Harvard report (Report of the Committee on Visual Arts at Harvard University, Harvard University Press, 1956). The heart of this document is an eloquently partisan essay entitled "The Artist in the University," whose impact seems further enhanced by the fact that its author is an eminent biologist. In the belief that this essay should have a wider audience, Arts in Society has obtained permission from the Committee and author to publish it herewith—in slightly expanded form.

We know that painting embraces and contains within itself all things which nature produces, or which result from the fortuitous actions of man, and in short whatever can be comprehended by the eyes . . .

Leonardo da Vinci

What divides man from the beast is knowing and creating. In everything else he is an animal like any other—if one wishes, a social animal like any other. In these things alone he is unique—he is the knowing animal and the creating animal.

It is man in his aspect of knowing that we find enshrined in the university. In the university that came to us out of the mediaeval tradition, one would almost say it is *talking about knowing* that is enshrined. Education was, and much of it remains, on a purely verbal level. Great emphasis is laid upon classification, description, explication of nature, of man, and of his works. The university tends primarily to deal with products rather than with processes; with the fruits of man's creativeness rather than the act of creation.

Scholars everywhere grant without question the importance of the work of art in the culture. Indeed it is readily conceded to be one of the highest fruits of the culture, perhaps the exemplary expression of its outlook and orientation. Much of the teaching of the university is concerned with the attempt to transmit an understanding of our own and past cultures through their literature, music, and visual art.

It is a curious paradox that, highly as the university esteems the work of art, it tends to take a dim view of the artist. Indeed, it takes the harshest view of the contemporary artist. An artist sufficiently enshrouded in the mists of time, with the patina of age upon him, is acceptable as any other antique as a proper object of veneration and study. The contemporary artist however is usually regarded with suspicion, if not ruder feelings. He is assumed to be a flighty, undependable, unpredictable person, something of a blemish upon his own productions.

Indeed the higher the esteem in which his art is held, the more suspect the artist. It is widely conceded that a mediocre artist might well be a quite decent fellow, one with whom one might readily get along, and upon whose respectability one might depend. It is genius that makes the trouble. The work of genius may be the keystone of our civilization, but it takes little persuasion to believe that the genius himself is barbarous.

On inquiring more deeply, one encounters the curious view that the artist does not know what he is doing. It is widely believed and sometimes explicitly stated that the artist, however great his art, does not genuinely understand it, neither how he produced it, nor its and his place in culture and in history. These things require historians, critics, philosophers. We have heard it said indeed that the artist is the “last person” properly to understand his art.

Closely attached to this way of thinking is what we may call the myth of the inspired idiot. This denies any serious intellectual component in artistic creation. It sees in the artist not the prophet, but the sibyl; and looks to him, not for wisdom, but for the divine—or profane—frenzy. It is curious that this myth is reserved for the visual arts. Few persons believe that an author, a poet, or a composer might be slow-witted if not frankly insane. The thought encounters little difficulty however that an idiot or a madman might produce drawings, paintings and sculpture of the highest order.

One need only think responsibly to realize the absurdity of such a view. When one considers what manual skills, what grasp of composition, restraint in execution,

what capacity for subsuming detail to the integrated whole are needed to produce an authentic work of art, one realizes that these are the very highest affirmations of the intellect, and altogether incompatible with any failure of the mind or of the personality. Art is the epitome of order, the very negation of disorder.

Somehow this myth of the inspired idiot finds many adherents in and out of the university. One thinks immediately in this regard of the view commonly held of Vincent van Gogh. He is perhaps the most famous recent example of the inspired madman; and many persons, however much they admire his paintings, think of them as the products of a madman. What a surprise then to read in van Gogh's letters his own lucid estimates of himself, the world about him, the books he read, the pictures he saw and painted. What better explication can one find of van Gogh's paintings than excerpts from his letters to his brother Theo. These indeed have been used in several recent exhibitions to provide a running commentary upon his paintings. To be sure van Gogh suffered periods of insanity and spent some time in mental institutions, finally at his own suggestion. This, however, is not a confirmation of the myth of the inspired idiot, but its best refutation; for when van Gogh was mad he did not paint.

When he was not mad, he both painted and wrote, with a breadth of outlook and perceptiveness that have rarely been equalled. Writing his brother from the asylum at Saint Remy, he says: "Thank you very heartily for the Shakespeare. It will help me not to forget the little English I know, but above all it is so fine. I have begun to read the series of which I knew least, which formerly, distracted by other things or not having the time, I could not read: the series of the Kings . . . I read without wondering if the ideas of the people of those times were different from our own, or what would become of them if you set them over against republican and socialist beliefs and so on. But what touches me, as in some novelists of our day, is that the voices of these people, which in Shakespeare's case reach us from a distance of several centuries, do not seem unfamiliar to us. They are so much alive that you think you know them and see the thing.

"And so what Rembrandt has alone or almost alone among painters, that tenderness in the gaze which we see whether it's in the 'Pilgrims of Emmaus' or in the 'Jewish Bride' . . . that heartbroken tenderness, that glimpse of a superhuman infinite that there seems so natural, in many places you come upon it in Shakespeare." (III, 352-353)

"I think that I am lucky to be able to read or re-read this at leisure, and then I very much hope to read Homer at last.

"Outside, the cicadas are singing fit to burst, a harsh cry, ten times stronger than that of the crickets, and the burnt-up grass takes on lovely tones of old gold. And the beautiful towns of the south are in the state of our dead towns along the Zuyderzee that once were astir. Yet in the decline and decadence of things, the cicadas dear to the good Socrates abide. And here certainly they still sing in ancient Greek."

What a teacher van Gogh might have made! How pathetic that the lunatic asylum should have provided the first leisure in which to read Shakespeare's historical plays and Homer. Perhaps a university might have done as well!

The truth is that the artist knows very well what he is doing, and could not be an artist were this not so. So much labor, suffering, discipline, skill, and talent go into a work of artistic creation that we may take it as a truism that the artist is in every sense the master of his product—that if the art is great, the artist necessarily is greater.

Ordinarily one has no right to ask that the artist not only create art but write treatises upon it. For many artists the work of art is its own best explanation. It contains all that he wishes to say in its most effective and efficient form. A friend of mine, a historian of science, tells of having asked Archibald MacLeish to talk with him about MacLeish's poem on Einstein. Mr. MacLeish replied, "Yes, come around some time and I'll be glad to read it to you." Clearly for MacLeish what he had to say about Einstein was best expressed in his poem, and could only be diluted and vulgarized by talk. One should not be astonished if many artists feel this way, and fail to amplify in words what they are doing. Nevertheless it is extraordinary how often they have done both. In the visual arts we have had technical treatises from Leonardo, Alberti, Durer, and many other major artists; and critical and biographical discussions from Vasari, van Gogh, Paul Klee, Delacroix, and many others. Instances might well be found in which, in the view of contemporary and later scholars, the artist as historian or critic has expressed faulty judgments. It would be difficult to maintain, however, that the artist is more likely to err in this regard than the professional art historian or critic. However imperfect the artist's evaluations of art and artists may be, they are probably no less reliable than the judgments of others.

There is good basis therefore for the view that the artist knows what he is doing. All the cultural power and substance that is conceded to the work of art must have had a prior place in the mind of the artist. The artist is a creative intellectual, the great artist also a great intellectual. The university should welcome him. One needs indeed to ask the question, not whether the artist is worthy of the university, but whether the university is worthy of him. Can the university provide the home in which his creative genius can best flower?

This is a serious problem, more serious for the artist than for the university. As with the myth of the inspired idiot, this subject is ringed about with clichés. All of us have heard that the university, like the academy, is the death of art. This generation particularly has been nursed upon the late nineteenth century "bohemian" view of the artist, and of the life best calculated to produce art. The garret, the brothel, the madhouse, the island paradise or primitive jungle—we have often been told that these are the places productive of the highest art. One wonders. Was this ever true, and if so has it any relevance now?

The artist, like any other creative person, needs quiet and time. He needs also to have something to say. Much of the art of recent years disappoints us in its lack of content. It has been concerned with problems of form; but an art that does not somehow synthesize form and content necessarily falls short of true greatness.

The modern world that comes to us out of the industrial revolution concentrates upon production rather than creation. It is a noisy and harassed world in which it is

increasingly difficult to find the spaces of time and quiet, freedom from interruption and distraction, in which alone the creative act can come to full fruition. By that token it is a world that has become increasingly difficult for the artist. When we speak of it as difficult, we have no thought of the material rewards which it may offer the artist; but of the conditions it offers for his work. It is ready indeed to reward him as never before for increasingly shoddy and empty productions.

Under these circumstances it would appear proper to re-examine the relation of the university to the artist. Possibly the university is now the best place for him, or can become so. Perhaps the university can offer him not only a refuge from the more trivial distractions of the world—in itself a negative thing—but a continuing and meaningful contact with the best and deepest aspects of the culture. We cannot be sure that this is so; we are sure only that it should be tried. The hope is that the artist can bring into the university his powers of comprehension, integration, and expression. The hope is that the university can best solve for the artist two of his major problems: one, an environment in which he can work, free from distraction and interruption; the other, the cultural stimulation from which his work can achieve content.

The situation of the artist in the university resembles in many ways that of the scientist. At present science occupies a unique position within the university. Other departments of the university are concerned for the most part with contemplating, ordering, and evaluating the activities of others; the scientist himself produces the material of his field of learning. He is both actor and spectator. Though research laboratories in industry and government contribute increasingly to the advancement of fundamental science, the university is still the primary source of the most important scientific progress.

It was not always so. The experimental scientist is a relative newcomer to the university, and until very recently he was regarded as an interloper. It is true that the curriculum that we inherited from the mediaeval university included the science of its time. This however was almost entirely verbal, an explication of ancient texts and an exercise in philosophical speculation. The laboratory and the experimenter had no place in the university tradition. Indeed they were regarded with mingled feelings of suspicion and awe, much as is the artist and his studio today. They lay within the realm of magic, white or black, depending upon the popular mood.

The scientist in his laboratory presents to the university many of the same problems as the artist in his studio. Successful experimentation in science is permeated with qualities of intuition and imagination that make it a creative experience. It involves the same interplay of head and hand that goes into the production of a work of art. Just as the experimental scientist differs from his colleagues in the university in being the primary source of his subject, so he differs also in being the only craftsman among university scholars.

All the timidity that now surrounds the thought of bringing the artist and studio into the university, on a par with other fields of scholarship, lately surrounded the same venture with regard to scientists. Just as the scientist has found his place within the university, just as his laboratory has become academically respectable, so

the artist and the studio, given time and opportunity, should find their places. To be sure, when that has happened widely, the university will be a somewhat different place, and art a somewhat different enterprise than now. But as with science, these changes may well occur to mutual advantage.

To dwell a little longer with this analogy: the present status of the arts within most universities is as though instruction in science were confined to the history and philosophy of science, and involved neither scientists nor scientific laboratories. Less than one hundred years ago this seemed to many altogether right; now it would be conceded by all to be absurd. We have no reason to believe that, once the artist and his studio have found their places within university walls, their history will be different from the scientists'.

With all the similarities between the artistic and scientific enterprise there are also important differences. Science is organized knowledge. Art, whatever its intrinsic ends, expresses the beliefs, aspirations and emotions of the whole culture. The one is a severely limited, the other an unlimited enterprise. From this point of view, the artist in the university takes on something of the position of the philosopher. His is the voice through which all of us must speak.

A frequent demurrer in such discussions as this is that the university should not try to become an art school. Here lies precisely the difference between them. The art school teaches its students techniques; the university must undertake to give them content. The art school teaches students *how* to paint; the university must help them to find *what* to paint. Having provided them with facilities and some guidance for their technical development, the university should see to it that they come into contact with much besides art.

The eminent painter Ben Shahn had some interesting things to say upon this point. Mr. Shahn explained that he was in process of trying to decide what his son, ready to enter college, should do. The boy has shown an interest and talent in art; the problem was how to give him an education without stifling his artistic development. We asked Mr. Shahn how he would design his son's education. He answered that he wanted the boy to have time and what he called "studio atmosphere." He was not interested in technical instruction in the arts, but he did want his son to get a broad general education.

When Mr. Shahn was asked what he meant by "studio atmosphere," he said he meant a place to work in which other people were also working. He said that it is very difficult particularly for a young person to work alone. On the other hand he thought that no formal instruction is necessary, that the best instruction is provided by seeing what the persons round about are doing, and the best criticism the comparison of one's own work with one's neighbors'.

Mr. Shahn's thoughts about these matters almost exactly paraphrase Leonardo's, expressed in his *Notebooks* almost half a millennium ago. Leonardo said, "I say and insist that drawing in company is much better than alone, for many reasons. The first is that you would be ashamed of being seen among a number of draftsmen if

you are weak, and this feeling of shame will lead you to good study; secondly a wholesome envy will stimulate you to join the number of those who are more praised than you are, for the praise of others will spur you on; yet another reason is that you can learn from the drawings of those who do better than yourself; and if you are better than the others, you can profit by your contempt for their defects, and the praise of others will incite you to further efforts."

In sum, I think that there is every reason for the university to welcome the artist as scholar and craftsman. In the period that lies ahead the university may provide the best home for the creative artist, and the best opportunities for his work. This is the challenge. "The gift which the University has to offer," said Whitehead, "is the old one of imagination, the lighted torch which passes from hand to hand. It is a dangerous gift, which has started many a conflagration. If we are timid as to that danger, the proper course is to shut down our universities."



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# A Community of Artists and Scholars\*

by Russell F. W. Smith

What is the mission of a university? State universities, municipal universities, and private universities in this country differ greatly from each other in their organization and in their programs, and also in the purposes that underlie and give meaning to their operation. They describe their purposes in various terms, inspiring or bromidic, that refer to the pursuit of truth and the transmission of culture, to the conservation and diffusion of traditional knowledge, to libraries, laboratories, and classrooms, or to research and teaching. They see the pursuit of such purposes as justifying, in one university or another, the vast array of courses and curricula that makes American universities admired or scorned by people in other countries.

Yet beneath the diversity, our institutions of higher education do have a core of agreement on purpose that is suggested by the widespread acceptance, use, and misuse of Cardinal Newman's phrase "a community of scholars." To be sure, one of the reasons for the frequency with which the phrase is used is the ambiguity of the phrase, which allows itself to be re-understood according to the changing ideas of different times and places. It fits well with the mediaeval notion of a university as a place where learning and learned men are to be found. It fits well with the notion

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of unity in diversity implicit in the social assumptions of American democracy and explicit in the motto "E pluribus unum." It even fits well with what Erich Fromm calls "escape from freedom" and *Good Housekeeping* has popularized as "togetherness," even if that was not exactly what Alfred North Whitehead had in mind when he coined the word.

What interests me most about the phrase "a community of scholars" is neither what Newman meant by it nor what liberties we take with his phrase, but the reasons why we like the phrase and use it so much. It seems to me that there are two sufficient reasons for our liking and our use, one bad, the other good.

The bad reason—more commonly conscious and explicit—is the support given by the notion of the university as a community of scholars to the idea that all wisdom and most facts are already known, stored up in books and in the minds of learned men. Even if this idea is modified by saying that scholars are engaged in research to discovered additional facts or even additional wisdom, it lends too much credibility to thinking of education as pouring old wine into new skins or, to use a newer figure, as programming the new computers by storing old bits of data in their blank memory tanks. It encourages people, including college presidents and commencement orators, to speak of the inheritors of the great tradition and of passing the torch of learning on to the newest generation. (There are relays in computer circuitry, too.)

What is bad about such a notion is the static concept it has of learning, of civilization, and of the university. As Dean Paul A. McGhee of New York University said at the New Year's School of the University of Ghana in January, 1962, "A university is only superficially a storage house of learning. Like the social order which surrounds it, it is 'going somewhere,' too—or *should be*. If not, it is a locomotive huffing and puffing on a siding while the long freight bearing mankind and his goods vanishes down the main track of history."

The good reason—seldom conscious, but implicit—for our liking to think of the university as a community of scholars involves at least a partial awareness of the changes that are always going on in the world of learning as well as in the everyday world. Despite our logical lapses in thinking and talking about education and civilization and the university, we think of the university as a community of scholars and not a collection of libraries, because new facts are discovered and new ideas are developed not only by scholars and researchers pursuing their own specialized inquiries, nor even by their working as part of interdisciplinary teams, but also through their talking, formally and informally, both with each other and with their students, and also through the self-discipline and insight involved in preparing to teach and in the interaction of teaching.

Despite what Sir Charles Snow has to say about the rift between the humanities and the sciences, all life, not just its measurable aspects—all the fields of learning, not just the sciences—is subject to change, and the university could not pretend to afford a suitable education for life if it were not at least a community of scholars, men aware of and responsible for the changing facts and concepts.

But facts and concepts are not enough if we are to have the education of the whole man called for by philosophers and educators since the time of the Renaissance, seldom so ringingly as by Milton in his *Tractate on Education*. In the "Anatomy of Some Scientific Ideas" in *The Aims of Education* (on page 133 of the Mentor paperback edition), Whitehead is discussing the difficulties in the way of a complete scientific understanding and, after several pages of talking about the factors that go into understanding so apparently simple a thing as an orange, says: "Hitherto we have taken into account merely the factors of concept and judgment. Imagination is necessary to complete the orange. . . ." He might also be describing a university education that limits itself to the factors of conceptualization through having as its faculty a community of scholars, when to complete the orange calls for a community of artists and scholars. For symbolization is as important as conceptualization, and the educated man must have an educated heart as well as an educated brain if he is to live fully and wisely. If judgment is properly to be seen as a chief end of education, it must include that nice judgment of the visual arts that Horace called *iudicium subtile videndis artibus*—and of the other arts as well. And even as we more or less recognize that we need scholars in a university because students are given their best chance if they learn philosophy from philosophers, sociology from sociologists, and biology from biologists, not from historians and appreciators of philosophy, sociology, and biology, so they have their most real introduction to the arts from artists, not from historians or appreciators of the arts.

The universities of the United States should have and may come to have a determining role in creating a healthy society in which the arts will flourish. It is more than a matter of creating a climate for the arts if we mean by that, as people—even artists—sometimes do, merely broadening the audience for the arts; teaching or persuading or brainwashing the students to buy novels, poems, paintings, sculpture, and records; to support museums, orchestras, ballet or opera companies, good theaters, art movie houses, high-minded publishers and educational television. It is more even than a matter of creating national and regional centers for the arts, both for the performance, display, and publication of the arts and for the encouragement and training of the artists. It is rather a matter of making the arts an integral part of the education of every liberally educated man, of recognizing the implications of the fact that the liberal arts do include the arts, activity in the arts, not just learning facts about the arts.

Taken all together, these purposes imply a range of activities and a number of deep-lying changes that might give pause to the most dauntless curriculum committee and central administration or to the wealthiest donor or foundation. Yet there are encouraging signs and many good beginnings.

Confident that they are widely available, I have not looked up the figures for attendance at concerts, theaters, and museums, nor for the purchase of superior books and records and art originals and reproductions, nor for the desperate financial plight of the lowest-brow magazines, nor for the increasing number of communities that are being served or almost served by educational television. Even New York City is on the verge of having an educational television station, though there seems to be a fancy abroad that it can thrive by paying living wages to its technicians and by

getting its programs free from the universities. There are many encouraging signs that an audience for the arts is being built whether with the help of the universities or in the universities' despite. When I feel discouraged at the way in which the safe, the familiar, the tried-and-true predominate or at the superficiality or downright bad taste sometimes in evidence, I find consolation in a belief that in the arts, as contrasted with economics, there is a kind of reverse Gresham's law in operation, so that the poorer is gradually driven out by the better. A comparison of the present selections of the Book of the Month Club with those of a generation ago brings encouragement, if not satisfaction.

Life is short, art long, and time alone endures. But times change and taste changes. In *Art and the Changing World* Mark Van Doren wrote:

Whole languages and literatures have disappeared, without even an echo to tell us how they sounded or what they said. Milleniums of art have faded from view, being buried under clay or dust, or crumbled in impalpable powder . . . and these are but the changes wrought by time's catastrophes. Fashions change, populations desert their teachers, and audiences their entertainers. The spirit of an age or of a culture demands this or that; and when it ceases to do so it demands something else; and all the while upheavals occur and the shores of taste rise and sink, leaving the artist standing on them, either submerged, or beached; either to go down out of sight and be forgotten, or else to be left high and dry like any other unintelligible, irrelevant thing, which only history can explain. . . . Time ticks loudly in our ears and change is real. How can we know what things if any will last as long as we like to think society may last? . . . Fashion from which there is no appeal does what is pleases and society grows deaf and blind to what once entertained it and history is heartless, leaving whole armies of artists standing where they are. Society at the moment may not like what we do, but time will tell who is right, for no artist is exempt from the law that inferior work dies of its own weakness and the only penalty of inspiration which is wrong or shallow is the deserved penalty of failure. But meanwhile, no artist (whether realist or impressionist) should be denied the freedom to say what he thinks in public, through his art, for suppress this right, and society suffers . . . suppress it long enough, and civilization dies.

Yet there is reason to be encouraged about the future of the arts if the public, if men and women, are involved fully in the arts—*doing* as well as *attending*. Consequently, the role of the university is to teach people not only to know about the arts and to “like” them, but to understand the arts and to “live” them.

For the most part our universities do not incorporate into their liberal arts curricula much that conduces either to knowledge about the arts or to understanding of them. Perhaps I can describe as typical (because it does more than some and less than others) one undergraduate liberal arts school of a large university that I know rather well. Like most such schools it requires a year of writing, mostly concerned with the communication of ideas and with writing papers for other courses; but unlike most such schools it has the course taught mostly by experienced professional writers. Like most such schools it requires a year of literature, which is taught mostly by “regular” members of the English department; atypically, several of these teachers are writers and several more are critics, not just scholars and historians. Unlike most such schools it requires a year of either art or music, but these courses are art

or music history and appreciation; one member of the art department is a professional artist who teaches elective studio courses; several members of the music department are competent musicians, but they teach as musicologists. The courses make use of excellent slide collections and record collections maintained by the departments. The fact that graduates of the school include people who belong to the large and growing audience for the arts depends more upon informal influences: the school is located in a large city where there are many good theaters, orchestras, museums, art galleries, and bookstores, and where there are many musical and dramatic performances, poetry readings, art exhibitions, lectures by writers and artists and musicians, and other events quite unconnected with the university, although the faculty sometimes call attention to them; a dramatics department produces occasional student plays; the art department of another school of the university sponsors many exhibitions and has built up a loan collection of originals that hang in various faculty and administrative offices; the extension division has a large program of studio art courses and professional writing courses that credit students can and do take on a noncredit basis, and it sponsors various lectures and panel discussions and two chamber music series; the student activities board schedules various performances, discussions, and exhibitions and offers special rates, block bookings, and group trips to theaters, museums, etc. The school is located in a part of the city long known as a haunt for writers and artists, some of whom, despite rising rents, still frequent the coffeehouses and espresso shops and mingle with the students. The result is an amount of activity in and concern for the arts that compares very favorably indeed with what there was in my university when I was an undergraduate, even though it falls short of what should be worked for.

Indeed, if one looks at the impressive array of activities in the arts to be found in the various universities, activities carried on in their undergraduate colleges; in their extension divisions; in their extra- or co-curricular programs; in their cooperation with local museums for gallery lectures for undergraduate or for specialized professional training in art restoration or museum curatorship; in their cooperation with professional art, music, and drama schools to establish special curricula combining an ordinary undergraduate program with professional training in performance; in the use of resident poets, novelists, dramatists, and even chamber music groups; in the development of special graduate programs or summer school workshops for prospective writers, actors, directors, and musicians, one can see that the universities already know the kinds of activities and have or can develop the faculties and facilities for making active participation in the arts an integral part of general liberal education.

Making substantial changes in the undergraduate curricula of a university is, however, not easy to do. Trustees, presidents, and deans are received very coldly indeed when they presume to interfere in the faculty's traditional prerogative to establish the curriculum leading to a degree, and most of the faculty do not believe that experience in the arts is a necessary or appropriate part of a liberal education, if only because it was not part of their own undergraduate work. Occasionally a donor or a dean or a president with a donor standing behind him can effect a substantial change in a curriculum through endowing chairs, bringing in visiting professors, artists-in-resi-

dence, etc. But generally speaking, the favor of the faculty is not and should not be for sale. If a university's undergraduate program is to place more and more emphasis upon the arts, the faculty must be first persuaded that such an emphasis is right and proper. The persuasion is most likely to be accomplished by successfully increasing in the university the kind of special and extracurricular arts' activities that even now are influencing faculty, as well as students, to be more active in and more concerned with the arts.

Probably the most effective way to increase the university's general concern with the arts is through the activities that result from setting up specialized curricula or schools for the professional training of artists within the university structure. In order to achieve the kind of university concern with the arts that is essential if the arts are to be given their proper place in a liberal education, it is necessary to have professional artists active as full-time or adjunct members of the faculty, so that students will learn to appreciate poetry, not just by being told about it and by reading it, but by talking with a poet, by seeing how he writes or even by seeing him write, and by trying to write themselves, just as they will do with other forms of literature, theater, painting, drawing, sculpture, television, etc. If we are to have first-class artists doing this teaching, unless we are in one of the few cities where artists cluster, we must have the kind of setting that will attract them to a teaching position: good salaries, good facilities, and good students—among whom there should be at least a few who bear promise of being the kind of poet or sculptor or actor or cellist the artist dreams of teaching and can be proud of having taught.

To provide such a setting for professional artist-teachers is at least the hope of all professional art schools, inside or outside the university. Most of them are outside the university, of course, because they are, however excellent in their kind, narrowly professional schools, schools that try to teach everything that is immediately relevant to a specialized professional career and only what is relevant to such a career; whereas the university, except at the graduate level where almost all education is highly specialized and vocational, is devoted to the notion of a broader educational basis. Attempts at cooperation between a professional art school and a university, such as that between the Art Institute of Chicago and the University of Chicago, both at the undergraduate and at the graduate level, are intended to bridge the gap between a liberal education and a professional one. Usually, however, even when they are extended over a five- or six-year period as they sometimes are, they do not succeed in integrating the two and giving a broad education in the arts; the students have a broad "liberal" or general education on the one hand and a rather unrelated, narrowly professional art education on the other.

Another kind of attempt to give broad education in the arts or at least in the visual arts was pioneered by Gropius and the other members of the *Bauhaus* and by Moholy-Nagy in the Institute of Design. There, and since that time quite widely in professional art schools, the attempt was made to bring all the visual arts to bear on each student and to give him experience in them all and to have him in close contact with different kinds of professional artists, who were thus brought into unusually broad associations themselves. When this does not deteriorate into a blatantly com-

mercial art orientation, it gives an unusually broad experience in professional training; but it is achieved at the expense of a broad general education unless that is taken separately in another school, and then, of course, the broad general education is not integrated into the professional training unless the student himself achieves the integration.

I should like to see a number of our great universities in various parts of the country establish new undergraduate schools of the arts (broadly meant, certainly including writing and perhaps including communication arts and communication research). Such schools could help their universities become regional art centers in the best sense of the term—not provincial centers out of the mainstream of art and not centers for a coterie regionalism; but places where artists live and work, familiar with and living in both regional and international art circles—regional without being provincial, international without being rootless. Such schools would have curricula that tried to pay due respect to three important parameters: the need for a broad education in the arts, the need for a broad education in addition to the arts, and the need for at least the beginnings of professional training and experience in one of the arts or in several closely related arts. Until we have worked long and hard at the curriculum or curricula of such a school, it is hard to see what some of the characteristics of the school would be. Would it take four years or longer of full-time study? In a large city, could it be done over a longer period of time through part-time study according to the ever-commoner pattern of evening college study? Would it give a single degree (perhaps the Bachelor of Fine Arts) with majors in different fields, or would it give a number of degrees (including, perhaps, the Bachelor of Letters, the Bachelor of Fine Arts, the Bachelor of Dramatic Arts, the Bachelor of Communication Arts)? But it is possible to see what some of the advantages of such a school would be.

Its broad training in the arts would provide a sounder background than is now readily available to the professional artist, for as Voltaire said, "All arts are brothers; each one is a light to the others." Its broad training outside the arts would also provide a sounder background for the professional artist: just as the arts are a proper part of a liberal education, the other liberal arts and sciences are a proper part of an artist's education, not only as a man and as a citizen, but also as an artist. The specialized training in a particular art would give the prospective artist the kind of experience and support useful at the beginning of his career.

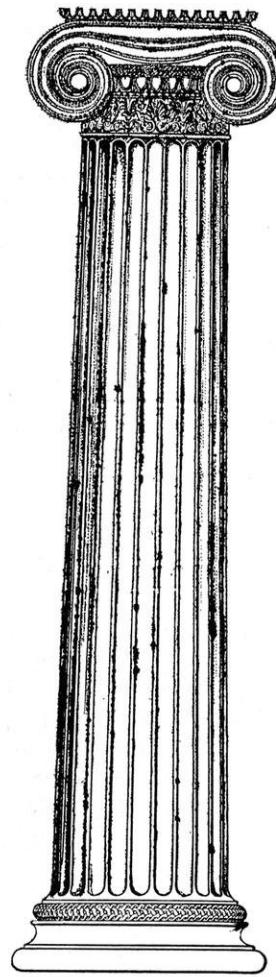
The opportunity to teach such students and to associate with other artists would be attractive to more professional artists than are now attracted to or found room for in our universities. They would have another alternative to the sometimes desperate choice of whether to starve, to work at an undemanding and unrelated job, to do commercial art during the week and serious art on weekends, or to struggle to slip through the years as a foundation-and-colony bum, incompletely but disastrously insulated from life by a succession of grants and isolation wards. Professional artists coming to the campus to teach in the professional school would also be available to teach courses in the literature, art, dramatics, and communication arts departments of other schools of the university, so that these departments would begin to be reori-

ented. Their work and performances and the work and performance of their students would make the art life of the campus more vital and stimulating and help the university become a real art center to its city, state, and region, able to work with other institutions on a more equal basis to enliven and enrich the cultural life of the region and the country.

The effect of such a professional undergraduate art school would, then, be far-reaching indeed, for it would add to the resources which the university's extension division could take to the state. Robert D. Calkins, president of the Brookings Institution, said in an address, "New Tasks for Our Universities," before the National University Extension Association at Lincoln, Nebraska, on April 30, 1962: "No branch of higher education is more neglected than the re-education of the educated." Mr. Calkins was talking particularly of the problem of continuing education in the policy sciences for the country's policymakers, and he was not unaware of the extent to which university extension divisions and evening colleges are already engaged in continuing education for adults. In most of our large universities today there are more adults in evening and extension classes than there are youths in day campus classes. In art work, as in education in the policy sciences, there is more to be begun than is already being done to supplement the education adults have already had by giving them new or further experience. We have surely come to see that to change our society by education is achieved not only in the long run by the education of those who will grow up to become the general adult population and its leaders, but also immediately—challengingly and interestingly—by direct effect on all adults and particularly on the leaders and pace setters.

Many extension divisions have already done more than their home campuses, to encourage the understanding of the arts and the practice of the arts. It is indeed appropriate that the Wingspread National Conference on the Arts should be sponsored by the University of Wisconsin, which since the earliest days of university extension has been a pioneer in taking the university to the most distant parts of the state and in developing a regional consciousness of art and of activity in art, particularly through its training and fostering of artists, writers, and actors through its extension work in art, English, and theatre. Other university extension divisions, too, have done notable work with amateur and professional artists, writers, and musicians. As one primarily concerned with university extension work, I become excited at the prospect of what we could accomplish if our universities redoubled our resources by establishing the kind of professional undergraduate art school I have been attempting to describe.

Yet in the same spirit in which Swift, arguing in *A Modest Proposal* that the Irish could solve their economic problems by being given a good solid British market for which they could raise children as food, claimed to be disinterested in his proposal because he had no children and his wife was beyond the age for bearing children, I protest that my proposal, too, is disinterested. I am too old to attend the school, and I am not qualified to teach in it. All I can promise is that if you start such a school, I shall be glad to send students to it and to help administer it if you will let me.



# CULTURAL RENAISSANCE IN SOUTHERN CALIFORNIA: THE ROLE OF A UNIVERSITY

**by Abbott Kaplan**

For years Los Angeles and Southern California were ready targets for criticism from all quarters. Los Angeles was called a "conglomerate of disparate fragments." George Sessions Perry termed the city "New York in purple shorts with its brains knocked out." Paul Schrecker, the European philosopher, commented, "Even the bad taste seems to be fake bad taste." And Sinclair Lewis characterized Southern California as a "retreat for all failures."

Few places in this country, or indeed in the world, evoke so many and such conflicting images. These will vary, of course, with the age and experience of the individual. They include Aimee Semple McPherson's revivalist meetings; Forest Lawn Cemetery: the Hollywood rendition of man's gateway to paradise; famous actors and actresses imprinting their feet in wet pavement before Grauman's Chinese Theatre; beatniks in suburban Venice; beautiful young hopefuls serving sodas at Schwab's drugstore to members of exotic religious sects; Zen Buddhism; all night revels in the palatial homes of movie stars or in Malibu Colony mansions on the beach—in general, a motion picture version of a city. A city of dreams and fantasies, of high hopes, fabled successes, and internationally advertised despair.

In the heyday of the motion picture industry, intellectuals and creative artists came to Hollywood to earn more money for their efforts than they had ever dreamed of, yet sneered at Southern California and bemoaned the "cultural desert." Curiously, many remained. The city grew, and soon it will be the second largest city in the United States.

California already claims to be the most populous state in the Union, with two-thirds of its population living in Southern California. The war brought many new industries and hundreds of thousands of people from all over the United States. The motion picture and entertainment business is no longer the major or even the most glamorous business in the area. Aircraft and missiles have come to the forefront, the conditions of our time bringing them the attention of nations. Electronics, fashion design, furniture—hundreds of fabricating and commercial enterprises have established national headquarters in Los Angeles.

The area is still growing. In the last decade the city of Los Angeles increased its population by 26 percent; Los Angeles County by 46 percent, now exceeding six million inhabitants; while neighboring Orange County has increased by 226 percent in that period, to a population in excess of 700,000. And the population growth continues, with more than 18,000 people a month coming into Southern California, 10,000 of them into Los Angeles. In a decade, the Los Angeles metropolitan area is likely to be the largest in the United States.

But the old images of Southern California and Los Angeles are no longer valid, indeed if ever they were true. Today the area is a complex metropolitan area. Images are in the eye of the beholder. One can find and confirm anything or any view one wishes, but this can also be said of every metropolitan area in the world. It may further be added that Los Angeles has fewer slums and poor living areas than most cities. This is partly due to the high percentage of home-ownership in Los Angeles, as well as to the relative absence of blocks of deteriorating tenements that characterize

many older cities. Furthermore, in a benign climate, poverty is somewhat less dismal and shabby, life is pleasanter, and because so much time is spent out of doors, the dinginess of the poor home is less appalling.

The physical growth of Southern California is fairly well known throughout the country. What is less known and yet equally spectacular is the great growth in the performing and cultural arts in the Los Angeles metropolitan area.

The number of art museums has doubled in the Los Angeles metropolitan area during the past decade—from seven to fourteen—and within the coming year a new \$10,000,000 art museum will be constructed in Hancock Park in the western part of the city. The Pasadena Art Museum will have a new home in the Carmelita cultural center to be constructed there in the near future. The number of art galleries has also doubled, and Los Angeles today is second only to New York as an art market and in the number of paintings sold. The area is now the home of hundreds of artists, many of them with national reputations, like Rico Lebrun, William Brice, Jack Zajac, Stanton MacDonald-Wright, Howard Warshaw, John Paul Jones, and Yehoshua Kovarsky. Others, of perhaps equal quality, will soon be as well known. Attendance at major art exhibits at the County Museum of Art, such as those of Van Gogh and Modigliani, has run into the hundreds of thousands. A Picasso exhibit at the much smaller UCLA Art Gallery attracted an attendance of more than 42,000.

Book purchasing and book reading have increased commensurately. The number of volumes in the Los Angeles Public Library increased by a third in the decade, and the library now holds almost 3,000,000 volumes. Circulation in that period has risen from 7,000,000 to over 12,000,000, second only to New York City's Public Library. During the past three years, funds have been appropriated for twenty-eight new branch libraries. The Los Angeles County Library system has also grown, tripling in circulation to more than 8,000,000. (The County Library system does not include the incorporated cities—for example, Beverly Hills, Long Beach, Pasadena, Burbank, Santa Monica, and Glendale. Were the library figures for these cities included, the total book circulation figure would, of course, be much greater.) Aside from the public libraries, there are a number of great university and private libraries, like the UCLA library, which numbers in excess of 1,500,000 volumes; the Huntington Library, and the libraries of the University of Southern California and the California Institute of Technology.

The motion picture industry and television have attracted many writers to the area. Aside from these, many notable novelists and playwrights have come in recent years or developed locally. Thomas Mann and Lion Feuchtwanger lived in Los Angeles for many years. Today there are Aldous Huxley, Christopher Isherwood, Ray Bradbury, Irving Stone, Clifford Odets, Alfred Hayes, and Guy Endore.

Even a decade ago there was a great deal of music to be heard in Los Angeles. The Los Angeles Philharmonic Orchestra and the Hollywood Bowl concerts provided a firm base for musical development in the city. But here, too, there has been growth during the decade. The number of opera performances has increased by 30 percent and the number of symphony concerts by 43 percent. Chamber recitals and choral groups have increased somewhat less, approximately 5 percent—a total of 510 recitals

in the year 1960-1961. Dance recitals and ballet also increased substantially: a total of forty-nine modern dance recitals in 1960-1961, an increase of 113 percent over 1950-1951, and fifty-six ballet performances, an increase of 27 percent over 1950-1951. Musical events have included both local performers and orchestras, as well as those from other parts of the country and from abroad. In recent years, the New York Philharmonic, the Minneapolis Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam, the Israel Philharmonic Orchestra, and the Philadelphia Orchestra have performed in Los Angeles. Operatic groups have included the San Francisco Opera Company and a local opera company. Dance and ballet groups have included the Sadler's Wells Ballet, the New York City Ballet, the Ballets Africains, the Moiseyev Dance Company, the Ballet Russe, and Petits' Les Ballets de Paris.

As in the other fields, many great composers, musicians, and opera singers have made their homes in Los Angeles. Schoenberg and Bruno Walter lived there before their deaths; and among others residing there are the composers Stravinsky, Roy Harris, Lukas Foss, Ernst Toch, Darius Milhaud, and Rudolf Friml; instrumentalists Heifetz, Piatigorsky, and Primrose; opera singers Dorothy Kirsten, Richard Crooks, Lauritz Melchior, and Helen Traubel.

Curiously enough, despite the wealth of theatrical talent available in Los Angeles, the theatre record has been quite uneven. Traditionally, Los Angeles has been known among touring companies as a poor theater town. However, while the record has been uneven, there have been some excellent theatrical groups in Los Angeles in the last fifteen years. The Actors' Laboratory, for example, did some important pioneer and experimental work until they disbanded about ten years ago. For more than ten years the Ring Theatre has been putting on some first-rate productions, although the general record again is somewhat uneven. In any event, theatre, too, has taken a tremendous leap forward in recent years. In the year 1950-1951, 74 plays were presented in the metropolitan area. In 1960-1961, 231 plays were presented, an increase of 212 percent. The change has been not only a quantitative one; in quality of production and in selection of plays, there has been marked improvement. During the 1960-1961 season, for example, plays of Tennessee Williams, Shaw, Giraudoux, Molière, Durenmatt, Anouilh, and O'Casey were presented; these in addition to such contemporary offerings as *The Connection*, *Five Finger Exercise*, *Krapp's Last Tape*, *Kinderspiel*, *Raisin in the Sun*, *Once Upon a Mattress*, *Separate Tables*, *Sunrise at Campobello*, *Three Penny Opera*, and *Tiger at the Gates*.

Now what accounts for this cultural upsurge in Southern California and the Los Angeles area? One may, of course, attribute it in part to the increase in population itself. On the other hand, the percentage of quantitative increase in the performing arts has been much greater than that of population growth. Also, it may be added, a good part of the growth in population is attributable to employment in the aircraft, missile and service industries; that is, a large increase in production workers as well as in the service trades of the area—on the whole, a type of citizenry that does not, as yet, take full advantage of cultural offerings. Another aspect of the population growth is the large increase in the minority groups in the community. Los Angeles has today the largest Mexican-American population outside of Mexico, numbering more than

800,000. The Negro population in the city is approximately a half million. It also has from 70,000 to 80,000 Chinese, the largest Chinese concentration in the country. So, it would not appear that the population growth alone is accountable for the expansion in the arts.

Still another factor may be the general resurgence of the arts in the country as a whole. For example, American concert music has grown 50 percent faster than the general economy during the past two decades. Americans spend more for recordings and high fidelity equipment than for all spectator sports. Granting that much of the record buying is in popular music, it has also been accompanied by an enormous increase in classical recordings. Of the 2,000 symphony orchestras, professional and semiprofessional, in the world today, more than half are in the United States. The sale of books more than doubled in the United States between 1952 and 1961. Certainly what has been happening in the rest of the country is also true of Los Angeles. At the same time there appears to be little question, in the minds of close observers, that this growth has been even more accelerated in Los Angeles than in the rest of the country.

Perhaps the comments and observations of outside observers of the Los Angeles scene are more objective than those of local observers, but they tend to substantiate and confirm one another. All seem to agree, as we will see later in this article, that one of the most potent influences in the resurgence of the arts in the area is the University of California, particularly on the UCLA campus, through its Extension Division and Committee on Fine Arts Productions.

The owners of art galleries along La Cienega Boulevard, which was once known for its restaurants alone but is now increasingly known for its galleries and antique shops, are unanimous in attributing to the UCLA programs for adults in the arts considerable responsibility for the great growth in gallery patronage and attendance at art exhibits.

A UCLA Extension workshop in opera directed by Jan Popper, which had been meeting with great success, stimulated the Rendezvous Room of the new Beverly Hilton Hotel to schedule for several months a program in Highlights of Opera, the director and participants of which are largely participants in the Opera Workshop.

How did this come about? Why is this Extension operation credited with so important a role in the cultural renaissance in Los Angeles? This writer believes that, aside from its local impact, the role of Extension is of particular significance because it has national implications. In the United States there are close to a hundred universities with extension divisions affiliated with the National University Extension Association. If the Extension Division in Los Angeles can have so great an impact, presumably other universities, particularly in locations of population concentration, can play similar roles in their communities. This is doubly important because, despite an affluent society and greatly increased leisure time (two factors of enormous importance in the development of cultural growth; they were equally important in the days of the Renaissance as Van Loon and others have pointed out), the large accumulated fortunes that fifty and a hundred years ago established the great cultural institutions in the eastern part of the country are no longer available in such amounts or largesse.

Recently Hans Schwieger, the conductor of the Kansas City Philharmonic Orchestra, remarked that "people who fifty years ago supported the Cleveland and Boston orchestras with \$50,000 now can't give that kind of money because of the tax structure." Increasingly, the arts must receive support from local, state and national bodies and institutions. These need not be very great. My thesis is that with comparatively small expenditures large institutions in centers of population can establish virtually self-supporting cultural operations which can stimulate the arts and the intellectual development of a community.

Traditionally, university extension work has been viewed as an evening college operation which provides, for adults who have not had an opportunity to attend a university, some college courses at night and perhaps an opportunity to secure a degree. Programs tended to be traditionally patterned after the day school programs, giving parallel courses at night for adults. Until recently, this was also true of University Extension of the University of California, one of the oldest extension activities in the United States, dating back to 1893.

The change came after World War II. Immediately after the war, the Extension program expanded enormously. Thousands of G.I.'s coming back from the war sought to catch up with their educational opportunities. Many of those who were already college graduates came back for refresher courses to enable them to resume their careers and their professions. By the late 1940's a large part of the Extension operation included courses in business administration, engineering, and education, and refresher courses in the professions. The increase in enrollments was spectacular, ranging from 15 to 20 percent each year.

By the early 1950's, however, prosperity and the return to normalcy led to further changes. Having achieved a decent standard of living and recognizing that there was a limit to the number of television sets or cars one could have, and that indeed there was not necessarily an accompanying increment in happiness or fulfillment in the acquisition of material things, a change in wants and interests developed among middle and upper income groups. Responding to, and to some degree anticipating the change in intellectual climate, University Extension in the middle 1950's began to emphasize and expand its offerings in the humanities and the fine arts.

Programs were launched to provide to mature people an experience in the cultural arts which either refreshed their earlier experience or, because of the high degree of specialization in education and the informal nature, were established in people's homes and public meeting places on poetry, painting, literature, philosophy, international affairs, etc. At one point there were as many as 400 such groups, averaging from twenty to thirty in a group. Along about the same time, the University acquired a residential center in the mountains at Lake Arrowhead about seventy-five miles away from the city. At Arrowhead, in a lovely sylvan setting which offers opportunities for recreation as well as intellectual fare, a wide variety of programs in the arts and humanities were offered. These were almost completely sold out. Among the programs given were: Nineteenth and Twentieth Century Painting; Literature in our Time; The Art of the Primitive; Opera; The Arts in the Twentieth Century; The Arts in America Today; Emotionalism in the Arts; The Mind and Culture of Asia; The Drama of

Music and the Oedipus Theme: Sophocles, Cocteau, Stravinsky; Psychoanalysis and the Arts; The Rebel in Contemporary Literature; European Art and Music Today; Cultural Antecedents; "Rhinoceros" and Controversy in the Arts. In the five years since the Lake Arrowhead facility was obtained, thousands of people have participated in these programs.

Programs in the liberal arts quadrupled in the decade. In addition to the traditional courses, in 1955 the Division experimented with integrated courses in the arts which attempted to give a unified view of all the arts in a given period. In that year, for example, a program called The Golden Renaissance was offered for the first time. In a series of eighteen meetings of two and a half hours each, it attempted to provide a picture of all of the arts and their interrelationship in the Renaissance period. The class attracted more than 160 people. In subsequent semesters the course was repeated and others were added, such as Medieval Panorama, The Legacy of Greece and Rome, The Age of the Baroque, and a program called Man and Art which ran for an entire year, providing an integrated view of the arts historically through contemporary times. Attendance in these courses continued to increase so that Man and Art regularly attracted more than 500 adults in each offering. A subsequent series on Pathology of the Popular Arts attracted 695. In addition to the above, large lecture courses such as Architecture as an Art Form, The Living Stage, Voices of the Novel, and The Many Facets of Film were offered with equally large attendance.

It almost appeared that nothing in the arts or humanities could possibly fail. An outstanding event was the offering of a series in philosophy, not on a popular level, dealing with contemporary philosophies including Existentialism, Zen Buddhism, etc. Because the campus was so crowded during weekday nights and there were no large lecture halls available, the course was scheduled for Sunday evenings. It was expected that perhaps one or two hundred people at most would attend the class. After all, it was a Sunday night, a night that is scarcely ever utilized for evening classes for adults. Within several days after the course was announced, it became obvious that the room provided, seating 300, was too small and the class was rescheduled to an auditorium seating 500. In no time at all that too was sold out, and the course was removed to Royce Hall auditorium, seating more than 1,800. A week before the course opened, more than 900 checks had to be returned because Royce Hall was sold out. No doubt part of the attraction was the eminence and popularity of the lecturer, Professor Abraham Kaplan, then chairman of the Philosophy Department at UCLA. But obviously that was not it alone. Had the same course been offered five years earlier, it is doubtful whether so large an attendance, if indeed any kind of attendance on a Sunday evening, would have been attracted. What had been happening was that as the liberal arts programs increased, an ever-widening clientele developed. At the same time the general malaise that has been much commented upon, a feeling of satiation with the typical minutiae of life, with material acquisitions, with the meaninglessness of much of our existence, and a seeking for new and better answers to the whys and wherefores of life, prompted many to turn to the university. It must be pointed out that these courses are not inexpensive. The average course given on campus has a fee of \$45. The University Extension budget statewide is approximately \$8,000,000. Of this amount,

the Extension Division gets but 8 percent from state funds. All the rest of its budget is earned from fees, so that for a small amount of seed money a tremendous enterprise in education and the cultural arts is made possible.

As the audience grew, it appeared to the Extension Division leadership that further experimentation in the arts was not only possible but imperative. Concerned with the absence of a first-rate conservatory in the Los Angeles area and opportunities for musical talent, the Division was able to persuade Jascha Heifetz to give, through Extension, a master class in violin. It developed an opera workshop which was able to enlist not only students in the day program of the Music Department, but many considerable talents in the community who could participate in an evening workshop but would not be interested in or eligible for regular daytime matriculation and departmental instruction. Many of the alumni of the opera workshop are currently singing in the major opera companies of Europe and in the Metropolitan Opera Company in New York. Unfortunately, although a beginning has been made in the establishment of a Los Angeles grand opera company, it is not yet of the stature or permanence to absorb the considerable talents that are developing.

Aside from courses, classes and the residential programs mentioned above, involving enrollments of more than 60,000 in Southern California, the Committee on Fine Arts Productions on the UCLA campus provides through University Extension a wide variety of cultural offerings. These events include concerts, dance recitals, films and theatrical productions. In 1950-1951, the total attendance at these events was 45,069. In 1961-1962 it reached 284,155. The UCLA campus at night is as busy and jammed as it is during the day. The difference is that at night the congestion is caused by adults ranging in age from nineteen to seventy-five. This past year there were fifty-nine concerts, eleven art exhibits, two dance recitals, forty films, seven junior programs for young people, and twenty-one plays running to a total of 240 performances. Of the plays produced, fifteen were put on by the Theater Arts Department with 89 performances (these were student productions, many of them heavily attended by the public); six plays were put on by the professional Theatre Group involving 151 performances and a total attendance of 57,000.

The musical offerings provided a wide range, including the Amati Quartet, the Compinsky Ensemble, an improvisation ensemble concert presented and introduced by Lukas Foss, the Dave Brubeck Quartet, the Roger Wagner Chorale, the Roth Quartet, the New York Pro Musica, the Juilliard Quartet, and imports such as the Ceylon Dancers National Theatre, Ravi Shankar, the Indian sitarist and composer, the Israeli Aviv Theatre of Dance and Song, the Bayanihan Philippine Dance Company, and virtuoso concerts by Ruggiero Ricci, Elizabeth Schwartzkof, Shura Cherkassky, Ella Fitzgerald, Stefan Bardas, Mary MacKenzie, and Leah Effenbach. In an attempt to deepen and broaden musical understanding, Henri Temianka conducted a series called "Let's Talk Music," a combination of lecture and musical illustration with the Temianka Little Symphony. In the spring of the same year a Los Angeles International Music Festival was held on the campus. This musical festival, which had been founded by Franz Waxman and led by him for more than ten years, in 1962 for the first time assumed international proportions. Eugene Ormandy, conducting the Philadelphia

Symphony Orchestra, was on the program, as well as Juan Jose Castro and Sir William Walton, conducting the Los Angeles Festival Orchestra.

One of the University's most striking efforts in the cultural arts which has achieved national and international recognition has been its professional Theatre Group. As long ago as 1952 the Extension administration envisioned the possibility of launching a repertory theatre. Despite the periodic rise and fall of acting companies, there was an obvious dearth of good theatre in the city. It was scarcely conceivable that a city of such size with so much theatrical talent available should not have a vigorous theatre. In 1952 there was no Extension experience to indicate the possibility of getting a sizeable audience for first-rate serious theatre. But as the other cultural programs burgeoned and the mailing lists increased, it was felt in 1957 that the time might be ripe.

In that year, Extension and members of the campus Theater Arts Department explored, with a number of directors and actors who had had experience on both Broadway and in motion pictures, the possibility of establishing a professional theatre. Members of the profession were enthusiastic in advocating that the University take such measures as were necessary. The Extension authorities, however, were not entirely certain that complete cooperation from theatre people would be forthcoming, in view of the relatively small compensation the University could make available to them. To test the seriousness of the professionals, 150 invitations were sent out to directors, actors, and playwrights to attend a weekend conference at the University's Lake Arrowhead facility. This meant that they would have to spend a weekend and several hours traveling each way, and, of course, at their own expense. Of the 150 invited, 120 came—a marked achievement. Others, who were not able to come, wrote and wired their strong interest and support. In attendance at the Arrowhead meetings were leading producers, directors, and actors, among them Delbert Mann, Marty Ritt, Milton Sperling, Sidney Harmon, Walter Wanger, Jess Oppenheimer, Harry Horner, Robert Ryan, Paul Newman, Shelley Winters, Joanne Woodward, Eve Marie Saint, and James Whitmore. The tone of the discussions and the obvious earnestness of the professionals persuaded the University that, although the question of audience was still problematic, the professionals were ready to support the effort. In the following months, efforts were made to secure a theatre not too distant from the University, but none was obtainable. The campus auditoria and theatres were so heavily utilized by campus departments that it was not possible to secure their use for continuing periods. Finally, in desperation, it was decided to launch the project in the summer of 1959 by attempting three readings in Schoenberg Hall, a music theatre auditorium on campus which became available only in the middle of August and early September, after the close of summer session and before the opening of the fall semester. The first three productions were Dylan Thomas' *Under Milkwood*, Brecht's *Mother Courage*, and Kazantzakis' *Sodom and Gomorrah*. These were to run for one week each in an auditorium seating 525. The enthusiasm of the actors and director was such, however, that instead of readings, the programs became full productions.

When the project and the plays were announced, they were greeted with considerable skepticism by some of the newspapers and critics. Here we go again, they said, another attempt to "revive the theater." The drama critic of *The Los Angeles Times*

wrote on that occasion, "Last Wednesday UCLA's Theatre Group announced three plays for summer presentation: Dylan Thomas' 'Under Milkwood,' Bertold Brecht's 'Mother Courage' and Nikos Kazantzakis' 'Sodom and Gomorrah.' Is this the way to bring the Drama 'back'—or is it, typically, a university's academic approach to the question?

"As far as I'm concerned, the project already has three strikes against it. . . . The plays chosen sound esoteric, which is another way of saying highbrow and of limited appeal."

The three plays were presented for six performances each and met with instant success. A total of 8800 tickets were sold and the productions netted a profit of \$2,000. It was readily apparent that longer runs would have been possible, but the theatre was not available for a longer period. Both the metropolitan and the trade press were extremely laudatory as the following indicate:

*Variety* on August 7, 1959: "The first presentation of UCLA's Theatre Group is a major success. . . . 'Under Milkwood' is a rewarding, memorable and refreshing evening of genuine theatre. It is not artsy-craftsy, or precious."

Said *The Hollywood Reporter*: "The UCLA Theatre Group's production of the late Bertolt Brecht's sardonic masterpiece 'Mother Courage' succeeds in being both provocative and entertaining—for lofty-brow legitgoers. . . . The tremendous response received by this project certainly indicates that literary drama is not necessarily limited in its appeal."

In the fall of 1959, John Houseman, the well-known New York producer and director, who had been artistic director of the Stratford, Connecticut, Shakespeare Theater and a producer of Playhouse 90, as well as of many Broadway plays and motion pictures, returned to Los Angeles to be a producer at the M-G-M Studios. He was invited to become a member of the board of directors and agreed to assume the role of artistic director for The Theatre Group. In subsequent productions, the theatre experimented with longer runs for each play to determine how large an audience it could attract. In the winter of that year, again using Schoenberg Hall between semesters, John Houseman directed T. S. Eliot's *Murder in the Cathedral*. It ran for twelve performances and the single production had an attendance of 5,825. By the next summer, three full productions were planned, each to run two weeks. Actually one of them, Chekhov's *The Three Sisters*, ran for 18 days. The total attendance that summer was 19,000 as against the 8,800 of the previous summer. The following figures indicate the number of productions, the number of performances, and the total attendance year by year.

The Theatre Group  
Summary by Fiscal Year

Fiscal Year	Number of Productions	Number of Performances	Attendance
1959-1960	4	30	14,625
1960-1961	6	102	38,727
1961-1962	6	154	57,273

The sixteen plays offered in the three-year period represent a range of plays from Shakespeare's *Measure for Measure* to John Hersey's *The Child Buyer*. Included among them were works of Becket, Ionesco, Albee, Sean O'Casey, Pirandello's *Six Characters*, premieres of Dos Passos' *U.S.A.* and of *The Child Buyer*, Felicien Marceau's *The Egg*, Fabri's *Between Two Thieves*, and Strindberg's *The Creditors*. Of the sixteen plays presented in that period, ten were sold out to more than 85 percent of capacity and none had an audience of less than 70 percent of capacity. Many of the productions could have run for much longer periods had the hall been available. The attendance, the reception, the reviews have been laudable in the extreme. Of *Murder in the Cathedral*, *Variety* commented, "T. S. Eliot's verse play, 'Murder in the Cathedral,' . . . receives distinguished treatment by a fine cast in the Theatre Group's presentation at UCLA. . . . The SRO business being done by this intellectual, classical play provides some challenging thoughts on what is, and what is not 'commercial' theatre."

John C. Waugh in *The Christian Science Monitor* on August 9, 1960: "Professional theater of a rare sort is booming on the campus of a California university. . . . What makes the Theatre Group productions unique are their setting—a university campus—and the caliber of the repertoire itself."

James Powers in *The Hollywood Reporter*, November 15, 1960: "The professional-scholastic unit calling itself Theatre Group and operating at UCLA continues to perform a valuable service to the more commercial theatre in its current presentation of two segments of Sean O'Casey's autobiography, 'I Knock at the Door' and 'Pictures in the Hallway.' Neither production . . . would have a chance in today's boom-or-bust commercial theatre mart. But each deserves to be seen, as a striking example of what theatre can and should be; as levels of excellence toward which commercial theatre can match itself."

Cecil Smith in *The Los Angeles Times*, July 30, 1961, "The Theatre Group is presenting 'The Egg,' Felicien Marceau's wry comic-drama, for three weeks in UCLA's Schoenberg Hall, beginning Monday night. As usual in Theatre Group productions, the cast is superb . . . much of the growing theater enthusiasm in Los Angeles was sparked by Theatre Group's brilliant productions. . . . Although it has been in existence for less than three years, Theatre Group's work is recognized throughout the nation as one of the most exciting and vital theatrical movements of our time."

A number of points are relevant here. In establishing The Theatre Group, Extension was permitted by University President Clark Kerr to set aside \$15,000 as a reserve against possible deficit in any of the earlier productions. As it happens, though a few individual productions lost money, each year a small surplus accumulated and a reserve has been built up to guard against deficits in future productions. At the same time, the \$15,000 originally made available remains intact.

One might well ask why a private entrepreneur might not have been equally successful utilizing the same talents. The answer is, of course, that this has been attempted repeatedly in the last twenty years in the Los Angeles area. Some of the groups and productions have been briefly successful, but few of these efforts have had stability and only one has had a continuing production record. After a failure or two, or after

the leading spirits in the operation had gone on to greener pastures, the operations collapsed. The important aspect of the University theatrical effort is the fact that it has standards that are different from those of the commercial theatre. It views its role as an educative one, as well as a means of providing dramatic entertainment. It is not motivated by profit, although it must make its own way. Certainly its selections have not been influenced by concern for profit making. The stability provided The Theatre Group by establishing it within an institution like the University cannot be overemphasized. This was borne out in 1960 when the person who had taken the initiative in founding the group and who had final administrative authority for it left the University (although he has since returned). The theatre operation was not affected; it went right on. Similarly, when John Houseman, the artistic director, who provides basic artistic guidance and whose own fine efforts as a director have made possible some of the best of The Theatre Group productions, left for Europe to make some pictures for several months, The Theatre Group continued. Its existence does not depend on any individual.

Beyond the stability provided by the institution, many more tangible aids were also provided. Had the theatre been established by individual entrepreneurs on the outside, it would have meant the development and overhead cost of a staff of people for box office, stage management, publicity and promotion. Because of University Extension's huge operation and because of its permanent box office, promotion and publicity staff, the existence of a central stage operation on campus for the construction of scenery and for the technical assistance necessary in staging, The Theatre Group hired no permanent staff at all, but utilized already existing services, merely paying for them as it used them. In this way, it maintained continuity of staff over the years without having to pay for them when they were not being utilized. And, perhaps most important, there was the great audience built up by University Extension which had mailing lists on plates running into the hundreds of thousands. The Theatre Group audience is secured mainly through direct mail promotion. It does no advertising. Although newspaper publicity is very helpful, most of the tickets are sold through direct mail.

In sponsoring The Theatre Group, the University was not merely concerned with providing a type of entertainment that was not readily available. It was primarily interested in bringing to the city good theatre, a theatre of ideas, the kind of theatre that its citizens would not ordinarily see. The touring plays coming to Los Angeles are predominantly popular fare. They are frequently second casts of current hits on Broadway. Traditionally, the smaller theatre groups did warmed-over Broadway shows, intending them primarily as showcases for actors, to bring them to the attention of agents, producers and directors. The Theatre Group views its function as both educational and entertaining. The theatre that is not entertaining is poor theatre. The Theatre Group presents not only current plays, but classical and older American and European plays which young people and adults who have not come from metropolitan cities of the East have never had an opportunity to see. Hence the wide range of offerings in the past three years. The difference between this theatre and commercial theatre was also demonstrated in its decision, when it had accumulated a reserve, to undertake productions which were inevitably deficit productions. Although it had

hoped to do some Shakespeare at the very outset, in the first two years the expense of a Shakespearean production, professionally done, could be borne. When a reserve had been accumulated, a splendid production of *Measure for Measure* was presented, which was probably the best Shakespeare ever seen in this area, notwithstanding several Old Vic productions which had been presented in the city the year before.

Furthermore, The Theatre Group at its very inception resolved to wean audiences away from the "star system." Although well-known actors and actresses have appeared in their productions, the play announcements sent out in the mail never mention the cast. In newspaper releases the cast is listed alphabetically. All actors receive the same rate of pay regardless of their reputation or the importance of the role.

What has The Theatre Group accomplished? It has demonstrated that there is an audience for serious theatre in Los Angeles. Second, it has stimulated other theatrical efforts. In the figures previously given as to the increase of theatre in the past ten years, significantly enough, the greatest percentage of increase occurred after the establishment of The Theatre Group; that is to say, since 1958. For that period (1958-1961) the average annual percentage increase was 36 percent, as against 10 percent in the period 1950-1958.

Third, The Theatre Group established criteria and standards for first-rate professional theatre. It developed not only an interested audience, but an increasingly sophisticated audience which is now developing high standards by which other productions may be judged. At least five of the groups which developed theatrical productions in other parts of the city in the last few years stated publicly that their efforts were stimulated by the success of The Theatre Group. Furthermore, the selection of plays and the caliber of productions in the city clearly reflect that influence.

It was previously indicated that the cultural developments stimulated by the Extension Division at UCLA have implications beyond the city of Los Angeles and Southern California, but cultural developments elsewhere may not develop in the same way as in this large metropolitan complex. Certainly the fact that the UCLA campus is located in the heart of West Los Angeles, bounded by Beverly Hills, Westwood, Bel Air, Santa Monica, and the Pacific Palisades is a significant factor. It is one of the wealthiest residential areas in the United States, which means that it has a population of considerable education, as well as high income. In a sense it has almost a natural audience for cultural development. Had the campus been located in the eastern part of the city, fifteen miles east rather than fifteen miles west of City Hall, the extraordinary cultural growth and activity on this University campus might not have been as great or as rapid. Furthermore, there is no other city outside New York that has the enormous amount of theatrical and musical talent available, as has Los Angeles. And yet, while such development cannot perhaps take place in quite the same way in other communities and through other universities, it would appear that universities conscious of the need for such developments, and utilizing the resources that are available, will find ways to foster expanded cultural activities. In providing professional theatre, this has already been demonstrated at the University of Michigan and Princeton University, where contracts have been made to bring in first-rate theatrical productions regularly. The Adult Education Division of the University of Syracuse has its own

Regent Theatre where they are attempting to develop an indigenous theatre group, occasionally bringing in talent from the outside. The University of Minnesota has played an active role, cooperating in the development of the Guthrie Theatre in Minneapolis. In Canada, the University of British Columbia took the leading role in the initiation and development of the Vancouver Festival. And the University of Wisconsin has demonstrated the possibility of a university-sponsored theatre movement in that state for some years.

What is here suggested is that, although situations may differ, public and educational institutions in all parts of the country, particularly universities but not limited to universities alone, may do far more than they have done previously; that a small investment of seed money can go a long way in stimulating and supporting the performing arts. Such efforts would also stimulate local and perhaps state governments and even the federal government as well, to provide additional support when it is demonstrated that great numbers of people regard these efforts to be as important as recreational parks, roads, and athletic stadia. In a number of cities throughout the country, municipal and county governments are already contributing to community concerts and to other cultural activities. For the spring festival held on the Los Angeles campus during the past two years, city and county monies have been made available to help support the Music Festival. Last year the city and county jointly contributed \$50,000 to underwrite the first International Music Festival.

Just as the establishment of The Theatre Group stimulated the expansion and development of many other small theatres in the city, in art, too, the great expansion within the last decade came after the launching of the University Extension liberal arts programs and the many discussion groups on art and painting in 1957-1958.

These programs are not all easily accomplished, for they depart from the typical extension operation. As I have pointed out, extension divisions have traditionally merely given courses at night comparable and parallel to daytime courses. Although the faculty on the campus of the University of California at Los Angeles generally approved the great expansion in the liberal arts noncredit offerings, when a professional theatre group was established, there was considerable eyebrow raising. Some wondered what in the world the University was doing sponsoring a professional theatre. Apparently, it is academically respectable to teach theatre, but not to produce good theatre. The students and graduates of the Theater Arts Department had no opportunity to see first-rate theatre, and although the University was producing graduate students majoring and specializing in the theatre, there was no opportunity for them to engage professionally in theatre in the city. Now it is not thought strange to provide a hospital in connection with the medical school so that medical students can get first-rate professional internship and training. And yet no similar opportunity was available for the theatre arts graduates to get that kind of training and internship under similar professional experts. Nor was the appointment of Jascha Heifitz to teach a master class in the violin uniformly regarded with approval. Considerable concern was expressed. After all, the University was not a conservatory and it was not the job of the University to produce virtuoso performers.

In this writer's view, the role and function of the university is a changing one. Our universities today are far, far different from what they were a hundred years ago, and undoubtedly they will be different a hundred years from now. Perhaps 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. In terms of man's needs, who is to say which is the more important? On the whole, however, this new direction, this expansion of the arts has received strong support from the faculty and complete support from the administration. Chancellor Franklin D. Murphy of UCLA has been an ardent supporter of these efforts from the moment he came to the campus in 1960. He sees the University as a great catalytic agency for the stimulation of the intellectual and cultural life of the city and of the state. He views the University as performing in the arts the same kind of function that is performed by the other academic disciplines in seeking new frontiers, discovering new tools, and providing the highest standards of performance and artistic excellence.

I have gone into considerable detail on the cultural contribution of the University because it has played so important a role in the development of the cultural and intellectual life of Southern California during the past decade. Now, most colleges and universities make important cultural contributions to their areas. What is perhaps unique about the UCLA contribution is the size, scope, and unprecedented nature of its contribution.

Nathan Cohen, entertainment editor of the *Toronto Star*, the "Walter Lippman of the arts" in Canada, wrote after an extended inspection of Southern California last year:

I first went to the University to inquire into its famous theatre arts department. . . . But my interest quickly expanded. The more I've seen and learned, the greater my respect, admiration and excitement for UCLA has become.

By chance or pressure, UCLA has undertaken to eliminate the cultural vacuum and at least make available to people who care for such things the tools and resources of the better life.

But it is not bigness which distinguishes UCLA. Its ruling passion is a determination to serve, scholastically and socially, the widest possible range of educational needs and desires.

UCLA has a most significant influence on the community. No other university I know of compares to it in the quality of its contribution. I may add, this is no rash observation. I am familiar with most of the large universities in America and Europe, and came away from Los Angeles with the greatest respect for the services UCLA is rendering through its extension department and for the philosophy governing that department.

Similar views have been expressed during the past year by *Time Magazine*, the *Sunday New York Times* and the *Christian Science Monitor*.

This cultural burgeoning is not limited to the Los Angeles metropolitan area. For more than ten years San Diego has had the Globe Theatre presenting Shakespearean productions in Balboa Park; neighboring La Jolla has had annual Playhouse productions and a new art museum which presents musical events as well. San Diego itself is planning a new auditorium for opera and other cultural events. Laguna Beach has an annual arts festival and this year launched its first annual opera festival. The annual

spring music festival at Ojai is an outstanding musical event which attracts people from considerable distances.

But surely the millennium in the arts has not been achieved. Lacking in Los Angeles and Southern California is a first-rate opera company and first-rate modern dance and ballet companies. Hopefully, the new \$25,000,000 Music Center for the Performing Arts will foster and develop such companies.

The Center will occupy one of the most strategic areas in Los Angeles at the very crown of the new Civic Center. The seven-acre property, covering two city blocks, represents not only one of the most spectacular sites in the city, overlooking as it does the entire downtown area, but also one of the most accessible, with five major freeways converging nearby. The Center will consist of three buildings, an underground garage, and a mall. The Memorial Pavilion, the largest of the three, is already under construction. It will contain 3200 seats. In addition to providing a home for the Los Angeles Philharmonic Orchestra, its stage will accommodate the most ambitious productions of grand opera or ballet. The second building, the 70-seat circular theatre, is planned for experimental drama, chamber music and more intimate productions.

Unquestionably, the new \$10,000,000 County Art Museum will give enormous impetus to painting and sculpture. It will consist of three buildings, the Great Hall for the permanent collections, a second building containing galleries for changing exhibitions, and administratives. In a third building will be housed the auditorium, a cafeteria, library, educational department, and a lounge for members of the Museum.

Grand buildings alone do not guarantee great artistic performances or great works of art. But the existing collections of the County Art Museum and its past history of outstanding exhibits augurs well for its future in the new improved surroundings and facilities. Similarly the Music Center will provide for an expansion of performing efforts not previously possible. The fact that both enterprises were made possible entirely through public contributions and subscriptions suggests an audience that will be as much concerned with the quality of the content as with the magnificence of the structures.

Paul Jordan-Smith once called Los Angeles a paradise of realtors and a refuge for the rheumatic; its streets "populated with anaemic midwesterners and sappy metaphysicians." And yet, he said, "out of this motley throng of goose-steppers and propagandists there will grow the most splendid center of genuine culture and enlightenment on this continent. For, with all its uncouthness, the place is alive with illusions and illusions are the stuff of art."

This was written some years ago. Much of the uncouthness has disappeared. But the illusions remain and the arts flourish.

# QUEST

QUEST

# IONS FROM THE FLOOR

**Fine Arts Education in  
the Soviet Union**

**by Mayo Bryce**

In 1959 an agreement was effected between the United States of America and the Union of Soviet Socialist Republics to promote better cultural understanding between the two countries. One result of this agreement was the appointment in 1960 of a delegation from the United States to the Soviet Union, to study the organization, administration, and content of Soviet arts education, with the ultimate aim of interpreting this information to American arts educators and laymen. The delegation was composed of three members: Dr. Ralph Beelke, Executive Secretary of the National Art Education Association, Washington, D. C.; Miss Vanett Lawler, Executive Secretary of the Music Educators National Conference, Washington, D. C.; and I was director of the mission in my role as Specialist for the Fine Arts, United States Office of Education, Washington, D. C.

The itinerary, arranged by the State Department in cooperation with the Soviet Ministry of Culture, included the three main cultural centers of Russia—Moscow, Leningrad, and Kiev. The mission observed programs in general schools as well as special schools for the arts; visited the principal art galleries, such as the Hermitage and the Tretiakov; attended performances of the Bolshoi Ballet Theatre, the Children's Theatre, the Moscow Arts Theatre, the Puppet Theatre, and the School of the Circus Arts. In addition, we attended numerous concerts in conservatories of music and interviewed some of the outstanding Russian artists and arts educators. Of particular significance to us was the wide opportunity to observe the educational programs offered in the Pioneer Clubs, Palaces, and the Houses of Culture, the chief institutions designed to involve Soviet citizens in some phase of arts education and activity.

On my return I have been privileged to lecture many times on my observations. After such presentations, largely the same questions have been asked by audiences again and again. The inquiries can be grouped into several categories: those dealing with Russia, her land, and her people; and those bearing on the philosophy of arts education, its administration and organization. It is a sign of the times that without fail I am always requested to compare the Soviet Union's approach to art education with that of the United States.

These questions, together with their answers, provide an informal format for this report.

**QUESTION:** To what extent is the population of the Soviet Union culturally diversified?

There is an old proverb which says that "Russia is not a country, it is a world." The wide variety of ethnic groups within the population of over 200,000,000 persons is most impressive. More than 170 different peoples inhabit the five main regions of the U.S.S.R., accounting for a wide assortment of customs and languages, varying from locality to locality. Each group clings to its own language and way of life. A total of 200 languages and dialects are spoken in the Soviet Union. For more than half the population, however, Russian is the official language. These groups make possible an unusual art expression of richness and color.

**QUESTION:** What was the attitude of the Soviet citizens toward members of the arts education delegation?

The delegation was impressed with the friendliness of the Soviet citizens. They took every opportunity to talk with us, and were inquisitive about the houses in which we live, our children, our families, and the status of "the worker" in the United States. Considerable concern was expressed about America's attitude toward peace. They took pains to assure us that they wanted peace above all else.

The Russian people have a keen sense of humor and enjoy a similar kind of easy camaraderie with strangers as we do in America. Despite a cheerful attitude, however, the majority of the people looked work-worn and weary! Observing life in the Soviet Union can be compared to viewing a black-and-white movie, in contrast to our accustomed multicolored films.

*The Philosophy of the Soviet Arts Education Program—Its Administration and Organization*

Basic to all programs for education in the Soviet Union is the principle which directs all activities toward the Communistic ideology. The focus of any area of Soviet life is the *State*—the *raison d'être* of life itself. Arts education is molded within this philosophic framework.

**QUESTION:** What is the basic organization of the Soviet arts education program?

Education is compulsory in the Soviet Union through the eighth grade, and is available through the eleventh grade, in civic and industrial centers. General primary-secondary education consists of an eleven-year coeducational program of studies for children between the ages of seven and eighteen. Art and music are scheduled twice a week for forty-five-minute periods in the general school, while drama and dance experiences are offered on an appreciation basis. Visiting troupes from nearby art institutions give performances at the schools, and in some instances, children are taken to performances in the cities.

*Special art and music schools.* Many variations in general arts education are to be found, particularly in the seven- or eight-year schools specializing in art or music. These schools, the four-year children's art schools and the seven-year music schools, are established for children who have been identified as gifted in either of the two areas. Pupils attend them for half of each day, and the general school the other half. This places a heavy responsibility on children.

*Secondary arts schools.* For young people whose ability is discovered at an early age (around seven), and who are known to have unusual talent in music and art, there are eleven-year schools, the curriculum of which prepares students for further study in the music conservatories, or for art, dance or drama institutes. *In addition, children in these special schools receive the usual education which other children have in general schools.*

*Professional arts schools* Art institutes, music conservatories, drama and dance institutes are expanding in number. They include such specialized institutes as the Tchaikovsky Conservatory of Music in Moscow, the Rimsky-Korsakov Conservatory of Music in Leningrad, the Bolshoi Ballet Theatre School, and the Moscow Arts Theatre School. The Repin and Surikov Fine Arts Institutes are among those which cater only to students who show special ability in the arts, and who qualify as potential artists. These students have many liberties and opportunities to perform.

*Correspondence education in fine arts.* The delegation was much surprised and impressed with this program. In 1958, it was estimated that more than 812,000 persons were enrolled in correspondence courses in many fields,\* under the auspices of the Ministry of Education. More than one-third of the students enrolled in universities and special institutions were taking part in the correspondence courses, including those at the higher education levels who were pursuing careers in music, art, drama, and dance. Correspondence work enables those who are capable of assuming a heavy schedule to provide for their families and, at the same time, specialize in an art field.

Industrial establishments cooperate by permitting their employees to attend professional schools once or twice during the year for resident study in correspondence courses offered in special classes. They are not only paid their wages for these periods, but are transported without charge to and from the institutions. In some industries, students doing well in correspondence work are given shorter working hours to provide more time for study.

**QUESTION:** Is the organization and administration of the arts program the same in all parts of the Soviet Union?

This question is often asked the delegation because official visits included only three of the major cultural centers—Moscow, Leningrad, and Kiev. Unquestionably, the delegation observed some of Russia's finest arts programs. However, it should be remembered that the organization and administration of the arts in all parts of Soviet life vary only slightly. Programs in rural districts are organized and implemented in the same fashion as those in the large urban centers. This is not to say, however, that the quality of instruction in some areas is not better than in others.

The arts institutes of the large cities take great pride in cooperating with programs in all parts of the Soviet Union, and also in taking the arts to the people by means of performing groups and exhibitions.

**QUESTION:** What kinds of art experiences are afforded the children and youth in the special arts programs?

By our standards, the experiences offered to children are extremely formal. Media are limited to oil, watercolor, charcoal, pencil, clay—and all presented in a highly formal fashion. There is no papier-mâché or wire, no collage or murals—none of the

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\*Prokofiev, M. A., M. G. Chilikin, S. I. Tulpanov. "Higher Education in the U.S.S.R." *Educational Studies and Documents* No. 39. Paris: UNESCO, 1960, p. 13.

media and activities which so excite the children and youth in American schools. In music, there was great emphasis on singing and listening skills of a formal nature. In drama and dance, experiences were also formalized; there was little evidence of free expression. The children were given specific assignments and an allotted period of time in which to complete them. Attention to technique, skills, and performance was the basis for evaluation. Standards were very rigid in all areas. Expression in each art area must promulgate the philosophy of the Communistic ideology.

**QUESTION:** What arts experiences are afforded children who are *not* unusually talented?

I have already mentioned the types of experiences that are available to children in the general schools. Those whose talents are not outstanding, who are considered to have but average capabilities in art, music, drama, and dance take advantage of the multiple opportunities in the Palaces of Culture. These institutions usually open their doors immediately after the general schools close at three-thirty or four in the afternoon. Children may choose and participate in a wide variety of arts programs, under the guidance of artist-teachers provided by professional institutions.

**QUESTION:** What is "the art of social command" and to what degree does it influence expression in the arts?

"Social realism" has its roots in the statement Lenin made when he said, "Art belongs to the people. It must have its deepest roots in the broad masses of the workers. It must be understood and loved by them and no other. It must unite and lift them in their feelings, thoughts, and aspirations. It must arouse and mature artists among them."

Art forms must be uncomplicated and direct in communication if they are to evoke a personal and immediate response from average Soviet citizens. Since such responses stem from a socialistic context, art, music, drama, and dance must also be geared to this philosophy. The Soviet government has strived to insure discipline and strict conformity in enforcing the idea that the arts are socially centered expressions. Hence, the art of the Soviet Union is often referred to as the "art of social command." More specifically, the State has decreed a point of view for art, to be followed by all artists, musicians, dancers, and actors—that of *social realism*. This term is defined as a style of artistic realism based upon a close observation of real life. This realism becomes socialist when it takes the ideals and views of the socialist society as the basis of its artistic ideas. All programs of art education in general, special, and professional schools, and cultural institutions, are administered in such a way as to impart this point of view to children and youth.

**QUESTION:** Did the delegation visit Palaces or Houses of Culture? What were your impressions of the cultural opportunities they offered to the "average" Soviet citizen?

The opportunities open to the majority of Russians of all ages in the Palaces of Culture are extensive. The complex of programs offered in these institutions is known as the *Amateur Movement*. A wide range of educational experiences is offered, par-

ticularly in the fine arts and sciences. Instruction is available in almost any subject area which an individual wishes to pursue, and at any level of specialization. These establishments are large, with elaborate facilities which include art galleries, libraries, ballrooms, theatres, and an amazing number of laboratory facilities of all kinds.

The mission visited the Petrograd Workers' House of Culture in Moscow, which had 170 different groups of participants, totaling 5,000 individuals. There were four large symphony orchestras of 120 members each, two jazz groups, one orchestra of folk instruments, and two choruses—one classical chorus of 100 voices, and one chorus which specialized in national songs. The evening the delegation visited the Petrograd Institute a classical dance class was practicing. We were informed of the great success of the opera group which, when combined with the symphony group, gave concerts for employees of other plants. There was also a circus group of eighty performers. There were spacious workshops for scenery construction, studios for sculpture and painting. This same Petrograd House boasted twenty-two libraries, with a total of 450,000 books. There were three theatres, a small concert hall seating 100, a lecture hall accommodating 200, and a larger auditorium seating 400. The two sections of the House, one for adults and one for children, were equipped and staffed by trained personnel. In fact, the Ministers of Culture took great pride in the fact that the instructional staff in these Palaces of Culture, especially in the larger cities, are among the most prominent artists in the Soviet Union. In a conversation the delegation had with Aram Khachaturian, he indicated that 80 percent of his time was given free of charge to promote the Amateur Movement. Some instructors who are less well known receive compensation for their work. However, it is a matter of great national pride to be able to contribute to the success of these programs.

**QUESTION:** Which of the arts has the greatest freedom of expression in the Soviet Union?

As far as the delegation could observe, music had the most license. Khachaturian is a favorite; Stravinsky has come back into his own, and Prokofiev is included on most concert programs.

It appears that the Soviet Government will permit "dissonance in sound" but not "dissonance in vision." Painting and sculpture are illustrative, pictorial, realistic.

The dance is highly classical, devoid of the warmth of personal interpretation. Experimentation in rhythmic form is discouraged. Drama, which is rooted in the philosophy of Stanislavsky, is produced in an overpoweringly realistic fashion.

**QUESTION:** Did you visit the School of the Circus Arts?

The School of the Circus Arts in Moscow is the only school of its kind in the world. It was founded in 1929, and has an enrollment of approximately 250 students, with a staff of forty-five (including teachers of both special and general subjects). There are two major fields of study in the School of the Circus Arts: (1) a four-year program in acrobatics which enrolls students between the ages of fourteen and twenty-one; (2) the program for musical clowns which accepts only those who have completed training in a four-year music school. Ordinarily, students begin this program at the

age of eighteen and graduate at the age of twenty-six. A year of practical work in a special field is required before the student is considered a finished performer, and before he can apply for employment in a circus. He must also pass a special state examination in either of the two major fields. Many students receive their secondary schooling in this special school, which also includes the curriculum of the general school. Science, mathematics, history, Russian language and literature, Marxist and Leninist aesthetics, and other subjects are included in this program.

**QUESTION:** Is the general citizen interested in art? To what degree does he support the arts?

It must be remembered, in considering the total picture of Fine Arts in the Soviet Union, that the people have very few recreational opportunities available to them. There are no lodges or church programs, no Boy Scouts, no golf courses, very few movie theatres. These factors, coupled with the fact that the typical Soviet home is very limited in space, makes it necessary for the people to take advantage of the programs set up outside their homes, in the Houses of Culture. It was observed, however, that the people appeared to enjoy the arts, and supported the theatres by paying admission fees which were not too different in cost from those in this country. Good seats to the theatre or ballet cost in the neighborhood of \$2.50 or \$3.25 in American money. The delegation attended a performance of Maeterlinck's *Blue Bird*, which had been playing every Sunday afternoon to packed houses, in the same theatre, for the last thirty years!

**QUESTION:** How are artists employed in the Soviet Union?

The Soviet officials state that there is no unemployment among Soviet artists. In fact, we were told that there were more positions than graduates to fill them. Graduates from institutes, conservatories, technical or industrial schools find placement through a government agency, whose sole responsibility is the welfare of the artist. Factories, schools, and Houses of Culture list their particular needs with these agencies, and in some instances, individuals are asked to accept a specific job; but individual preference has some significance in their assignments. "Fine artists"—architects, sculptors, painters, graphic artists, dancers, actors—find employment in similar ways. Individuals seeking assignments in any one of the teaching areas work through the Ministry of Culture. A union of Soviet artists accepts orders for pictures, sculpture, and murals for artists who are registered with the union, and maintains small galleries and workshops located throughout the Soviet Union for the display and sale of their work. Traveling exhibitions are arranged for artists through the Ministry of Culture, supported by the State. The artists' union administers a fund which is supported by contributions from workers in fabric shops, textile shops, ceramic manufacturers, and publishers of art material. In certain places, artists are allocated money to purchase supplies and rent space necessary to complete special assignments. As far as the delegation was able to learn, artists are not permitted to sell their works privately, but only through the State-controlled channels. Private sale is deplored as a form of capitalism.

The "profession of the artist" seemed to the delegation to be the least structured by government regulations, and was referred to in several conversations with artists

as a "free profession."

**QUESTION:** Is there any evidence of *avant garde* expression among artists in the Soviet Union?

Inasmuch as the itineraries of the mission and its visits were sponsored by the Ministry of Culture, there was, of course, no opportunity to observe evidence of such a movement. We learned through several sources, however, that there were young experimental painters and sculptors working in urban areas. This expression, of course, would not be sanctioned by the government. The delegation heard of no experiments in creative drama or interpretive dance.

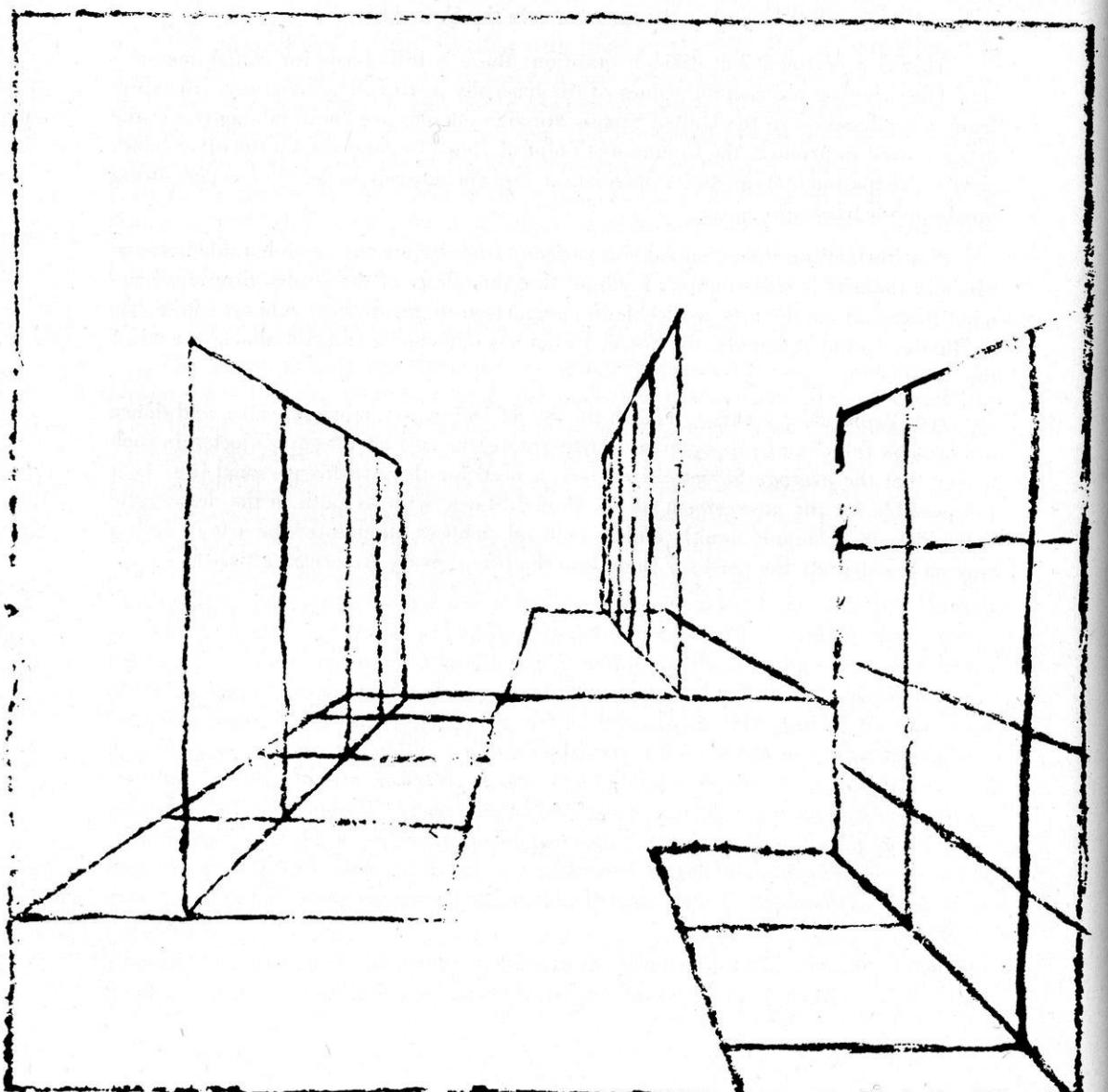
**QUESTION:** Is the approach to arts education in the Soviet Union more effective than arts education programs in the United States?

This is a pertinent but difficult question; there is little basis for actual comparison. The differing philosophic values of life basically distinguish Soviet arts education from arts education in the United States. Russian citizens are "cultural captives"; the arts are *used* to promote the Communist point of view. In America, on the other hand, aesthetic experimentation and appreciation are encouraged in a climate permitting maximum of free expression.

Nowithstanding these general comparisons, and despite the much-heralded renaissance in the arts in this country, I submit that the efforts of the United States government to encourage the arts are feeble in comparison to government support of the arts in Russia. To put it frankly, the Soviet Union has launched a cultural offensive against the West.

It is deplorable, yet true, that, in the Soviet Union, art, music, theatre, and dance are used as vehicles of propaganda. Furthermore, the arts have been projected in such a way that the average Soviet citizen feels a need for them in his personal life. Is it not possible for the government of the United States, with its faith in the democratic enterprise, its economic wealth, and its cultural richness, to endorse the arts in such a way as to integrate the need for them into the life of every American citizen?

# the art as a changing



# museum

## social institution\*

by **Rudolph E. Morris**

Statistics indicating a steady increase of cultural activities overwhelm us. One speaks of a "culture boom."<sup>1</sup> Mass education is spreading. We seem to be "immersed" in art and beauty. And yet, we cannot deny that a certain *malaise*, a feeling of uneasiness, accompanies the triumphant progress. A study of this ambivalence, restricted to the American art museum, may perhaps be helpful to an interpretation of the present situation.

It has been said of the museums that they are "an American phenomenon developed by the people, for the people, and of the people."<sup>2</sup> L. V. Coleman, the leading American museologist who wrote the authoritative work on the American museum,<sup>3</sup> asserts that it *fundamentally* differs from the European museum; but this may be a generalization that goes too far. However, it is true, as it is of many other social and cultural developments, that this country did not have to carry the burden of tradition and often had the privilege of making a fresh start. Hence museums, even if they began as private collections, soon came to be placed where the whole population could find "free and ample means for innocent and refined enjoyment. . . ."<sup>4</sup> One writer even went so far as to say that it "is the final and basic justification for the museum . . . to be the midwife of democracy." Be this as it may, museums in the sense we conceive of them today were set up in the United States after the French Revolution, i.e., at a time when they had become public institutions also in Europe. From the outset, American museums were educational and democratic institutions.

\*This is a revised form of a paper presented before the Midwest Sociological Society, April, 1962, at Des Moines.

<sup>1</sup>Arnold Mitchell, in a study made under the auspices of the Stanford Research Institute.

<sup>2</sup>Alma S. Wittlin, *The Museum, Its History and Its Tasks in Education*, Routledge & Kegan Paul, London, 1949, p. 162. Also an important source: Walter Pach, *The Art Museum in America*, Pantheon, New York, 1948.

<sup>3</sup>L. V. Coleman, *The Museum in America*, 3 vols., American Association of Museums, Washington, D. C., 1939.

<sup>4</sup>T. L. Low, *The Museum as a Social Instrument*, American Association of Museums, New York, 1942, quoted from Wittlin, op. cit.

Art museums have gradually, and in part even by leaps and bounds, become more and more popular. More than ever before, museum directors are putting emphasis on their educational functions; the number of visitors has steadily increased, and museums have been developing into art centers or art institutes, based on a much broader platform. There are reasons to be slightly skeptical about this apparent popularity (as we shall see later), but most of all we have to realize that a study of art museums today entails a study of an institution in a stage of change: the present state of affairs is a transitory phase of a process whose trends we cannot predict with certainty. If, for instance, various kinds of attempts or experiments are being made to draw children and youth into art museums and to instill in them a genuine emotional interest, we must admit we cannot now be sure of the repercussions which such an educational endeavor may have. Will these youngsters sustain their interest? Will this result in a different home atmosphere when they are bringing up their own children? Will there be a dissemination of this commitment to the arts; will there be a snowballing effect? In other words, since we are now living in a particularly vivid phase of a large-scale process of transformation of art museums, of necessity we have to be speculative about possible future developments.

Two facts stand out which may justify some skepticism in the face of the overwhelming figures about the growth of our art museums. Actually, the visitors to the museums and their interests are such as to indicate that the better educated classes with a higher socioeconomic status form the majority of the visitors, especially the more regular visitors.<sup>5</sup> Next we can observe the beginning of an inclination on the part of museum people to re-examine the situation and to find out whether, after all, art actually is democratic in the sense that it is a part and parcel of mass society and mass leisure, or whether it fits better as an organ of communication within a more limited segment of society for which the word "elite" could be used.

The unique aspect of the art museum as a social institution lies in its effect on art itself; in other words, on the very substance of this institution. If, according to Parsons,<sup>6</sup> institutions refer to "those aspects of the roles of the component actors which have to do with the integration of action-expectations with the value-patterns, governing" (what I call) the respective substance around which the action-expectations center, then we may say that the art museum as an institution has changed the value-patterns and the behavior of the actors toward these values. The meaning of art, and thus the relationship of people toward art, has changed because the art museum exists as the place that exhibits works of art. I believe the art museum has changed its substance, i.e., art, far more than other institutions have transformed their respectable substances and their values and functions. For example, the family as an institution has certainly undergone profound changes. From a self-sufficient unit it has turned into a group closely interwoven into the whole web of society. And yet, the substance, the intimate primary group interrelations between the members of the family, has remained essentially the same. Or take property as an institution: our changed value-orientation has certainly affected property; perhaps we can summarize that change best by saying that the social aspect of property has gained weight.

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<sup>5</sup>See also: J. O. Hertzler, *American Social Institutions, A Sociological Analysis*, Allyn and Bacon, Inc., Boston, 1961, pp. 521, 523.

<sup>6</sup>Talcott Parsons, *The Social System*, The Free Press, Glencoe, Ill., 1951, p. 111.

And yet, private property (i.e., the specific relations of an individual to objects) has basically remained the same. Or we may think of a hospital. Hospitals have undergone the most impressive changes as the many elaborate studies of them as social systems indicate. But to serve the care of sick people has remained their unchanged purpose and goal.

It seems to me that the situation is different with respect to art and art museums. Art museums harbor collections of paintings, sculptures, drawings and graphics. More and more of these works of art are to be seen in museums; more and more works of art which are either on the free market or privately owned finally end in an art museum; and the works of art by living artists go from their studios almost directly into the museums. It is only a slight exaggeration to say that works of art are created for museums. In other words, art has ceased to have a social function besides being an object of museum exhibition. By contrast, art was formerly part of everyday life with various types of functions, among them religious purposes (magic, ritual, liturgical, sacramental) or ceremonial ends (decoration of castles, underscoring the role of princes and other great leaders, and accompanying symbolic acts and public ceremonies whether of a primitive tribe or of a modern nation). In modern times, from the 15th century on, works of art help to beautify the homes of upper-class people and to raise their prestige, by providing them with a family portrait or otherwise contributing to conspicuous consumption.

I do not mean to say that these functions were the source for artistic creativity. Artistic creativity is a genuine, nonderivative human activity, but it became intimately related with these patently derivative functions and through them penetrated the daily life of everybody. At present, such functional relations with society and the social systems have almost disappeared. There are only a few exceptions. We *still* have works of art commissioned for churches and other religious buildings (Venice, Assy, and recently the Chagall stained-glass windows for a synagogue in Jerusalem). And we are *again* finding instances when painters and sculptors are invited to contribute works for buildings, oftentimes just for decoration, but partly as essential ingredients in functional relation to architectural needs (e.g., sculptures serving as focal points in a specific space arrangement, or murals giving a desired and necessary space tone to a vestibule, etc.). However, all these instances are exceptions, even though there now may be a greater demand for paintings and sculptures as parts of architectural constructions. Art presented in museums has turned into "museum stuff." This is not intended as a derogatory remark. It is a fact. Children conceive of art as something that is to be seen in museums, exhibited for its own sake. This is the basic image of art as it emerges in the minds of people growing up in our own time.

This manner of exhibiting and seeing works of art has highly important functions. It offers the chance to gain an overview of style developments. It can put a large number of works of the same artist together so that his *oeuvre* can be seen and understood in its organic wholeness, with its up and downs, its harmonious growth and abrupt changes. As a "living museum" it can, through the appropriate selection from its rich material, show the genesis of a single work of art, from initial idea

through sketch and variations to its final form, or it can demonstrate the degree of influences to which an artist has been exposed. There are other functions and also dysfunctions; but whatever the result may be, *art has in fact become art for art's sake*. As such it gives opportunity for deep enjoyment and has all the virtues which eminent art connoisseurs and scholars have attributed to it: the work of art appears in "the fullness of its own being" and is "life enhancing."<sup>7</sup> It has tactile values, awakens our senses, makes them more receptive and thus vitalizes our own creative forces. Hence, precisely as "museum stuff" art is something wonderful, essential within our value systems, and as museum content it can, in its valuable substance, come closer to our needs.

Still the fact remains: art has changed, not precisely in its essence but in respect to its place in society. The image in the minds of people of what art is has changed, and to a great extent this is due to the existence of museums as the new media of communication between works of art and us. Inasmuch as museums have the above-listed positive functions they can be evaluated as institutions of integrative character.<sup>8</sup>

We have to point, however, toward some deeper sources of the changes in the nature of art. Art, as so many other activities and products, has felt the consequences of the process of secularization which started in the 12th century. By this process art was taken out of the context of religious life. But secondly, art has undergone the same transformation through which each branch of human activity has passed: it has become an independent area of life experience, and this is a tendency that goes far beyond the process of secularization. It is independence through differentiation. Art has become a value in itself, without reference to other functions or value systems. These two trends have certainly contributed to a change in the position of art within our society. But the museum as an institution gave the final push to making art into something different from what it was. The museum has created a new form of institutionalization of the fine arts.

This was a long process that has speeded up in more recent times, and perhaps in our American society with a greater accentuation than in other cultures, owing to the democratic emphasis which we give to the educational process. The art museum in its earlier stages, particularly in Europe, concentrated on its custodial functions and its services to scholarly research and to a well-conditioned elite. In this respect art museums are slowly changing in Europe, but they are changing with much greater speed here. As stated above, American art museums were from the outset geared toward educational purposes and the catering to the general public. However, most incisive changes have occurred within the last twenty years and are taking place everywhere now.<sup>9</sup> The nucleus of this transformation lies in the manner of exhibiting; all the other activities (educational programs, development of public relations, greater integration of the museum into its own community, etc.) depend on the method of exhibiting. A few items may be listed. The walls are no longer plastered as though the *horror vacui* dominated the museum directors. They are more willing to put paintings into storage if the available space is not sufficiently large, and they change exhibits frequently so that the stored works can also be seen. Paintings and sculptures are presented not just in historical order, but also according to some style affinities without relationship necessarily to chronological order.<sup>10</sup> Moreover, the presentation

<sup>7</sup>Bernard Berenson, *Aesthetics and History*, Doubleday Anchor Book, Garden City, 1954, p. 71.

<sup>8</sup>Seymour Martin Lipset in *Sociology Today*, Basic Books, New York, 1959, p. 111.

<sup>9</sup>For a very comprehensive survey, see *The New York Times*, November 27, 1961, pp. 1 and 32; and Alvin Toffler, "A Quantity of Culture," in *Fortune*, November, 1961.

<sup>10</sup>See as to new forms of exhibiting: Samuel Cauman, *The Living Museum, Experiences of an Art Historian and Museum Director*, New York University Press, 1958.

of certain collections are designed to capture the unique character of the exhibited objects. For example, in Berlin I saw, in 1961, an excellent collection of smaller-sized antique art, such as terracotta statues and jewelry, presented in small rooms. This helped to suggest an intimate atmosphere and permitted the visitor to appreciate the specific and unique value of each item. Most art museums are also prepared, more than ever before, to organize special exhibitions about a particular artist or period. They give the visitor a greater opportunity to concentrate not only on the single object but also on the essence of the *oeuvre* of an individual artist or the artistic expression of a whole school or period. In addition, such exhibitions permit the museum to demonstrate the links which connect the respective artists or schools to their time, to their masters or the vanguards which preceded them. Another important change in the technique of exhibiting lies in the size of the museum. We have more and more come to believe that the smaller gallery with a limited number of art objects has an evocative effect on the visitor, bringing him into a real rapport with the works of art by permitting him to *live* with the objects; certainly the Frick Collection gives the visitor a greater sense of breathing space than does the Metropolitan Museum. However, the Metropolitan is trying, and apparently with success, to limit the width of a specific presentation, to give the visitor the chance to move around within a narrower horizon so that he can become familiar with the objects. For example, a limited number of Greek vases are presented in an inner passage, and here the visitor can gain a penetrating relationship with these objects. If he then wants to see more specimens of the same kind he can find them exhibited to the left and right of the center area.

It is obvious that in museums which have adopted such new techniques of exhibiting, guided tours or educational lectures combined with tours acquire quite a different meaning, compared to what the conventional tourist-visitor in the world-famous galleries is being offered. The aim of the new techniques in exhibiting and of education is to make the museum a "living museum," as Alexander Dorner called it.<sup>11</sup> And art shown under such changed conditions not only turns into something new, as noted above, but also is brought closer to the hearts and minds of vastly more people than ever before. Thus art becomes a living experience and can exert its "life-enhancing" effect on many more people than it could reach until recently. Consequently art has found new forms of institutionalization.

Precisely at such a moment when the "democratization" of art is rapidly progressing, two questions arise which are actually a challenge to all persons responsible for the direction of art museums—first, whether there is as much "democratization" of art through museums as one would believe; and, second, whether it is not in the nature of art, notwithstanding all its substantial changes, that living experience with it requires a certain minimal preparation in the form of a developed and unrepressed imagination, and somewhat more education than many people now have. Children do have imaginative faculties not yet restricted or deformed, and adults who have suffered a considerable loss of their imagination and creativity must make up for it by education and life experience in order to benefit properly from contacts with art. Moreover, if such contacts are not developed and continued, the sensuous perception of the individual will shrink and deprive him of the capacity for responding to art. If we take these factors into account, the question must be asked whether, even with the most profound changes in the educational efforts of the art museum, *everyone* can in fact be reached and affected.

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<sup>11</sup>See footnote 10.

In order to understand this crucial problem far more research has to be done. Audience research regarding museums is sparse, and in most cases scientifically unsatisfactory. The best research has been carried on at the Royal Ontario Museum in Toronto.<sup>12</sup> It shows that among the visitors, those with higher socioeconomic standing and a better education present a higher percentage than would correspond to the stratification of the respective area population. And this holds true in particular for those visitors who are "repeaters." The Ontario Museum and their dedicated public information men deserve our highest praise for the research they are doing. The point must be made, however, that this Museum is associated with a university and thus is not at all typical (besides that, it is also something more than an art museum). But since one of the Ontario studies<sup>13</sup> clearly indicates that the total of the visitors per annum is not conclusive because 44 percent are more frequent visitors, it makes us wonder about the *number* of individuals in New York City who have actually visited the Metropolitan Museum, and for how many did such a visit represent something more than just a baffling and superficial experience. Thus we are entitled to question the impact of the recent changes in the art museums as social institutions, and likewise we are led to speculate on the possible limitations of their cultural influence in the future.

These skeptical observations do not minimize the importance of the radical changes that have actually occurred and will occur. Art museums at the present can perhaps be best compared with the colleges of our nation shortly after the G. I. Bill brought a large segment of the population who would never have thought of going to college into the realm of higher education. Since they were admitted without selective entrance examination (much to the distress of men like Robert Hutchins), this new advance in education resulted in mixed blessings: individuals whom one would otherwise have never discovered turned out to be outstanding scholars; others probably profited, although the effects were not directly visible; and for still others it was a rather meaningless undertaking. To a large extent one cannot even today assess the results of the broadening of the segment of living college "material" produced by the G. I. Bill. Only when the children of these men and women will have reached the age of adolescence and college entrance will we be able to investigate the repercussions of their parents' better education on their home life and their intellectual aspirations. More or less the same thing holds true of the art museum today. The field of potential museum visitors and, as a consequence, of potential art lovers has been enlarged. All efforts of museum people today are geared toward enticing those segments of the population not yet reached. "Popularization" is the leading slogan.

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<sup>12</sup>See: in general, Hiroshi Daifuku, *The Museum and the Visitor*, in the Organizaton of Museums, Practical Advice, publ. by UNESCO as Vol. IX of "Museums and Monuments," esp. the Bibliography, p. 80; and Royal Ontario Museum—University of Toronto, *Reports from Information Services*, nos. 1-3, 1959-61; likewise 3 papers by D. C. Abbey and Duncan F. Cameron: "Visits versus Visitors," in *Museum News*, V 39, no. 3, Nov. 1960; *Notes on Audience Research at the Royal Ontario Museum*, in the *Museologist*, no. 80, Sept. 1961; Museum Audience Research, in *Museum News*, V. 40, no. 2, Oct. 1961.

<sup>13</sup>See: Visits versus Visitors, as quoted in note 12.

It is too early to make any predictions. But we may assume the broadening process will result in the successful indoctrination of a number of persons about whose potential art interest we have no previous notion. In short, some most felicitous results can be expected.

On the other hand, this process of democratization does not necessarily imply indiscriminate spreading of interest in "art." I do not believe that it will lead to "mass culture" but rather to the slow formation of a new "elite"—one which will not be mainly determined by class status, but by talent and aesthetic inclination. Future studies of the changes that are to be observed in art museums may contribute to a refinement of such terms as "mass society," "mass culture," "other-directedness," "conformism," etc. We have fallen into a rut of thinking, by using these terms as one would magic words. One may expect that further studies in the field of art presentation to the public will help us to attain the finer distinctions needed for the analysis of our age and of the individual in modern society.<sup>14</sup>

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<sup>14</sup>See: the controversy between Bernard Rosenberg and David Manning White, co-editors of *Mass Culture, The Popular Arts in America* (The Free Press, 1957) against and for popularization. Also: Sebastian de Gracia, *Of Time, Work and Leisure* (The Twentieth Century Fund, 1962), among others, pp. 360-361: "Mass education is a contradiction in terms." But compare also the much broader view on man's development in the work of Teilhard de Chardin (*Phenomenon of Man*, Harper, 1960), in particular his ideas about the ever-increasing complexity of the world and the organic super-aggregation of mankind and human consciousness—a metasociological view which may serve as a guide for a sociological analysis and interpretation of the trends of modern society and of the phenomena to which my text refers.

# THE UNIVERSITY AND THE IMPULSE TO EXCELLENCE

That impulse to excellence which makes art also makes art difficult to comprehend; and what a society cannot easily comprehend it tends to destroy. But there are many ways to comprehend, just as there are many ways to destroy. Some artists are understood, but never assimilated because they have had nothing important to say; and this is as it should be. Others, wanting to say too much, have never mastered the techniques of their craft, and hence succeed in saying very little to a society which may have expected too much. Some, playing with the trappings of art, succeed in titillating the bored multitudes out of their boredom and thus become immediate social heroes, only to fade in value as more sober judgment exposes their imposture. Others run afoul of the moral, political, religious, or cultural orthodoxies of the society they would serve. And these latter are perhaps the hardest for society to assimilate.

In such a case, the guardians of group solidarity have no easy task. How to cope with the individual who is truly a good artist, but who refuses to behave? Ego inflamed, at odds with all that is conventionally right and decent and good, how is he to be assuaged? Where the unwise society opts for censorship, the wise makes room for its madmen, since it knows that standards of conduct—both aesthetic and moral—are continually open to revision and that the only man to show the way is the one who can see beyond.

But society is always structured to discourage impropriety in all its forms. Some degree of hostility to experiment in its institutions is, of course, historically necessary: society is a haven for convention, by its very nature conservative of the powers and agencies that perform and protect its life functions. It could not be otherwise. But there are times in history when this natural and proper conservatism spreads unnaturally to discourage aberrancy in all activity—in literature, art, philosophy as well as in political and moral behavior.

Perhaps in the state of tension which can unite even as it separates the cultural Establishment and the rebellious forces hooting and murmuring outside the cathedrals is produced the most memorable art. On which side, then, do the universities belong in this contentious alignment? The clichéd response is underscored in the public pronouncements of the Faculties and the Administrations: "In the forefront of experiment and discovery." Of course. Yet on too many campuses where such slogans may be appropriate to the sciences (even the social sciences), they are sadly inappropriate to the humanities and the arts. Too many of our first-rate talents and our brightest energies spend themselves semesterly only to preserve or copy the past; mere preservation is not history but funeral management. A university administration which may merely tolerate (and never promote) the scientist who does not experiment daringly with the substance of nature, may at the same time encourage the faculty artist to produce only what is culturally safe—or at least marketable, like the popular ephemera of the expensive galleries. Ironically, when a literate scientist writes an articulate novel he is heralded as a double genius who is capable of understanding that we live in an age of two cultures, and that this unlucky result is bad for civilization. We have been led to believe that humanists and scientists are doing different things; the truth of the matter may merely be that they have been working in different academic departments among other men of parochial interests.

But society is a marvelous phenomenon. When leadership fails to come from its proper sources, it will be found in others. At present, there are enough signs to indicate that men of taste have begun to move against the academic drive to conformity. For example, although conventional obscenity is not in good (moral) taste and is, in the main, forbidden by law, conventionally obscene subject matter may be treated aesthetically, and such treatment is now accepted by artists, by an informed and sensitive (if small) public and by juries serving in courts of law as culturally significant. The only limitation placed upon such expressions is that they be handled in good (aesthetic) taste; i.e., that they be successfully embodied with a context of expression determined by the symbols of one's craft. The problem of evil in art has been known since the first occurrences of art; a successful tragedy is perhaps its most apparent solution.

But the subject is not the only (and, in seriousness, not the most) disturbing feature of the artist's work. It is only the most dramatic. At times, the very rhythms of the surface used to express a given depth can be the disquieting element. Even a conventionally innocent subject is wrenched over into the censorable when its rhythms are sprung. Plato knew this, as he seems to have known everything else; and he decreed that only simple instruments be used to present innocent pastoral themes. Good for Plato. He understood that works of art contribute as much to their ultimate expression through form as through content. But what has happened to our contemporaries, some of whom still fail to comprehend the value of experimentation in styles or techniques?

The reason, of course, is that experimentation is an aesthetic attitude as unconventional to the guardians of official taste as the moral deviation now countenanced in subject. The people who read enough of *Ulysses* to understand the conventional obscenity in the subject were not shocked by Joyce's stylistic innovations; those who were, never got to the obscenities; and only those who understood the obscenities in relation to the stylistic innovations could possibly be in a position to judge the effectiveness of the book. In a more recent day, Genet's technique gives a reason, perhaps a model, for understanding the mysterious process by which evil is transformed into a thing of beauty. At the same time, he allows us to comprehend the care of our moral guardians: he shows how effective a good artist can be. As inverted as they are, his novels and plays do reveal an aspect of humanity it is not healthy to ignore, or—whatever reasons we have to excoriate it—to drive it underground. The benefits of art are various, and in every case the aesthetic act must be judged in its concreteness—subject and style in its revelation of some facet of the human condition. Those artists who can pass the withering test of critical judgment are too valuable a social good to be ignored by society. The pity of the matter is, there are not enough teachers who are capable of distinguishing the aesthetically good from the morally meretricious.

One way of making sure our unconventional artists are not thrown on the mercy of an unwise society is to permit their admission, *qua* artists, into the institutions of that society. The advisability of this suggestion is debated today by artists, teachers and academic administrators, some of whose points of view are presented elsewhere in this issue. One thing is certain: whether or not they are admitted to the university, artists will continue to express what is most individual of themselves, and to communicate with men of taste whose senses have not been blunted for having come into contact with too many walls of disapproval—those erected by moralists and philistines on the one hand, and by institutional ignorance on the other. In general, that ignorance is of the social nature of art and the ignorance, which is innocence, of what makes art expressive, that original impulse to excellence, as it finds embodiment in sensuous and symbolic materials.

In the following section of this issue the editors present a modest case for the admission of artists to a proper academic position. One would think that no artist who wants to express his full individuality, to build, to change, would desire admission into such a haven. How better to be destroyed? But if the university can become

an institution which makes culture (as today it can already be said that it makes knowledge), who has more right? In order to make our case we have asked Kenneth Rexroth, who has a long history of association with eccentric artists whose rounded pegs somehow or other have found their way into the square holes of society, to rationalize this phenomenon. His conclusion, as pessimistic as it may seem, ends on a note of hope: "that passed away, this will too." He has in effect given a pointed lesson in the need for sincerity of aesthetic judgment, the only hope capable of balancing the empty-headed hippsterism he now decries. Obviously, some "new" artists have the goods to deliver and others are only new. Some academicians, who are not for that reason square, refuse to accept the idea that nothing can be done about the parlous state of the arts. And no amount of pious moralizing will enable us to distinguish the good from the bad artist. To throw up our hands and wait for a change is to avoid, not to solve a problem. The old Rexroth, *l'homme révolté*, was at odds with society for its insensitivity; the new is still at odds and for the same reason, society's insensitivity to the authentic values of imaginative vision. If these could be clarified, the role of the creator in social institutions could perhaps receive an initial clarification, and an ultimate solution. Sex, dope, and straight hair have nothing to do with all this, and society's excessive concern for those values is nothing more than a convincing sign of its unconcern for art. Mr. Rexroth's jeremiad makes this compellingly clear.

To exemplify the fact that a "difficult" artist of real value does in fact become assimilated into the university—always fifty years too late, and inversely, as subjects of discourse rather than as discoursing subjects—we present a discussion of three artists of considerable difficulty for their own times. Three members of the English Department, The University of Wisconsin—Milwaukee, present a symposium on the art of James, Joyce, and Lawrence. On the whole, the discussants are trying to answer the question, "What happens to an artist when he looks inward for the sources of his inspiration?" Their subject authors now are commonplace in any well-planned program of literary criticism; when alive, each suffered the pains of the misunderstood artist: the one because his "novels without action" were written in a style of never-ending involution; the second, because he dared create a new form; the last, because he dramatized the unconscious drives "better" people would prefer to see remain in the realm of the unconscious.

If one were to ask the facetious question, "How misunderstood can one get?" he could do no better than risk a facetious answer: "Ask the photographer, whose artistic efforts are invariably the butt of a pointless joke." How often has it been heard that *trompe l'oeil* painting is not art, but only inverted photography? We leave it to the discerning reader to determine who is being maligned the more, painter or photographer. Clarence John Laughlin, a photographer who takes himself seriously as an artist, has this to say of his art:

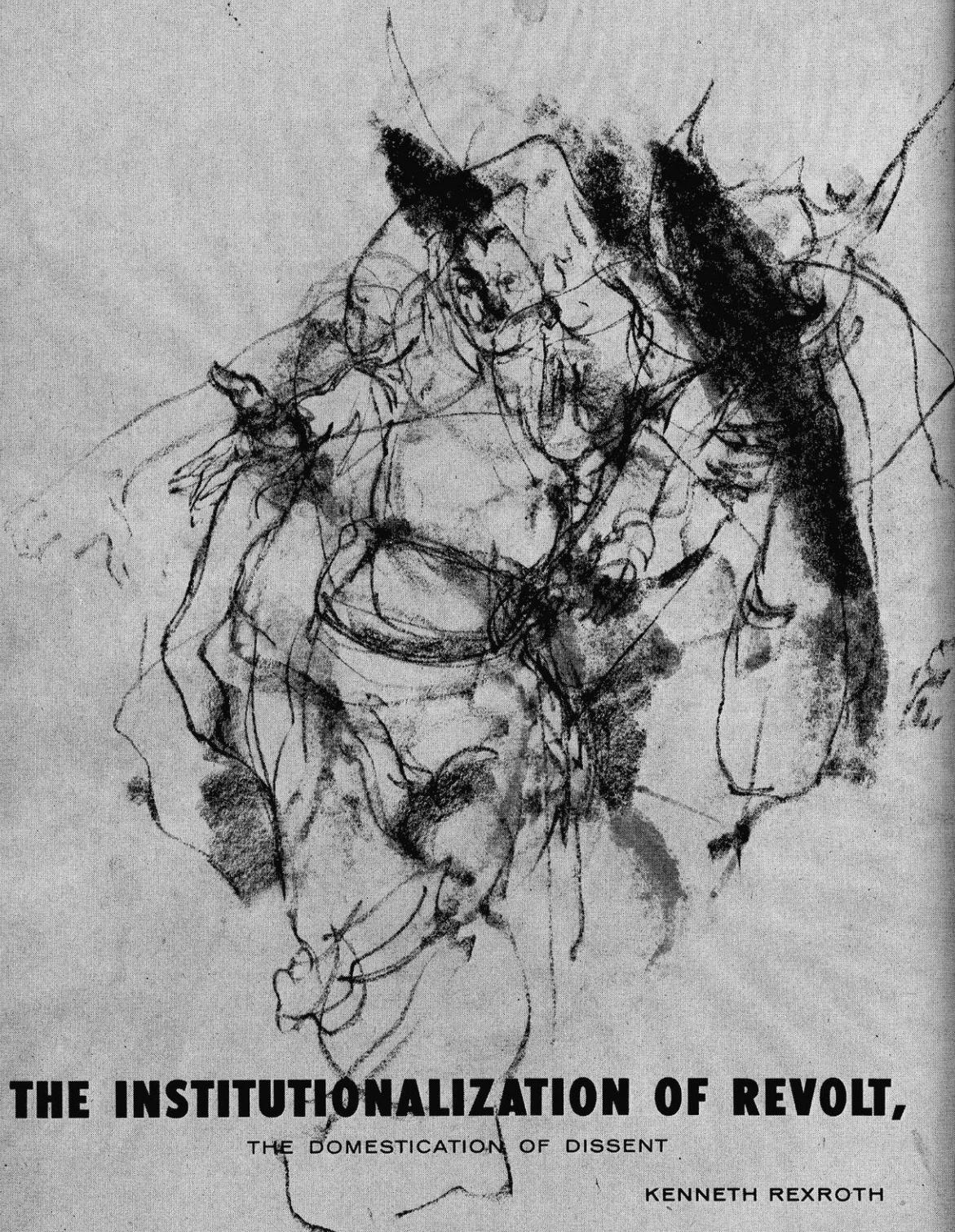
The creative photographer should be able to put the stamp of *his* way of seeing on whatever material he touches, just as in the case of the good painter or poet. This means that the object (in the photograph) must be so treated, or so grasped—and not merely in technical terms, but in terms of the presensitizing of an individual imagination and its projection through the so-called "impersonal lens"

—that the object does become personal: by acquiring meanings beyond itself. It is only when the photograph presents the object in such a way that the meanings conveyed *transcend* the meaning of the object as a thing in itself that photography becomes art.

Who would say as little, or as much, for the *trompe l'oeil* painter?

Mr. Laughlin is a romantic, as is Robert Witz, a section of whose long “symphonic poem” appears in this issue. For the poet, the figure of Vincent van Gogh has become the pre-eminent symbol of the unassimilated artist driven to despair by society’s indifference to his work and by his own unmanageable drive to expression.

Lastly, we include a portfolio of photographs of welded sculptures by Richard Hunt, of Chicago. Mr. Hunt’s work illustrates the principle that the limits of art’s production and expression are measured on one end by the resistance of the materials, and on the other by the incisiveness of the artist’s imagination. Creation here is anything but mimesis. In the production of sheer formal excellence, for the joy in making space visible and in seeing the grace of its interlocking linear and planar forms, the welder’s torch will serve well, so long as the metal is pliable. Mr. Hunt is not the first, but he is one of the best, to twist steel into a significant experience of space. He tells us no story, but by this very fact illustrates an important point in the history of art: art’s importance is not exhausted by the story it tells. When this lesson will have been learned, we will have gone beyond the historian’s hindsight—into what should be the university administrator’s foresight—that the expressive power and clarity of a well-delineated form is nowhere more present than in a successful work of art, and that nothing is more humanizing than our perception of them.



# **THE INSTITUTIONALIZATION OF REVOLT,**

THE DOMESTICATION OF DISSENT

**KENNETH REXROTH**

About six or seven years ago I was sitting in a bosky cocktail lounge off Mad Alley with an account executive or whatever they call them from MCA, who was trying to sign me up with the firm as a package—entertainer, lecturer, writer, TV personality, maybe actor. I was being kindly but positively negativistic. He said, "Rexroth, you don't know what you've got. You're riding the crest of the wave. Do you realize that within a year dissent is going to be the hottest commodity along The Street?"

I realized it. But as time passed and it realized itself, I realized I hadn't really realized it at all. I doubt if anybody was prepared for what happened. No one was expecting a new kind of meretriciousness, the kitsch of pseudo-alienation, to become the popular mass culture of the next decade. I thought I was. I gave talks and wrote articles mentioning such a possibility. But I always spoke in terms of precedents—comic tricksters like Dali, nihilists of the good thing like Hemingway, country house weekend revolutionaries and later disillusioned revolutionaries like Auden and Spender, Kierkegaard at PR-Time cocktail parties, all the factitiousness of the compromised.

There is a difference. Hemingway was certainly a thoroughly conventional personality—anyone who could sit for five minutes in Harry's Bar or spend a weekend in that hotel on Torcello is indisputably a square. His tough guy code was bluster and bullying, he was the model and idol of a generation of junior executives, especially the type Yale Man or *Time* editor, but he had talent and a certain tragic feeling. Dali, of course, was master of the false technical polish of the old-fashioned commercial artist and a master clown. Most of the other professional révoltées who became part of the Establishment in the interbellum period were not nihilists at all but disappointed socialists. Furthermore, they were most apparently members of the clerical caste—gentlemen of a sort, with well-bred education, well-bred nerves, and a gentleman's modicum of taste.

In fact, the whole course of alienation, up through the Second War, was a secession of the clerks from the middle class. One note that runs through all the literature of revolt, from Baudelaire to W. H. Auden is de-provincialization. In *Emma Bovary* and the Ibsen girls it is obvious. When Sinclair Lewis came to set *Emma* or *Norah* in a Minnesota village, as far as he could see that is all his models were about.

Whenever the great rich gave the artist his head, accepted his values, he was perfectly content. The Countesses de Naoilles, the Princesse de Polignac, Peggy Guggenheim, the Crosbys, Lady Cunard and her odd daughter—the list, as they say, could be extended indefinitely. These were not only the great patronesses of the period between two wars; they were themselves very much a part of High Bohemia. This was by no manner of means the old aristocrat-courtly clerk relationship. Although some of these ladies had titles they were all simply Grandes Bourgeoises, most of them of American birth.

As Wyndham Lewis pointed out long ago, this was Erewhon, Utopia, the Land of Cockaigne, where the Revolution was over and it was from each according to his ability, and unto each according to his needs. It had its nastinesses, but once he

was accepted, the artist ignored them. He had been inducted into the ranks of the civilized. What spleen he had left could be vented on the vulgar—those outside.

The Romantic Credo may have presented the artist, and especially the poet, as prophet, as the permanent, irreconcilable critic of society. There is almost no evidence to support this claim. Prophets, like madmen or albinos, arise in all walks of life. Actually a personality like Blake is much more likely to be found among self-educated skilled mechanics than among intellectuals, and of course this is what Blake really was, a professional engraver who lived by the sweat of his brow, almost the only self-supporting artist or poet of the entire Romantic tradition.

The battle with the nineteenth-century middle class was a battle over questions of taste, technical questions. To an Eskimo, let alone a Martian, there is singularly little to choose between Bourguereau and Gauguin or Béranger and Rimbaud. This is really what Oscar Wilde was saying over and over to the ruling class: "I am one of you; my morals and life values differ in no wise from yours. If you will just accept the judgment of myself and my friends in your interior decoration we will be glad to stop annoying you." This, too, is exactly what the new generation is saying to Chairman Khrushchev. They will win, because despots need the arts, and need them kept up to date, and artists, as all history teaches us, flourish under despotisms.

It is curious that the artist seldom appears in the ranks of the civilized. Henry Adams as a personality was not unique but typical. There are thousands of families like the Adamses in America, but they do not produce writers very often. It was his articulation that was special in Adams' case. Articulation in America, but in England and France as well, appears at the hot spot of a pressure point. It appears in that area of intense conflict and constant tension set up around the lower middle class Protestant family.

I grew up in the Jazz Age. I went to the dances at Merry Gardens and played spin the bottle at children's parties. Coming home one night to my Near North Side studio, I met my first wife, a young anarchist abstract artist. What happened to all these people? They did not replenish themselves, not in the arts. Today, just as in my day or my parents', the artists and their parasites, the Bohemians, come from small Middle Western towns and were spanked if they spent their Sunday School nickels for ice cream. What ever happened to the children of the people who drank bathtub gin, danced the Charleston, read H. D. and slept around?

The answer is simple. They grew up and went off and lived. They didn't have to write or paint. It had already been done for them.

The point I am making is that the artist of the long Romantic Agony was not rejecting society by any manner of means. He was simply demanding that it let him in, demanding that caste privilege decide certain technical questions which had been his by immemorial tradition. Today, by and large, and for better or worse, he has that caste position, that right, that technical expertise and competence.

Nothing is sillier than the benighted amateur sociologists of the literary quartermiles who think this struggle is still going on. "Kitsch, Masscult, Midcult." What on earth is the man talking about? What decade is he living in? He is terribly upset

that Virginia Woolf and E. M. Forster are not read in the station wagon and cooperative apartment set. Oh, but they are. Not much, but still, some. What upsets the *Partisan Review* people, really, is that their own middlebrow taste, still clung to in spite of Hell and hydrogen bombs, never made it from the days when they were young. There is nothing more out of date than an out-of-date middlebrow. I know, it's terribly sad that people don't feel about Rachmaninoff and Edith Wharton and Derain the way they did when Dwight MacDonald was young, but they don't.

On the other hand, I can remember when the only Bach you could get without ordering the records from His Master's Voice in Canada was the "Air for the G-String." Today there is more Buxtehude and Machaut and Gesualdo coming out every season that I can keep track of. I used to lug home from the library the immense volumes of Tudor Church Music and pore over the scores. Today I am up to my ears in polyphony. Hot sellers on *Marboro's* mail order list are Klee and Mondrian. The day when the classics have the wide circulation in America that Ezra Pound longed for in his poems has long since come. True, although Homer is a best seller with every paperback publisher that prints him, people don't read Dwight MacDonald's friends like they'd ought to. I mean, like they dig Thelonius Monk—they got Saul Bellow in school.

American culture by now has become omnivorously eclectic and at the same time immensely creative. It is Kitsch, it is Mass, it is Mid, but a great deal of it, consumed by all economic levels, is quite High indeed. What is happening is that the population is sorting itself out, sensibility wise. There is something for everybody. You like sadistic movies with Eisenstein angles? You like baroque flute? You like proletarian novels? You like found sculpture? You like metaphysical verse? We got it. It isn't as meretricious as it is so easy to make it sound. In fact, it is not meretricious at all, but it is certainly part of an immense, inexhaustible market, the child of the New Leisure and the GI Bill. This illimitable market can absorb anything, and does. It took about one year to absorb its professed irreconcilable enemies.

It is true, of course, that the role of enemy of society is a difficult one to play. Society cannot be escaped all that easily. It is not just that St. Simon Stylites is fed by hysterical rich women—society produces the social critic as a regulatory mechanism. As it also in fact so produces the revolutionary and the militant trade unionist. I once at a literary luncheon upset Mr. Vance Packard by asking him if he ever thought of himself as a hygienic functionary of the market he criticizes. Partly, of course, people like Packard and Galbraith are just narrow-minded Puritans. It annoys them that in a Keynesian economy considerable sums should be frittered away on hula hoops. They are outraged that women spend more time and money painting their faces than they do educating their children. Alas, life since at least the Neolithic revolution was always thus.

So the socialist and trade union movements in the West have functioned in reality—not just as governors to insure that steam is let off when the pressure gets too high, not just as what are now called "fail safe" devices, though they certainly are that—but as essential parts of the motive organization of capitalism, more, in other

words, like carburetors that insure there will be just the right mixture of fuel and air for each new demand on the engine.

Most of the literature of alienation and revolt, as well as obviously that of social criticism properly so called—for instance Sinclair's *The Jungle*—has served the same purposes all through the nineteenth and the first half of the twentieth century. We forget that Baudelaire or Rimbaud or Jarry not only wrote, they were read, and by large numbers. Who modeled themselves on the dandy and immoralist created by Baudelaire? The jeunesse dorée of the Second Empire. Who laughed uproariously at the antics of that petty bourgeois upstart *Père Ubu*? Other bourgeois who had learned to tell a Chateau Haut Brion from a Pommard, a Corot from a Poussin. Society can absorb almost anything that purports to attack it. Usually its organ of digestion is what is called "Society" in caps in the newspapers. Its masticatory apparatus is that caste Riesmann has ironically called "engineers of taste." These people can chew up anything into a fashionable cud. The most fashionable vulgarizer of philosophy in contemporary France wrote a book of insufferable priggery about Baudelaire, not because he really objected morally to Baudelaire, but because Baudelaire was going out of date. In his place he put the world's dullest psychotic windbag, Sade. Sade was frightfully fashionable for a while and his works could be found in very bourgeois homes, unread like the family Bible. You object to the word *bourgeois*? What do you think the bourgeoisie are like? George Babbitt? Tommy Menville was certainly neither an aristocrat nor a proletarian, nor is Dave Rockefeller, nor, for that matter were the first Medicis.

It is this nihilistic total rejection of modern society which is relatively new—new at least in its intensity, pervasiveness and almost immediate acceptance as a fad by the very people against whom it was directed. Dope, Dadaism, and destruction are domesticated today and part of all well-appointed middle class decor, like the anti-macassar, the platform rocker and the *Idylls of the King*, were among the same class a century ago.

Movements like Cubism and Post-Impressionism were special revaluations of the humanist tradition. Today we realize that they were only aspects of the long classical movement in Western art which reflects one pole of the personality of European man. The veriest school child today knows today that Picasso's "Red Tablecloth" is solidly based on Poussin and Raphael. Does he indeed? Only if he minded his lessons. Actually the constant reorganization of historic values that has characterized the evolution of art since 1860 has been totally misinterpreted by most laymen, especially by lecture-trotting and gallery-haunting laywomen with their heads full of art dealers' nonsense and their purses full of money. To them it has all been like crazy, man, or isn't it simply adorable—an onslaught on all civilized values as such. Today these are the people who buy the pictures, subscribe to the art magazines, and appoint the directors of art museums and art schools. If you tell them that there is no important difference in purely painterly means and intent between Jackson Pollock and Tintoretto or Mondrian and Vermeer, they think you are being funny. They think they are like Charley Parker and Duke Ellington. That, of course, is quite possible too, but first one must know what these two musicians are like.

After the first World War a tremendous revulsion swept over the world. In the arts as in politics, those who were felt to be morally or ideologically responsible for the catastrophe were turned on by the young with violence and loathing. The whole structure of liberal humanitarianism was not only called into question; organized groups and disorganized individuals everywhere attacked it with dynamite.

The average man in Russia, whether worker or peasant or intellectual, was convinced he had been betrayed and was sick with disgust. The Bolsheviks were able to organize this revulsion into an antiliberal, antihumane political regime, and it was precisely the rejection of the humanistic values of German Social Democracy that attracted the young to the nationalist and proto-Nazi movements.

In the arts, Dadaism was the popular and sensational expression of this rejection and alienation. The artist who exhibited a log of wood with an axe attached, and the legend, "If you don't like this piece of sculpture, you dirty bourgeois, make one of your own," or the other who wanted to mount a loaded pistol pointing out from a frame, with a card attached to the trigger, "Tirez s'il vous plaît!"—these people did not believe the academy was reactionary; they believed it was lethal, and organized society along with it. And it should be remembered that they included in the academy the "modernists" who were their slightly older contemporaries, although they were to convert some of them (for instance, Picabia) for a while and influence others permanently.

Years later, Allen Ginsberg was to write one of his funniest lines, "who threw potato salad at CCNY lecturers on Dadaism," with no foreknowledge that he would himself shortly be part of the pseudo-Dada academy. But that is what happened. The nihilism and disorder (the technical term is anti-nomianism) which arose from the broken heart of Europe in 1918 has become a gimmick, peddled in all the academies of the world, a do-it-yourself kit complete with instruction book in thirty languages and pictographs for the boys with rising expectations who haven't mastered any alphabet as yet.

In 1918 the price was a broken heart. Today it doesn't cost a thing; it is one of the perquisites—or is it prerequisites?—of the Welfare State. Drop a card to UNESCO.

A couple of years back, my friend Léon-Gabriel Gros, editor of *Cahiers du Sud* and feature writer for the Marseille daily, *Le Provençal*, came up to see me in Aix, all agog. He was going to what was still French Equatorial Africa, on a story. He'd never been that far south and was very excited about the new culture being created by the lads with rising expectations, due to be liberated in a month or so. "Look," he said, "here in the Conakry paper it says they are having an exhibition of the local art students. I wonder what it will be like? I'm curious to see how the new generation is transmuting their heritage from the great tradition of African sculpture."

"Un-hunh," I said, "Gaby, you're very naive. I bet you 2000 francs it will be indistinguishable from the Rue de Seine, 10th Street, or the California School of Fine Arts."

Two weeks later he showed up for lunch with a large portfolio. Out of it, he took with a grin, six watercolors, done by a boy at lycée in Conakry, a boy whose father had been sentenced for cannibalism. They were mules, an infertile cross between Deborah Remington and Sam Francis. "Spengler was right!" said he.

In America after the Second War, there was a period of unbridled nihilism in official life, symbolized by the late Senator McCarthy, and objectified in the dragging futility of the Korean War. Nihilism in the power structure is immediately reflected in nihilism in the intellectuals, as in nineteenth-century Russia. The mirror image of Senator McCarthy is Jack Kerouac. The significant thing about this phenomenon is precisely that it is not rejection, alienation; it is specifically reflection. The Beat evaluation of American life is exactly that of the most extreme reactionaries; it's just that the plus and minus signs have changed places.

Read the Beat novelists on most any subject: their opinions differ in no wise from those of the squares with whom they are engaged in a tug of war. The two parties are pulling on opposite ends of a rope which even the most moderately sophisticated are aware does not exist. This is especially clear in the immense Beat and Hipster literature of the Negro. This is, in every detail, the Negro as believed in by Senator Eastland; it's just that the hippies like them that way. There is a well-known novel laid in San Francisco, but which in fact took place in New York. It is about a Negro dancer and drug addict, a Bohemian avatar of an Africa cannibal priestess with a bone through her nose and a coiffure of blood, cow dung and clay, shaking her primary and secondary sexual characteristics to the savage and inchoate rhythms of jungle drums while the missionary soup comes to a boil. I happen to know this girl. She is a modest little social worker who met the novelist when he was in the last stages of alcoholic collapse and took pity on him for a few days. True, she takes dancing at the New School For Social Research, but so does every other social worker under sixty within commuting distance of New York City. The jungle drums were in fact Charles Mingus' band, a group of disciples of unboiled missionaries like Stravinsky, Schoenberg, Boulez and Bartok.

Jazz, Negroes—the same story is repeated in the hippy's craze for Zen Buddhism. This is the fatuous and flatulant Inscrutable Wisdom of the Ancient East which has been peddled for a century by what are known in show business as Ragheads, on what is known in *Variety* as the Menopause Circuit. This is simply the craze for dime store orientalism of the club women immortalized by the late Helen Hokinson mixed up with a little pornography. But, in fact, go to one of these swami-led gatherings advertised in the newspapers on Saturday, held in a deteriorated office building or a sample room in a third-rate hotel. Mix with the effeminate men and middle-aged women who make up the congregation. I guarantee you will get more, and more attractive, invitations to commit the sin of impurity for mystical reasons than you will in a Greenwich Village coffee bar, even in one on the East Side in the New Village.

Again, the same story: the immoralism of the new aliénées is the immoralism of any country club; it flourishes among the badminton courts, the swimming pools, and the ranch wagons. And there it is more fun; the women are washed, the liquor

is better, and there is much, much, less guilt to spoil the pleasure. Note that the appurtenances are the same—leotards and tights, carefully bleached and torn blue jeans, olive drab sneakers with holes in just the right places, “flower arrangements,” hi-fi as loud and expensive as can be managed, “found sculpture” in the tokonoma, or maybe a bit of spontaneous calligraphy painted by the hostess under the influence of peyote. The Beat pad reaches its total realization among the \$75-an-hour Bohemians of the canyons back of Beverly Hills or in the apartments of the top personalities of Madison Avenue.

This is true even of dope. The leading magazine of the Beatniks is difficult to distinguish from a house organ for a pharmaceutical house, financed by Chicago money; it is hard to believe it isn't a giveaway put out by the Mafia. There is only one trouble with this: the dope fiends of Beat literature are a square's idea of dope fiends. There is, of course, no such thing as a dope fiend; drugs don't have that effect at all. The drug addict is in fact nothing like this at all. He isn't like anything in particular, and this is his distinguishing characteristic—that the nonuser cannot distinguish him. As an old friend of mine, one of the original bop musicians and one of the most creative, once said to me, apropos of this matter, “Back in the days when I was a dope fiend, we were under the impression the fewer people knew about it the better. Now these boys show up for their television dates equipped with hypodermic and opium pipes.” Jack Kerouac's Negro is Senator Eastland's Negro, and William Burroughs' drug addict is Commissioner Anslinger's drug addict.

What has produced this ridiculous charade of revolt amongst the most compromised members of our society? The same thing that has produced similar phenomena on an international political scale—idleness and rising expectations. Society has always produced a lumpen-proletariat. Today the ill-housed, ill-fed, ill-clothed, and illiterate live in glass houses, take lysergic acid, wear leotards, and send their children to progressive schools that specialize in Free Love for infants. We now have a lumpen-intelligentsia and a new kind of lumpen-bourgeoisie.

Norman Mailer wrote a perceptive essay on the hippy as the White Negro, and then proceeded to go and do likewise. I will never forget visiting a Beat bar near Thirty-Fifth and Michigan Avenue, patronized by young Negroes imitating White fools imitating them. So, likewise, the Bohemian is the under or unemployed member of the technical and professional class who imitates the privileges of the ruling class without sharing in their responsibilities, who demands their luxuries and foregoes the ordinary necessities. Now the newly rich imitate their imitators and the lumpen-intelligentsia dutifully play out the roles assigned to them by reactionary and illiterate upstarts.

Did the London *Daily Express* once say of a nude by Matisse, “It looks like he'd painted his model and rolled her on the canvas,” the time comes when Yves Klein does just that and sells the result to rich illiterate women for pots of money.

We complain today about the quality of our higher education. The fact is that the colleges swarm with youngsters from homes in which there has never been a book. An appreciable number of them are educable, but a large number are not and

would be happier far if they had never been taught to read and write. In the vast conspiracy of organized mediocrity that has been called, mistakenly, the Power Elite, they can go far. They can gain money, leisure; they can even be taught to go through the motions of having taste, as apes can be taught to ride bicycles. They can assume unlimited authority as long as it does not entail responsibility. However awe inspiring their titles and office furniture, they are the technological and professional fellahin of an epoch of lazers and mazers and transistors. Often, when they are young and fresh they give a reasonable imitation of their betters, but as their tissues age and their neurones lose resilience, the patterns of their progenitors reassert themselves. The critical situations that brought forth new responses pass and the past returns. Solomon Reinach once said that the style of barbaric Iron Age Europe lay just below the surface of all Western Art since the fall of Rome; anything that breaks the neoclassic veneer reveals La Tene and Hallstatt. Always there, ready to reproduce the familiar patterns, the Celt and Gaul wait on the Greco-Roman humanist. Pareto called it "the congelation of the aggregates," a conglomeration of polysyllables sufficiently barbarous in itself to reveal something about Pareto.

Marx long ago in controversy with Bakunin pointed out that the lumpen-proletariat—which Bakunin, with what again Marx called his *furor aristocraticus*—idealized, were just impotent and impoverished bourgeois. So it is only natural that when this class rises to affluence and finds itself with a leisure on its hands for which it has no preparation, it should immediately start to behave as its parents thought the leisure class behaved, out of sheer idleness. *Sex and the Single Women* is a splendid example of what happens when a Mandarin ethic falls into the hands of a person who has no birthright in the caste of Mandarins. This is upper-class morality as seen through the eyes of the scandal sheets and the shop girls' magazines. It's just that the working girl wants some too, and now is in a position to get it. So we get revolutionaries carefully acting out the roles attributed to the revolutionaries by *Time Magazine* or the *Chicago Tribune*, poets who behave the way chiropractors and Baptist preachers in small isolated Iowa villages believe poets behave. Sugar Hill and Greenwich Village Negroes who suddenly start acting just the way the White Citizens' League says Negroes act. Madison Avenue long since discovered that all you have to do is create an Image; somebody will show up immediately to exemplify it.

There is only one trouble with this: these people breed. They fill suburbs and exurbs and cooperative apartments; they fill colleges and schools and PTA's; they pay taxes and vote. This means that they have the power to force themselves into strategic positions and to exert mass pressures. So today a college professor brings out a cramming syllabus on the Beat Generation. "Compare Allen Ginsberg with Antonin Artaud. Compare Denise Levertow with Christina Rossetti. Gregory Corso is: (A) a street in Rome; (B) a Beat poet; (C) a part played by the late George Raft. Marihuana is: (A) poison; (B) a fun thing; (C) a stimulus to creativity . . . and so on." All well-appointed art schools give courses in found sculpture with weekly visits to the City Dump. Ph.D.'s at Juilliard join the Black Muslims. Jazz singers with one-sixteenth Negro blood throw away their hair straightener and found Back to Africa movements and lecture before suburban white women's clubs. Perhaps

worst of all is music. Here the omnipotence of stereotyped modernism from serialism to John Cage is so absolute that never a peep or a squeak, not even an electronic one, breaks the overpowering total roar of the dullest sounds ever emitted on the earth by man, beast, or machine. The academic sterility of a contemporary music contest must be experienced to be believed, as anyone who has ever judged such will tell you.

What can be done about it? Nothing. For a long period the Prince Consort and the Empress Eugenie were arbiters of Europe's most cultivated taste. As they used to say in Anglo-Saxon, "That passed away; this will too."

*Introduction*

by

**Frank Sherman,  
Symposium Chairman**

**THREE  
NOVELISTS  
LOOK  
INWARD  
a symposium\***

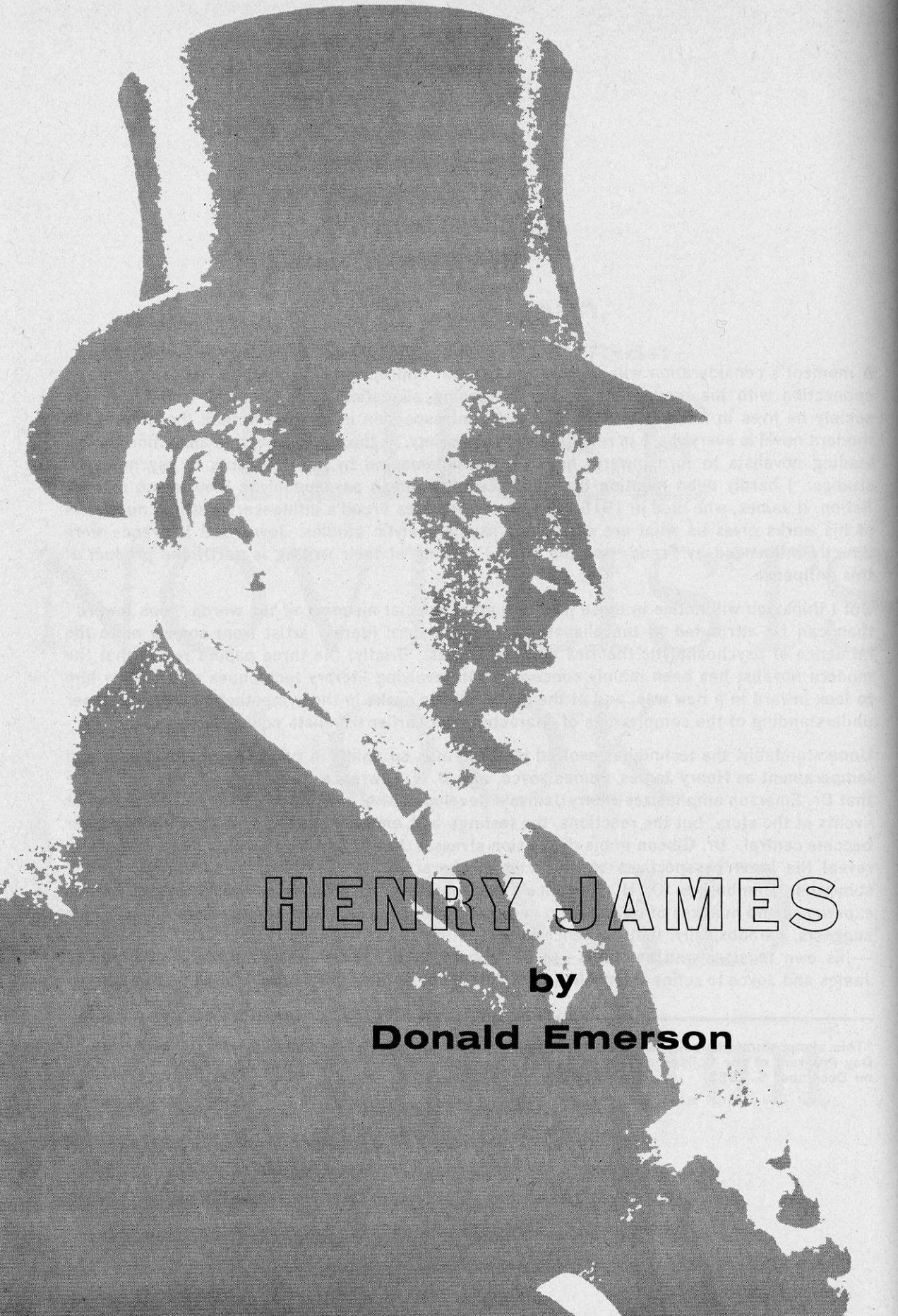
A moment's consideration will suggest the general appropriateness of the symposium title in connection with the modern novel: the increasing alienation of the literary artist from the society he lives in has led to more and more introspection in modern fiction; the hero of the modern novel is everywhere in rebellion against society. At the same time, this alienation theme, leading novelists to turn inward, has been complemented by developments in psychological studies. I hardly need mention the influence of Freudian psychoanalytic theories on modern fiction. If James, who died in 1916, somewhat antedates Freud's influence, he still in numerous of his works gives us what are essentially psychoanalytic studies. Joyce and Lawrence were directly influenced by Freud, and the inward turning of their writing is partly the product of this influence.

But I think you will notice in these papers a more special meaning of the words "look inward" than can be attributed to the alienation of the modern literary artist from society or to the influence of psychoanalytic theories and techniques. Briefly, the three papers reveal that the modern novelist has been mainly concerned with evolving literary techniques which allow him to look inward in a new way, and at the same time to evoke in the sympathetic reader a deeper understanding of the complexities of character than earlier novelists achieved.

Understandably, the techniques evolved by three men so unlike in background, education, and temperament as Henry James, James Joyce, and D. H. Lawrence varied greatly. You will notice that Dr. Emerson emphasizes Henry James's development of a novel in which not the action or events of the story, but the reactions, the feelings and emotions of the point-of-view character become central. Dr. Gibson in his discussion stresses James Joyce's use of stylistic devices to reveal the inner perspectives of his fictional characters. And Dr. Replogle, shifting ground somewhat, emphasizes D. H. Lawrence's attempt to bring into his novels areas of human experience and nuances of relationship neglected or overlooked by earlier novelists. Dr. Replogle suggests, paradoxically, that Lawrence succeeds in his attempt in part by dramatizing himself—his own tensions and emotions—in his novels, a procedure quite unlike the attempts of James and Joyce to refine themselves completely out of their novels and stories.

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# HENRY JAMES

by

**Donald Emerson**

The reputation of Henry James has fluctuated with time and the change of literary fashion. At the moment it stands high. This is rather different from popularity, which is a matter of timely appeal, and which notoriously does not last. Literary reputation is based upon the esteem of educated readers who have reflected upon the quality of the writing, its relation to other works, and its value aside from the fashion of the moment. It is frequently related to the influence which the writing has had upon the course of literary developments.

For a truly original work must educate the readers who are to appreciate it, and this takes time. Henry James was a popular writer only briefly, around 1878, when he published *Daisy Miller*. Thereafter his sales declined; worse, he felt he received little critical appreciation. Almost at the end of his life he could complain that the Prefaces to his collected work (The New York Edition), now considered an invaluable discussion of the writer's art, had received no justice whatever.

He died in 1916 and was quite neglected until 1934, when the magazine *Hound & Horn* issued a Henry James number which kindled discussion that has continued since. R. P. Blackmur collected the Prefaces as *THE ART OF FICTION*. New editions began to appear, not only of the novels, but of the stories, the travel, and the criticism. At the moment, all the major novels are in print, and the New York edition is being reissued.

Does this constitute popularity, or does it reflect a more intelligent estimate of James's worth? More probably the latter, with whatever "popularity" accompanies it. For popularity takes more account of subject matter and immediate appeal; esteem connotes a firm grasp of the subject, an appreciation of method, and a sense of the writer's place in literature. This is what led young writers in the 1930's to reconsider James and to learn from him. What they learned has become today basic to the textbooks on the short story (Cleanth Brooks and Robert Penn Warren's *Understanding Fiction*) and to theories of the novel (Percy Lubbock's *The Craft of Fiction*).

Two other forces have affected James's reputation. One is an increasing turn away from objective realism on the part of a large group of writers. James was considered a realist in his day, but it was later realized that the description needed qualification. He was then referred to as a psychological realist, and account was taken of the very large part the inward life plays in his fiction. At the same time, psychology was becoming a systematic and ever-more fascinating study, and many writers found their subjects in the workings of the mind and only secondarily in action. It is the difference between concentration on events as indices to character, and emphasis on states of mind as the motivating forces behind conduct.

It was at last realized that James quite literally looked inward and that in the last novels, which have been termed the work of his major phase, he has made his drama a drama of consciousness. The reader, to understand him rightly, must do nothing less than live vicariously within the consciousness of James's "center of revelation," as he termed it. For the Jamesian novel becomes an account not of what happens, but of what someone thinks about what happens. Possibly it is better to say that the novel is about what happens within the minds of James's perceptive characters. The action of the novel takes place within the consciousness of a viewpoint character responsive to persons, events, and his own reflections.

Art has been described as reality seen through a temperament. The objective realist, however, makes an effort to discount his bias. It is comparatively more difficult for the inward-looking novelist to suppress himself in his work, even if he cares to try. As a result, the differences between James, Lawrence, and Joyce are greater than those between, say, Flaubert, Hardy, and James T. Farrell. Besides, looking inward for James means looking at the conscious level, not the subconscious or the preconscious. It does not include awareness on James's part of mythic or archetypal patterns. It does not lead him to climactic moments like Joyce's epiphanies or Proust's recapture of true memories through intensities of association. It does not lead him to anything like a stream of consciousness technique. In James, looking inward involves a sense of moral responsibility which precludes the Jamesian character from wallowing in his imaginative life in the fashion, for example, of Huysmans' *Des Essintes* or Dostoevski's man from underground.

Critics love to mark out periods in the work of an artist. An academic joke of thirty years ago used to classify the periods as those of James the First, James the Second, and James the Old Pretender. Matthiessen's reference to a late Major Phase has been widely accepted, though no one has been bold enough to designate any other part whatever of James's career as a minor phase. There is, in fact, a remarkable continuity about James's work. With allowance for apprentice work, changes in emphasis, and certain works which he termed his "great negative examples" because they were deliberately contrived exercises in objective realism, it is possible to discuss James's inward look as being all of a piece, though more subtle in his last work, more exclusively the object of his interest.

One possible objection to James's fiction is that his best characters greatly resemble one another. Certainly, in the later novels they all talk alike, whether men or women. It is a common observation that three of James's most striking women were modelled on his cousin Minnie Temple, who died young. But it is equally clear that

the men and women in the novels who serve James as his centers of revelation are embodiments of James's conception of what he termed "the man of imagination," the Minnie Temple characters among them. He was his own best example of the type, as he proclaimed in the volume of autobiography left unfinished at his death. He realized his own true subject, he said, only when he began to see his autobiography as a "recording and figuring act on behalf of . . . the imaginative faculty under cultivation."

"The personal history, as it were, of an imagination, a lively one of course, . . . had always struck me as a task that a teller of tales might rejoice in. . . . The idea of some pretext for such an attempt had again and again, naturally, haunted me; the man of imagination and of an 'awfully good' one, showed . . . for the hero of a hundred possible fields. . . . It happened for me that he *was* belatedly to come . . . I had in a word to draw him forth from within rather than meet him in the world before me . . . and to make him objective . . . had to turn nothing less than myself inside out. What was *I* thus, within and essentially, what had I ever been and could I ever be but a man of imagination at the active pitch?"

With one reservation, the man of imagination may be sought in James's account of his own experience as well as in the characters of the fiction. The reservation notes that where James's men and women are usually free of any tendency whatever to work, James was himself a remarkably hard-working man of letters. Where his characters seek intensity of life through the cultivation of their appreciations and their finely-sensed personal relations, James found the greatest possible intensity of life in creativity. He considered exercise of the constructive, creative passion "the highest of human fortunes, the rarest boon of the gods." Through it he achieved "the great extension, great beyond all others, of experience and of consciousness." This is hinted in some of the portraits of artists, but is otherwise lacking from the general fictional picture. He ranked the artist above any other class of persons because he believed the artist lived more fully than others might, on the only terms he valued.

This explains why he labored so on the Prefaces to the New York Edition, for to recount his creative experience and justify his convictions was a refinement of pleasure. In the Prefaces he discusses his imagination in its creative activity, just as his criticism concerns itself primarily with the imaginative scope of other writers, and the travel accounts recreate the experience of an observer who felt that the value of his experience lay quite as much in what he brought to a scene as in what he took from it.

In short, James's inward look began with his childhood sense that it was enough for him "just to be somewhere, almost anywhere

would do, and somehow receive an accession or a vibration." It continued through an education whose sole value, he felt, was in his gathered impressions. It early distinguished him from his brother William, who could speak of boyhood years in London as a "poor, arid, and lamentable time," while Henry found that the identical experience had an "inwardly active and productive" side which consisted of "a revel of spirit and thought." Looking inward sustained him through a brief experience of the Harvard Law School, which ended as he began to write and found that in the midst of an outwardly unremarkable routine he was more and more living by his imagination and finding that "company, in countless different forms, could only swarm about me." As the company swarmed, it took the form of characters capable of a similar inward life until, like James, they lived with greater inward intensity than the bare outward events of their lives would reveal to an objective realist. James not only looked inward; he made the inward experience the entire subject of his fiction.

Some further observations must precede definition of the Jamesian character. James has been accused of snobbishness because his characters so frequently are rich. The truth is, he chooses individuals free of close economic or social bonds, the better to show them exercising the unforced choices and preferences which define character. Again, he has been described as an intellectual without ideas. The body of criticism makes nonsense of this view, though the fiction seems to bear it out. The fact is, James early in his career praised Turgenev for the wonderful fashion in which he expressed ideas through his characters. In fiction, logic and argument are defects; the influence of ideas on character and conduct alone matters, and ideas are to be inferred by the reader, not expounded by the writer. James later argued this point with H. G. Wells, whose tractarian novels he felt were at the opposite extreme from his own. Because James felt the author was never to intrude upon his fictional scene, he avoids discussion of ideas in his own right, or even their expression through an author's representative or choral character. His characters are not argumentative, though he repeatedly shows them acting, often under great stress, in accordance with a "grand conception" which must be inferred by the reader from their conduct. Further, he deliberately strips his fiction of the irrelevancies which in other writers made the English novel, he felt, "the paradise of the loose end." The price he pays for concentration on his true subject is that his characters seem at times to be adrift in a social vacuum. Failure on the reader's part to grasp the true subject can thus leave him with an uncomfortable feeling that James and his characters are acting out an elaborate and pointless social game.

Description of James's major characters and explanation of their pressing concerns will most quickly lead to understanding and appreciation of the work. The great characters, men and women alike, are usually unfixed in place and unconcerned with any real economic relation to society. They are involved in a vaguely "great" world, which is not truly a society. They have a large capacity for vicarious and introspective experience, and are intensely aware of their own complex personalities and of the complexities of others. A sense of the past colors their experience with overtones of association and memory, and their grasp of the present includes the ability to imagine alternatives and consequences. Their consciousness frequently comprises two or more levels of simultaneous experience. Their intelligence does not guarantee them immunity from ignorance or blindness, or inability to cope with difficulties. James could remark of one of them that she was "only intelligent, not distinctively able."

For the Jamesian character, the best of life is enjoyment of intensities of friendship, love, and the experience of beauty. Whatever extends and enriches the consciousness is good, though the stages of progress may bring acute pain. Whatever stunts or blinds the consciousness, or thwarts its growth, is evil. James makes great account of evil, whether it takes the form of a dead weight of stupid opposition, active malignance, selfish indifference to others, or a paralyzing weakness which destroys the possibility of goodness of life. What he terms the "moral imagination" is precisely appreciation of the possibilities of others and willingness to encourage their fulfillment.

Very briefly, to mention the big Jamesian subject as it finds expression in some of the chief novels, *Roderick Hudson* is concerned with a young artist of powerful imagination whose deficient will destroys him. He is seen through his friend, the first of the well-developed men of imagination, who understands even better than Roderick what is happening. *The American* portrays Christopher Newman's education in "the imagination of greatness" after he abandons business, seeks a wife, and encounters a family pride so inflexible and ruthless that it destroys all possibility of the fulfillment of life which Newman anticipated in marriage. *The Portrait of a Lady* shows Isabel Archer freed by a legacy to develop her taste and imagination, yet deceived in marriage by a monster of egotism whose cold self-centeredness shuts her off from all the possibilities of life she sought. *The Princess Casamassima* follows an illegitimate orphan whose imagination and taste educate him to appreciation of beauty, from which poverty and his revolutionary associations cut him off and in the end drive him to suicide. *The Tragic Muse* traces the growth of a passionate, ignorant girl to celebrity on the stage as she learns to project herself into her roles, and in parallel time, the struggle of a

young man to succeed as a painter against the temptations of money, political position, dilettantism, and the weight of family disapproval.

In the nineties, at this point in his career, James turned to the stage and spent five years in frustration until the crushing failure of *Guy Domville* turned him once more to fiction. It is enough to note that the very nature of drama cut him off from his real subject of the inward life. The next four novels return to it, though in them James was equally concerned with technical problems which prepared for his three last masterpieces.

Of these, *The Wings of the Dove* portrays James's beloved Minnie Temple as Milly Theale, a rich young American doomed to an early death who yet wants passionately to live. She takes her death blow from a young man who had made love to her in hope of inheriting her money, and for James the tragedy is all in the frustration of Milly's "great imagination" by illness and perfidy. *The Golden Bowl* portrays Minnie for the last time as Maggie Verver, again enormously rich, married to a man who resumes an old love affair with the woman who marries Maggie's widowed father. Half the novel is preparation for the moment when Maggie's great but innocent imagination is opened to the possibility of evil, the other half to the power of imagination she brings to keeping her marriage without destroying her husband, her father, or the stepmother who was once her close friend.

James's own favorite was *The Ambassadors*, and in his later Preface he recalled how he exulted in Lambert Strether, his chief character. "It was immeasurable, the opportunity to 'do' a man of imagination," he wrote, though he felt Strether was not to be the pure type he later defined in self-portrait. Strether goes to Paris to fetch Chad Newsome home to Massachusetts, at the behest of Chad's mother. But Strether experiences Paris; he finds Chad greatly changed; he sees that the woman who has transformed Chad is better than he imagined. His imagination grasps possibilities of experience beyond anything he has known and he now refuses to take Chad home. Other ambassadors come out, and they are blind to what Strether sees. Strether's imagination, however, does not acknowledge the relation of Chad and Mme. de Vionnet as adulterous until he cannot escape this perception. He leaves without Chad, aware that he has ruined his own prospects at home.

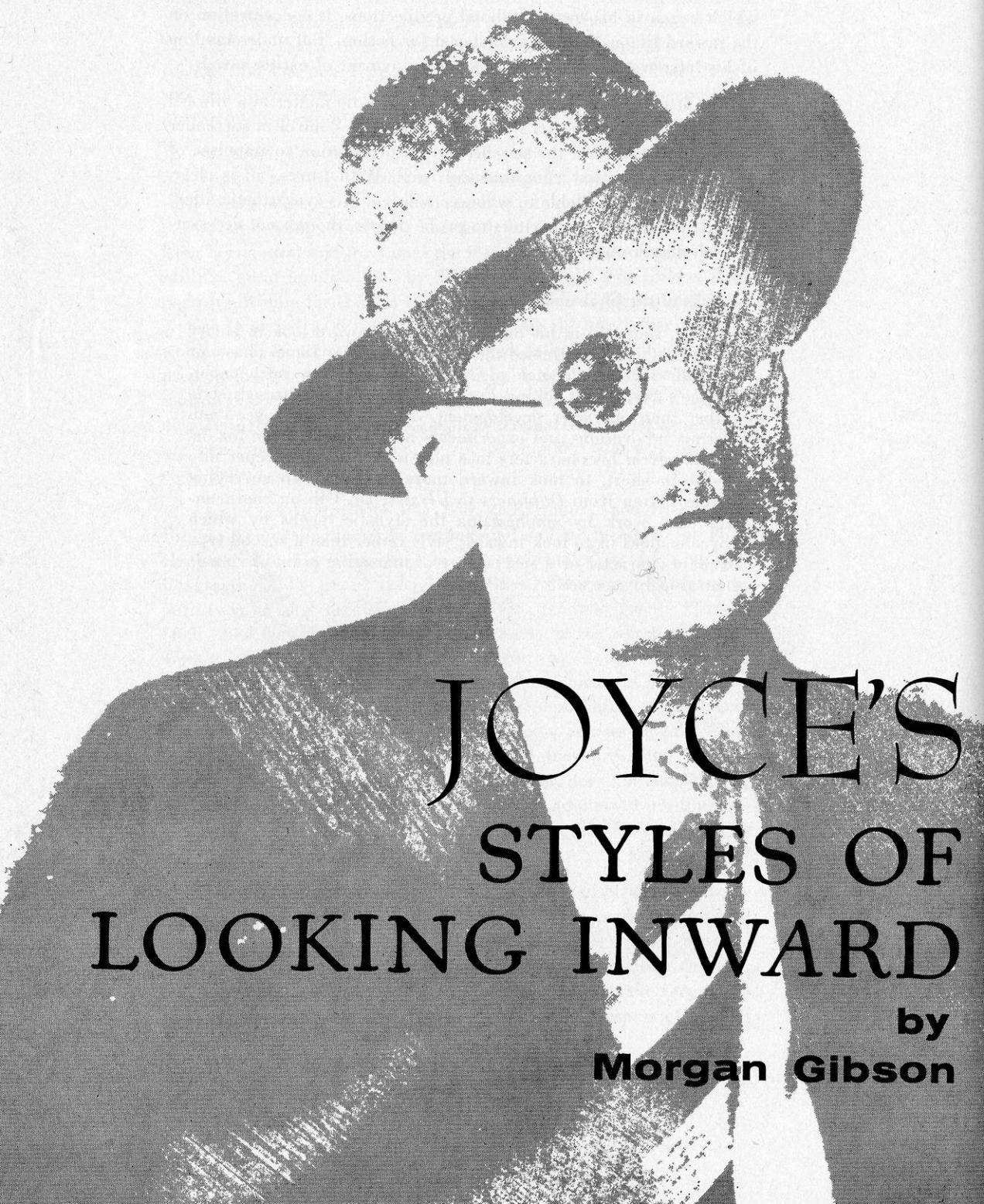
The novel is not the account of actions, but of Strether's perceptions. The reader must grasp it through Strether's consciousness as a "center of revelation," by sharing his feelings, his sudden insights, and his frequent blindness or bafflement. He must actively respond, or there is nothing. For James demands in his reader the very qualities he portrays in his characters: a reflective awareness of himself

and of others; a grasp of implications; the ability to experience what he termed the "double consciousness"—perception, and awareness of perception; a concern for the rights of consciousness which amounts to a "moral imagination." The final result of James's inward look, which began in his own childhood predilections, is concentration on the inward life as the richest material for fiction. But understanding of his later work enriches as well the enjoyment of earlier novels.

Be it noted that James remains articulate no matter how inward his look. Neither character nor author ever loses control in surrender to dark forces within the psyche, nor in penetration to impulses of the mental life below consciousness itself. With James, all is clear, intelligible, and available to whoever will lend his sympathetic attention. It rests with later writers to probe deeper, though not necessarily with deeper understanding.

#### Remarks of the Chairman

Dr. Emerson in his discussion of the inward look in Henry James's fiction has stressed the type of character James chose, or evolved, for his "center of revelation." In the next paper, "Joyce's Styles of Looking Forward," Dr. Gibson stresses style rather than character development. He shows that Joyce's numerous innovations and experiments in style result from his desire to reveal his characters in a new way, to probe deeper into them—in short, to look inward more intensely. In surveying Joyce's fiction from *Dubliners* to *Ulysses*, Dr. Gibson characterizes each work by emphasizing the stylistic means by which Joyce enables us to look inward; style rather than a special type of main character or a special way of managing point-of-view is central in Joyce's art.



# JOYCE'S STYLES OF LOOKING INWARD

by  
**Morgan Gibson**

"The demand that I make of my reader," Joyce once said to Max Eastman, "is that he should devote his whole life to my works." I must apologize to Joyce's shade for being merely a shy guest at the feast of his culture and for understanding the letter less well than the spirit of his work. I could not possibly write a 15,000 word exegesis of one sentence from *Finnegans Wake*, as one scholar has done; yet reading this brainybabbling musical comedy, which has survived even the excesses of explication, I awake and sing along with Joyce. I must apologize also, therefore, perhaps more to his scholars than to his shade, for letting my imagination play with Joyce's instead of dissecting his work, and for suggesting that through his styles of looking inward we may learn to live with language more imaginatively and with mankind more wisely.

To be true to Joyce's spirit, to indicate his revolutionary impact on the modern literary mind, these remarks might have been in the form of a parody, say, of one of Joyce's most famous passages.

*I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church . . .* words taken, my dear little brothers and sisters and colleagues in Joyce, from *A Portrait of the Artist as a Young Man*, fifth chapter. In the name of Bloom the Father, Stephen the Son, and Molly the Holy Ghost. Amen.

Alternative styles for my remarks might have been patterned on, say, Stephen's dialectical sophistry on Hamlet in *Ulysses* or Gabriel Conroy's nostalgic after-dinner speech in "The Dead":

... in gatherings such as this we cherish in our hearts the memory of Joyce, whose fame the world will not willingly let die.

For if we enjoy Joyce enough to take him seriously, we realize that our conventional habits of speaking and writing and lecturing are quite inadequate for exploring the complexities of modern literature and life, that styles are masks of character, and that parodies, puns, mythic and symbolic levels of meaning, perpetual play and experiment with language are indispensable for discovering and revealing the human center of our dehumanizing civilization.

But in the interests of academic decorum, I shall dwell as conventionally as I can on Joyce's styles of looking inward. I shall not try to explain why Joyce, who lived on the continent of Europe from 1904, when he was twenty-two, until his death in 1941, rooted his fiction in memories of Dublin. The psychological, social, and cultural explanations for his depending on memory and increasingly on fantasy rather than on his European experiences as subjects for his fiction are outside the scope of this lecture, as are other important aspects of his looking inward. Style is my subject, as it was Joyce's.

If style is the man, then Joyce was many men. In the house of his fiction are innumerable voices, not only of recognizable characters like the members of the Dedalus and Bloom families, but anonymous narrators echoing the styles of popular romances, Sir Thomas Browne, the brogue of Dublin, Cardinal Newman, yellow journalism, the Yellow Book, the dullest of scientific handbooks, and countless other sources ranging from the depths of vulgarity to the heights of culture. And Joyce, "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." By shifting styles, Joyce doubtless discovered and created himself as artist and personality—but I am more interested here in style as a technique of looking into various fictional characters from contrasting perspectives. Most remarkable about this stylistic technique is that it not only reveals individual characters in depth, but also exposes the social and cultural conditions from which no one is free.

The short stories in *Dubliners*, for example, are in a style which Joyce characterized as one of "scrupulous meanness." One begins:

Mr. James Duffy lived in Chapelizod because he wishes to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. He lived in an old sombre house and from the windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built. The lofty walls of his uncarpeted room were free from pictures . . .

just as Joyce's prose is here free from decoration, shallow as the river, depressing as the distillery, sombre as the house, mean as the suburbs of Dublin. There are, of course, passages of intense lyrical evocation and symbolic richness such as those in "Araby," in which the boy in love with Mangan's sister imagined that he "bore a chalice safely through a throng of foes. . . . My body was like a harp and her words and gestures were like fingers running upon the wires." But this story, like all the others, ends in an epiphany of disillusioning self-discovery, and the next story begins with a mean passage about Eveline, who cannot quite bring herself to elope with her lover to Buenos Ayres: "Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne."

The styles of *Dubliners*, naturalistically drab or ironically symbolic, reflect the moral paralysis and spiritual death of individual characters, such as the crazy priest in "The Sisters" or the frustrated clerk in "Counterparts," and of Irish culture, perhaps of modern life, generally. Of all the characters in the book, none receives deeper treatment than Gabriel Conroy, who has the subtlest insights into his condition and Ireland's; yet he can do nothing, finally, but watch the snow "faintly falling, like the descent of their last end, upon all the living and the dead."

In contrast to Gabriel, Stephen Dedalus, the hero of *A Portrait of the Artist as a Young Man*, takes flight from the nets of nation, family, and church, just as his Greek namesake had escaped with his son Icarus, from the labyrinth of his own creation. But like Icarus, who recklessly flew so near the sun that the wax of his wings melted, Stephen risks spiritual suicide in exiling himself from Ireland. Symbolic and mythic levels of meaning proliferate as he identifies himself with martyrs like St. Stephen and Charles Stewart Parnell, romantic heroes like Lord Byron and the Count of Monte Cristo, and super-humans like Lucifer the rebel, Christ the Savior, and God the Creator. Moreover, as a means of revealing Stephen's changing sensibility, the style progresses from the aesthetic babybabbling about the moocow at the beginning, to the arrogantly intellectual diary of the conclusion. During a typical morning walk past "the sloblands of Fairview," "Baird's stone cutting works," and "a grimy marine dealer's shop," he thinks of the "cloistral silverveined prose of Newman," Ibsen's "spirit of wayward boyish beauty," "the spectral words of Aristotle and Aquinas," and "the dainty songs of the Elizabethans." Intermingling strains of naturalism, symbolism, and scholastic pendartry combine to reveal Stephen's encounters with "the reality of experience" on the one hand, and on the other "to forge in the smithy of my soul the uncreated conscience of my race."

Joyce extended his experiments in *Ulysses*, in which each of the eighteen chapters has its unique stylistic technique, as well as a distinct time, scene, symbol, art, color, organ of the body, and Homeric parallel. If we remember that Telemachus was searching for his father Odysseus, who was on his difficult way home to Penelope from the Trojan War, we discover underlying significance in the apparently chaotic adventures of Stephen Dedalus, burning with guilt behind a mask of intellectual arrogance; Leopold Bloom, a wandering Jewish advertising agent with an amazing headful of technological, scientific, and commercial odds and ends and a heartful of love and other strange desires; Molly, his adulterous Penelope; and innumerable other Dubliners going through their routines between 8 a.m., Thursday, June 16 and 2:45 a.m., Friday, June 17, 1904. The complexity of these individuals, as well as the general subject of man's alienation from other men, his estrangement from society, culture, tradition, nature, and from himself, demands and I think justifies the complexity of Joyce's "expressive form," which has been compared to cubism in painting, musical atonalism, cinematic montage, psychoanalytic free association, vitalism in philosophy, and relativity in physics.

The stylistic techniques are especially important in exploring the characters' conscious and unconscious experience. Most of these techniques are innovations of such familiar fictional elements as nar-

ration, description, dialogue, and parody, along with the more radical method of the Internal Monologue (sometimes inexactly called the stream of consciousness). As defined by Edouard Dujardin, a French novelist who had, according to Joyce, invented it (although examples can be found in the work of other writers), the Internal Monologue is

that unheard and unspoken speech by which a character expresses his inmost thoughts (those lying nearest the unconscious) without regard to logical organization—that is, in their original state—by means of direct sentences reduced to the syntactic minimum . . .

For example, Stephen remembers his dead mother as he hears Buck Mulligan speak of the sea:

Across the threadbare cuffedge he saw the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her deathbed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting.

And here is Bloom's Internal Monologue just after Paddy Dignam's burial:

Mr. Kernan said with solemnity:

—*I am the resurrection and the life.* That touches a man's inmost heart.

—It does, Mr. Bloom said.

Your heart perhaps but what price the fellow in the six by two with his toes to the daisies? No touching that. Seat of the affections. Broken heart. A pump after all, pumping thousands of gallons of blood every day. One fine day it gets bunged up and there you are. Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. Once you are dead you are dead. The last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came forth and lost the job.

Joyce invented an elaborate terminology for his stylistic techniques to suggest various kinds of introspection, parody, exaggeration, and other qualities. To reveal Gerty MacDowell's absurd idealization of Bloom as they eye each other on the beach, Joyce used the technique of "tumescence," which he called "a namby-pamby jammy marmalady drawersy . . . style . . ." As Mrs. Purefoy's baby is being born, he shows the "embryonic development" of the English language through parodies of Anglo-Saxon, Thomas Malory and Sir Thomas Browne from the Renaissance; Addison, Steele, Swift, Sterne, Goldsmith, Walpole, and Gibbon from the eighteenth century; De Quincey, Newman, Pater, Ruskin, and Carlyle from the nineteenth; ending in a babel of cockney and American bible-belt preaching. In the

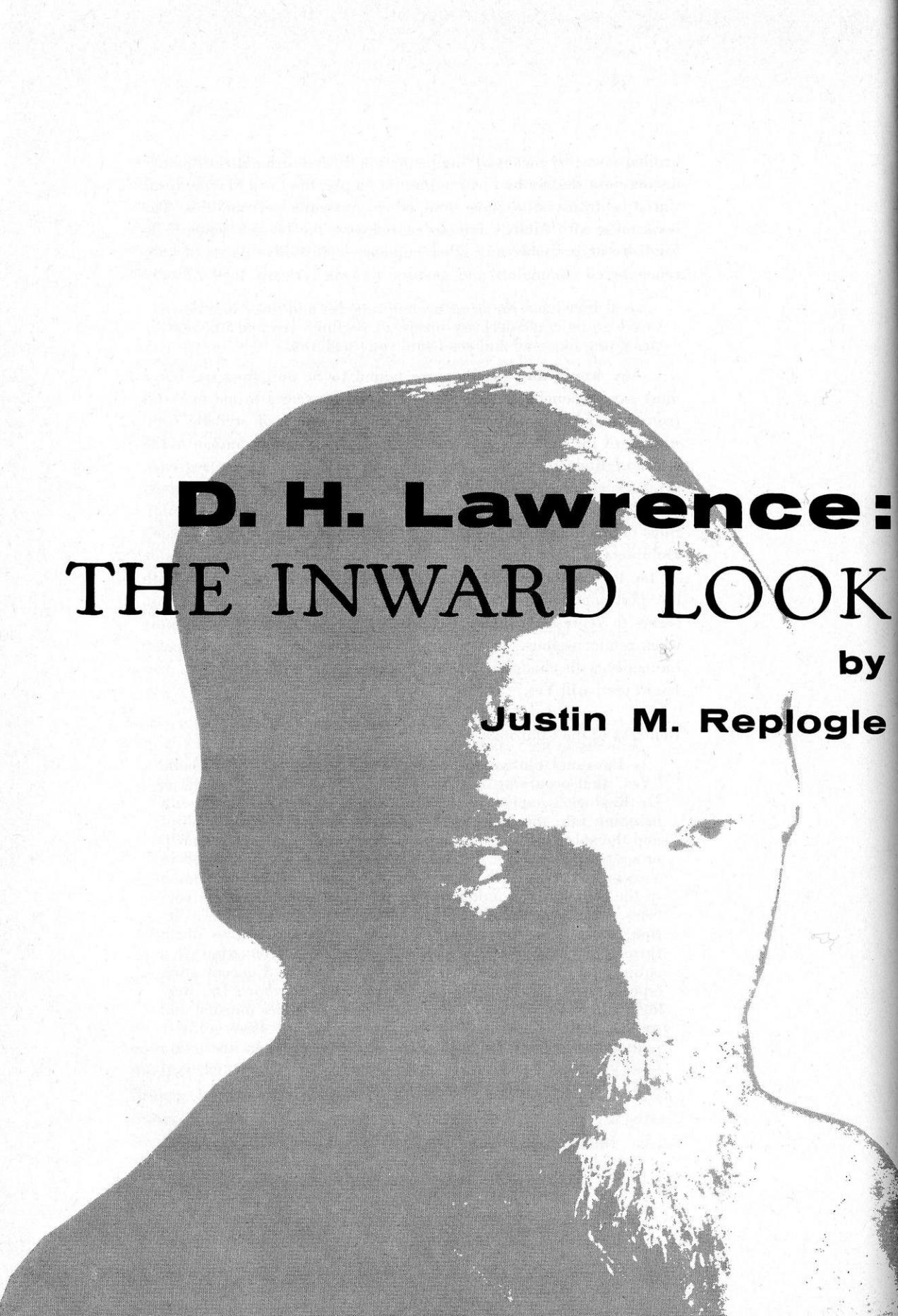
brothel scene, by means of "hallucination," Joyce dramatizes Bloom's unconscious desires by turning him into a pig, the Lord Mayor, Jesus Christ, a transvestite slave, and other grotesque personalities. The book ends with Molly's famous monologue, the longest sentence in English (or probably any other language): forty-five pages of half-remembered complaints and amours, flowing lyrically to the finale:

. . . and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

Any words after Molly's are bound to be anticlimactic, but I must say in conclusion that Joyce's greatness seems to me to result from his revelation, through an amazing variety of stylistic techniques, of the uncommon in the common, the uniquely human in the midst of lifeless routines. Naturalistic "meanness" at one extreme, symbolic richness at the other, express the vast range of modern experience from drab vulgarity to traditional culture, from the conditions of spiritual paralysis through rebellion to wisdom. Like Joyce's Dubliners, we are strangers to one another and to ourselves, unable so far to harmonize the technical-scientific interests of Bloom with the philosophical-aesthetic values of Stephen; and all civilization seems to repress the natural emotions that Molly can express only when semiconscious. Will we overcome these divisions that threaten humanity with chaos? Joyce may help us say, with Molly, ". . . yes I said yes I will Yes."

#### Remarks of the Chairman

Lawrence too was concerned with the affirmative, symbolic "Yes" that occurs at the end of Molly's monologue. In fact, as Dr. Replogle's paper will show, he was concerned primarily with bringing into the novel the complexity of human relationships and the subtle nuances of character so seldom captured by earlier writers. Lawrence, just as much as Joyce, was interested in showing what Dr. Gibson has characterized as "the uncommon in the common, the uniquely human in the midst of lifeless routines." Lawrence made his special contribution to modern fiction, evolved his special way of looking inward, not so much through stylistic innovations as through the introduction of a subject matter at once new and commonplace. Concentrating especially on Lawrence's fourth novel, *The Rainbow*, Dr. Replogle will show you how the commonplace becomes unusual and unique as Lawrence looks inward in his fiction. Here subjects matter and the involvement of the author himself in his fiction take precedence over stylistic techniques and management of point-of-view or character portrayal.



# **D. H. Lawrence: THE INWARD LOOK**

**by**

**Justin M. Replogle**

It would make an interesting literary game to describe the artificial world found in novels of the last 100 years or so, to trace the boundaries of its conventions, to discover what events are nearly always included and what are almost always left out. That things *are* left out is implied even by the title of our present series: "Three Novelists Look Inward" suggests that a writer's exploration of the inner man is unusual enough to set him apart as a subject for special study.

At first it may seem odd to suppose that the novel has often ignored entire areas of human experience, since it has devoted itself almost exclusively to a realistic, representational portrayal of human behavior. Yet the omission is not so odd after all. It occurs in part because in creating characters alleged to be human, novelists are at a tremendous disadvantage.

In the world outside of books, human creatures maintain their identity largely by their physical appearance. No matter how surprising may be the inconsistency of a man's actions, his principles, his talk, we seldom doubt that we are dealing with one organism—he always looks the same. The novelist, on the other hand, though he may describe a character's physical appearance, can never rely on visual presence to maintain identity, and having lost this thing of supreme importance, he must turn to other devices—all of which tend to make fictional characters less like human beings. To be brief: fictional characters must have an unusual consistency in their actions, their speech, their opinions and ideas, and above all in their relationships with each other. Otherwise the reader will fail to recognize them from scene to scene. The result is that most characters have only three or four traits. Their ideas, opinions, and speech mannerisms must be repeated rather frequently. And their relationships to others must be firmly established as soon as possible. Of course characters will change, even in mediocre novels, but to bring this about the author must have things called "probabilities," and must usually provide some significant action in the midst of which the change occurs. All this results in the exaggerated importance of critical events, actions, and scenes.

The climactic actions and behavioral stability are rare in the world outside fiction we all know; there personality changes occur almost imperceptibly, unheralded by crises that modify behavior with a series of violent jerks. So, too, we know our friends, spouses, parents, even children to be unbelievably complex and fluctuating, hardly to be a stable set of three or four or even a dozen traits. Only the eccentric are governed by rigid behavior patterns; only the few have traumatic crises that metamorphose their psyches. The former we call "characters"; the latter, we often say, are "right out

of a novel." We suspect neither is really human.

In short, the conventions of the novel conspire to make characters inflexible, consistent, less complex and shifting than real human beings. More than most novelists, D. H. Lawrence avoided these conventions, and he did so by concentrating to an unusual degree on the inner responses, the inner emotions or feelings, usually left out of novels. Let me just list three kinds of common, universal, experience seldom found in fiction, listed in order of increasing rarity. First, nearly every human being has a number of personalities, each called forth by a set of external conditions. This is too familiar to need further elaboration.

Second, personality shifts in response to different settings are nothing to the complexity of emotional reactions going on at any given time in the same situation. The human organism is a constantly changing bundle of emotional states. A man may not only feel affection in one group and distaste in another; he may feel both at two-second intervals in the same situation. For instance, Lawrence shows, what we all know, that man may love his wife at one moment and hate her the next. But the situation is infinitely more complex than such crude abstractions denote. "Love" and "hate" are simply vague terms used to distinguish large areas of attractions from large areas of repulsion. The variety of emotion in either category is endless, and the constant change in the intensity and character of these emotions is like the play of lights on a moving surface. More complex still, many of these emotions may exist at the same time, superimposed upon one another in a jumble of ambivalent, ambiguous contradictions. Yet as fantastically difficult as it would be to describe all these emotional states, their existence is a universal commonplace we all know about and accept, and even ignore from over-familiarity.

Third, in addition to such intense feelings as those included under "love" and "hate," the waking organism is constantly making other nonverbal responses to his living and nonliving environment. To take an extreme example: as a man walks through an art gallery, his emotions will be changing with each second, each movement, each shift of light. Similar responses will occur as he walks through a cathedral, a woods, down a street—are occurring, in fact, all the time in the presence of objects far less spectacular than woods and streets. It goes without saying that experiences of this sort, common to every single organism every moment of its waking existence, seldom find their way into novels, except when they reach unusual intensities, evoked perhaps by especially rare or significant pieces of scenery. And even then the novelist's description is likely to be more ideational than emotional, as when, to take an extreme exam-

ple, the sloblands of Fairview remind Stephen Dedalus of the "silver-veined prose of Newman."

As Lawrence turned his look increasingly inward, the sort of human experiences mentioned above became more and more his central interest. With his fourth novel, *The Rainbow*, Lawrence said that he had abandoned the "old stable ego" of conventional fictional characters; now he was exploring that whirling, ever-shifting mass of responses that cannot be classified by a handful of "traits." This departure from convention has led critics to complain, even today, that with *The Rainbow* Lawrence's books cease to have characters, but contain instead only centers of consciousness. This is not true; even after nearly 50 years readers are still simply unfamiliar with a novel that concentrates on areas of human experience usually excluded from books. In fact, like most of Lawrence's fiction, *The Rainbow* contains an overwhelming amount of surface reality—of barns, cows, houses, gardens and so on—and characters live far too individually in this reality to lose their humanity or their separateness.

But when Lawrence looks inward he does make a great deal out of incidents that in the world of surface reality produce scarcely a ripple. For instance, in *The Rainbow* he carefully documents the complex flow of emotions on the night that Tom Brangwen proposes to Lydia Lensky. Following Tom's offer Lawrence takes some five or six hundred words to describe the pattern of responses that occupy the space of perhaps two or three minutes. As Lydia reaches forward to kiss him Tom feels something Lawrence calls "agony"; then he lapses into a kind of "sleep" from which he returns "aerial and light," "fresh and newly begun, Like a dawn." But as Lydia's intensity begins to wane, Tom (failing to understand *her* emotional changes) senses in himself "a slight contraction of pain" as he feels, if ever so faintly, left out of her circle of attention—and so it goes on. Only a few minutes have passed. On the surface a man has twice kissed a woman and sat in a chair holding her. But underneath, where Lawrence's interests are, a variety of events has come and gone, of which my account is only the crudest sort of summary.

What Lawrence has done probably better than anyone else is to explore the relationship of two such people as Tom and Lydia Brangwen, each a being with constantly changing inner responses. Since each is a ceaselessly shifting panorama of emotional states, the odds against both containing similar states at a given time are great. From such conditions arise the misunderstandings, resentments and hostilities, the difficulties with which Lawrence's individuals must struggle if they are to know each other and themselves. When A is affectionate B is bewildered, B's bewilderment causes A

to withdraw affection, A's withdrawal creates hostility in B, followed by feelings of remorse and repentance, then pity and finally affection, but by this time A is hostile—and so they go on in a remarkably complex fashion. Such a spiral of misunderstanding, set off by the seemingly most trivial difference in responses, ends the honeymoon of Will and Anna Brangwen in *The Rainbow*. After days of living at the still center of their existence, cut off from the world of mundane affairs, getting up at 4:00 p.m., making coffee in the middle of the night, putting on their clothes, Anna first returns to the outside world, and decides to give a tea party. Will is hurt. "She was going to give a tea-party. It made him frightened and furious and miserable. He was afraid all would be lost that he had so newly come into. . . ." Then Lawrence begins to report the cycle of response as each partner reacts differently, neither quite aware of what the other feels. Will feels, at first, deposed, rejected, as he miserably watches Anna moving furniture and cleaning the house, maddeningly busy and secure and unconcerned about him. Following the wish for her to recognize him comes dread, then anger at his dependence on her, finally rage at what she has done, mingled with fear of her departure. At this point Anna, all unknowing, blithely asks Will to shake a rug for her. Finally, though she has not yet detected his mood, Anna does become aware of his unhelpful presence, and impatiently suggests that he find something to do to get himself out of her way. "Or go for a walk," she says. "Don't hang about as if you were only half there." Will is crushed, and because of his intense love he hates her. He hangs around rather pathetically until Anna becomes irritated and turns on him with anger. "There followed two black and ghostly days," Lawrence writes, "when she was set in anguish against him, and he felt as if he were in a black violent underworld, and his wrists quivered murderously. And she resisted him. He seemed a dark, almost evil thing pursuing her, hanging on to her. She would give anything to have him removed."

Lawrence has spent two pages bringing this particular spiral to the passage just quoted, but it continues for four more before coming to an end once again in harmony that, if brief, is enough. In this space he follows in detail the emotional cycles of each, hopelessly out of phase. Soon Anna is ready to return to Will, to respond to him, but in the blackness of his despair and hate he misses the faint signal of her approach, and she is revolted by his coldness and cruelty, afraid of the hardness and insensitivity in him. A page and a half explore her revulsion. Then his black mood passes away (passes, it might be noted, without cause or probability or precipitating action, just passes because change is the state in which humans exist) and he feels a compassion for her wounded self. And

finally their mistimed cycles come in phase, and this sequence is over. But this is only a pause. For more than most novelists, Lawrence has caught the diversity of life in this marriage and in other relationships like it. Struggles are recurring, peace and love wax and wane—but even these are not the same in their reappearances. As Lawrence watches the couple during their honeymoon, during Anna's first pregnancy, as more children come, as the eldest child becomes five, then, an adult, we see—how many types of love, sex, hate, indifference? A great many, and none of them is lasting, none finally emerges as *the* emotion (or set of emotions) that defines the relationship. Lawrence's ability to sense the inner lives of these characters (and others like them) as they circle round one another through the months or years of their connection—this is his major achievement. He detects the differences in temperament, in timing, perhaps in chemical make-up (though he never talks this way) that produce the rhythmical, cyclical pattern of change in *all* relationships, regardless of their success or failure, and regardless of the surface differences in characters.

From this emerges one of Lawrence's most important revelations, the "suchness" of individuals and objects, the utter foreignness, strangeness, otherness of all things outside ourselves. And though this revelation varies some from novel to novel, in all of them awareness of this "otherness," whether in flowers or birds or people, is ultimately a source of delight, one of the things that gives a fullness to life. In human relationships, the acceptance of this otherness (however exasperating it may be at times) as inevitable and good is essential for success. Lawrence's novels are filled with characters unable to make this acceptance, and some of his dominant themes emerge from the patterns made by their unsuccessful struggles with each other.

I want to conclude with a brief discussion of Lawrence's limitations because, first of all, speaking in generalities, as I have been doing, may produce the impression that Lawrence is everywhere equally successful, and second, because Lawrence's failures may suggest something about the hazards and limitations of all those who pursue experience into the inner world of feelings. When Lawrence fails he generally does so, I think, for three reasons. First, like everyone else, Lawrence had available no special vocabulary for describing things usually left undescribed. There are a number of problems here, none of which I can explore. Is language by its nature too conceptual to describe nonconceptual events? Do feelings contained in the terms of concepts, ideas, analogies, symbols exist only within the conventions of literature? Can the novelist accurately communicate feelings in analytical prose unless he also creates

dramatic scenes in which feelings may be inferred from action? Does Lawrence sometimes describe emotions that do not exist, but are invented to support his thesis? I haven't time to answer any one of these nor to suggest other questions that arise. But I can say that Lawrence sometimes fails to communicate because his vocabulary of sensation is inadequate, though I think he succeeds better at this sort of thing than anyone else. And perhaps he does as well as anyone can do, for he pushes brilliantly towards the limits of language—but there are limits.

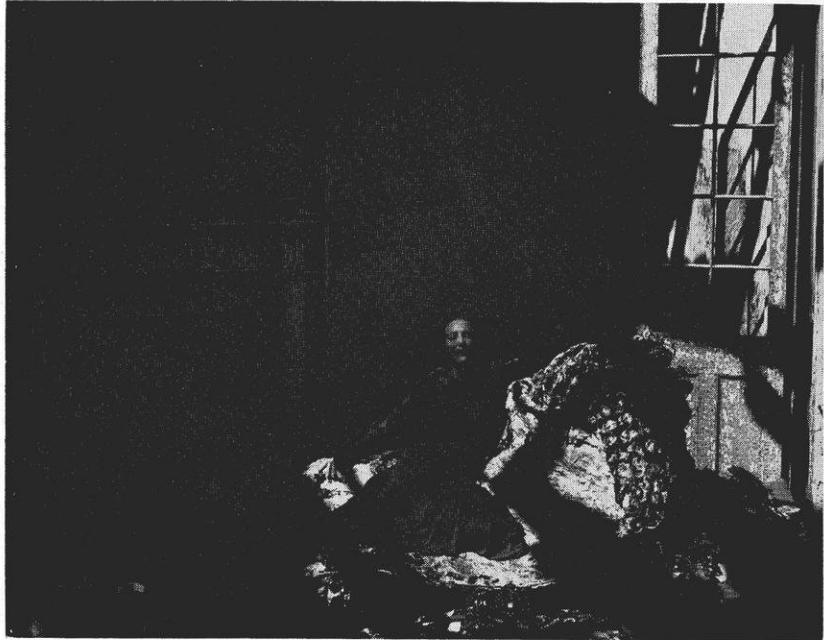
Second, Lawrence's theses, his theories, his doctrinal compulsions, often intrude to destroy passages or whole books. His ideas, the collection of generalizations about man and the cosmos, that came insistently forward in the later novels, these are not in my estimation Lawrence's great achievement. His achievement lies in the successful rendering of human feelings and relationships, and these are obviously things of great particularity, which lose their value as they become submerged in generalities. *The Rainbow*, Lawrence's fourth novel, is the last one in which his thesis does not seriously distort his characters and their emotional lives. As he came more and more to general conclusions about what was wrong with individuals, with society, with religion, with the universe, plots were warped more frequently to illustrate theories, and characters were seriously tampered with, not allowed to become themselves and work out the destinies of their inner being—or having become themselves were not allowed to remain thus, but were pushed around to demonstrate things or become (sometimes unexpectedly) mouth-pieces for Lawrence's ideas.

Third, in his strength lay also his weakness. All evidence points to the unremarkable conclusion that Lawrence, like his characters, was a fascinating complex of ever-shifting emotions and ideas. Furthermore, he felt it to be of supreme importance to record these shifting emotions in his novel just as they came in direct spontaneous flow from the author. Hence Lawrence's work habits; he seldom, if ever, planned novels in advance, revised, reorganized, patched up, and so on. All these practices of the aloof, assured, god-like creator standing aside from life and his creation with the observer's detached certainty—all these seemed to Lawrence hostile to life, to the honest spontaneous response to reality. If these habits led to Lawrence's greatest achievement they also led to his failure. Here is a writer who, like his characters, is capricious. His theories about dark gods, men and women, the whole of existence—sometimes he believed them, sometimes he did not. His attitudes changed not just from book to book nor from year to year, but from day to day, perhaps from hour to hour, and his novels reflect this immedi-

ate situation, often in an unusually direct way. Not only do the immediate landscapes appear, often the immediate friends, but the immediate moods and emotions and ideas of the author. There is little doubt, for instance, that he fought the battle with his wife inside the novels as well as outside, and that the tensions, passions, even the ideas, of a given chapter may be governed by what is happening to Lawrence rather than by what is happening to the characters.

Without going further, I ask you to imagine the possibilities for confusion. Lawrence's genius creates the most wonderfully complicated characters whose lives are often difficult to understand and follow. The language in which they exist is often strained to the boundaries of comprehension. Imagine now the author fluctuating like his creations—today favoring this character, tomorrow a black pall of bitterness and hate; today letting characters work out unhampered the destinies prepared for them by their own emotions, tomorrow making the characters speak or act in accordance with the compulsive notions of the author. If all novelists do this to some extent, most reread, revise, smooth out the eccentricities of a day's writing. But if Lawrence were dissatisfied he threw the manuscript away and began again, replacing one set of capricious responses with another. Still, though this often destroys Lawrence the artist, and alienates many readers, there are others who, like myself, find their attention turning from the inner life of the characters to that of the novelist, since like a first-person narrator he sometimes stands suspended between the real world and the world of his creation. And the reader begins to accept him as one of the characters, complete with eccentricities and partial vision and human failings, and therefore supremely interesting.





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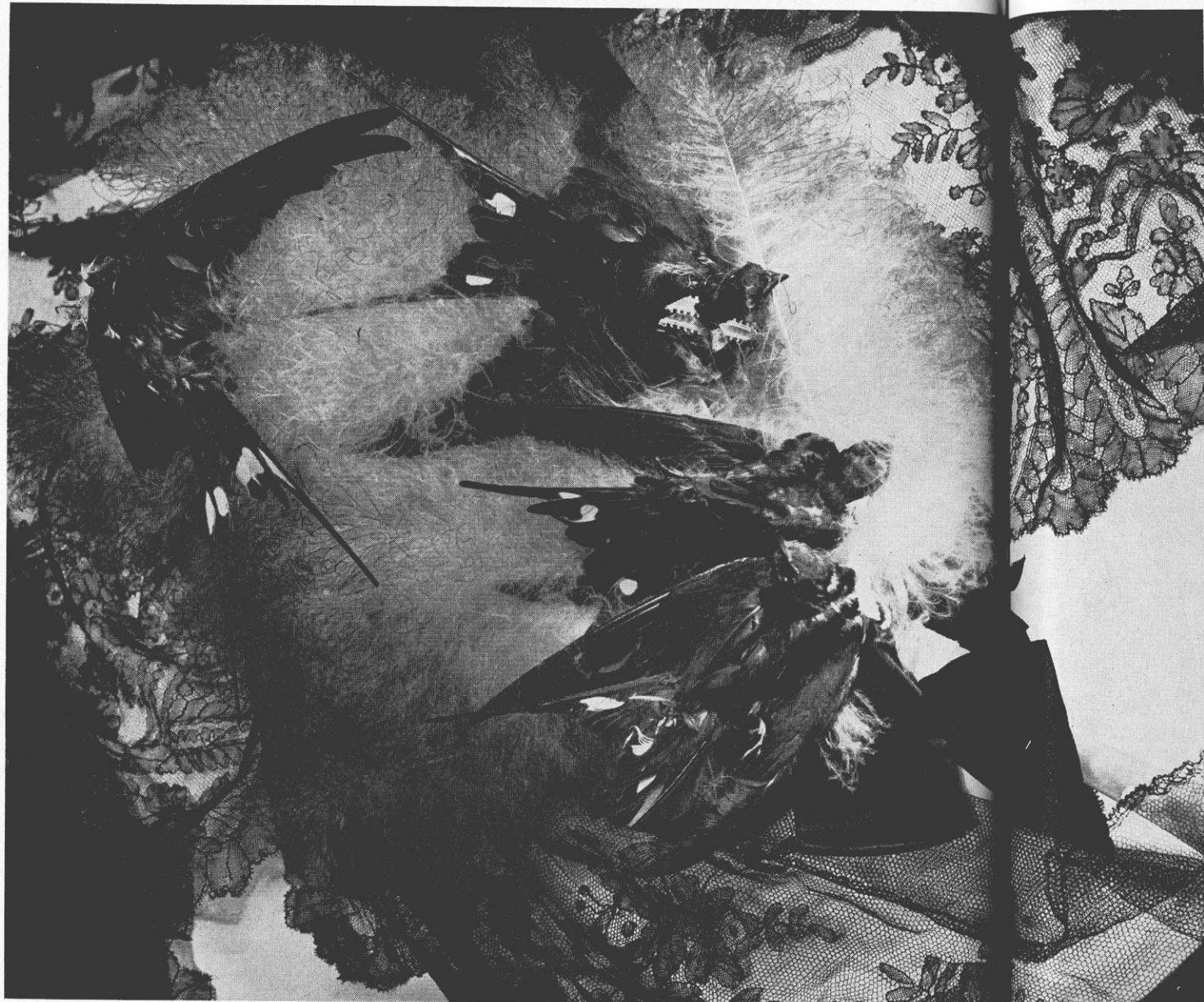
**PORTFOLIO OF  
PHOTOGRAPHS**

**Clarence  
Laughlin**

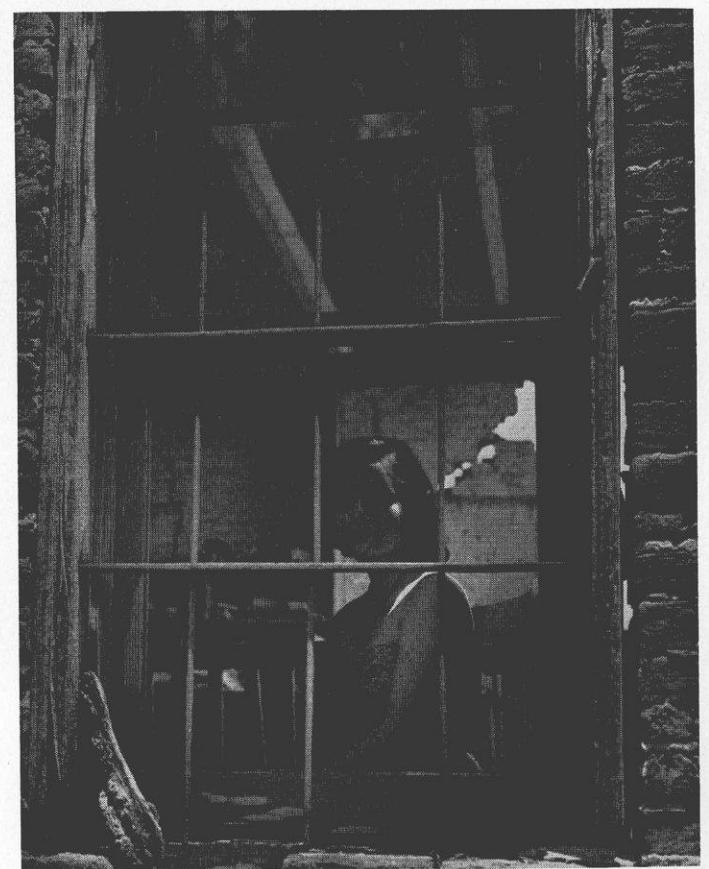
**LES FLEURS DU MAL**

La sottise, l'erreur, le peche, la lesine,  
Occupent nos esprits et travaillent nos corps,  
Et nous alimentons nos aimables remords,  
Comme les mendiants nourrissent leur vermine.

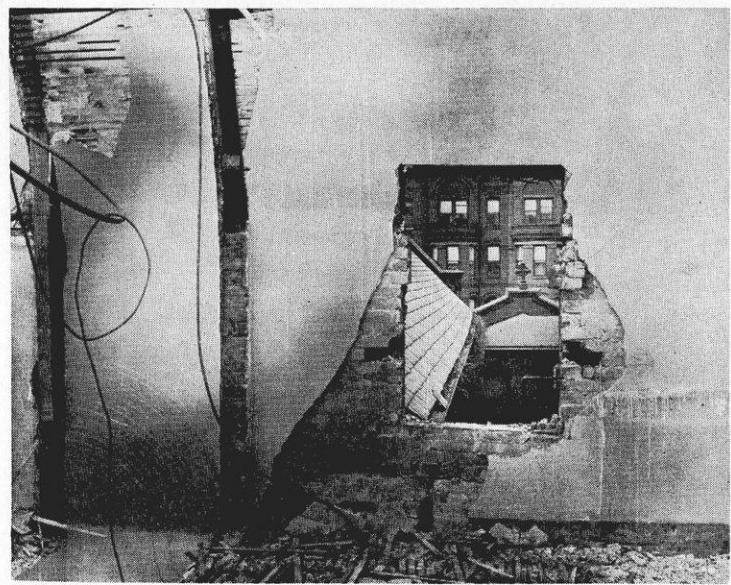
— Ch. Baudelaire



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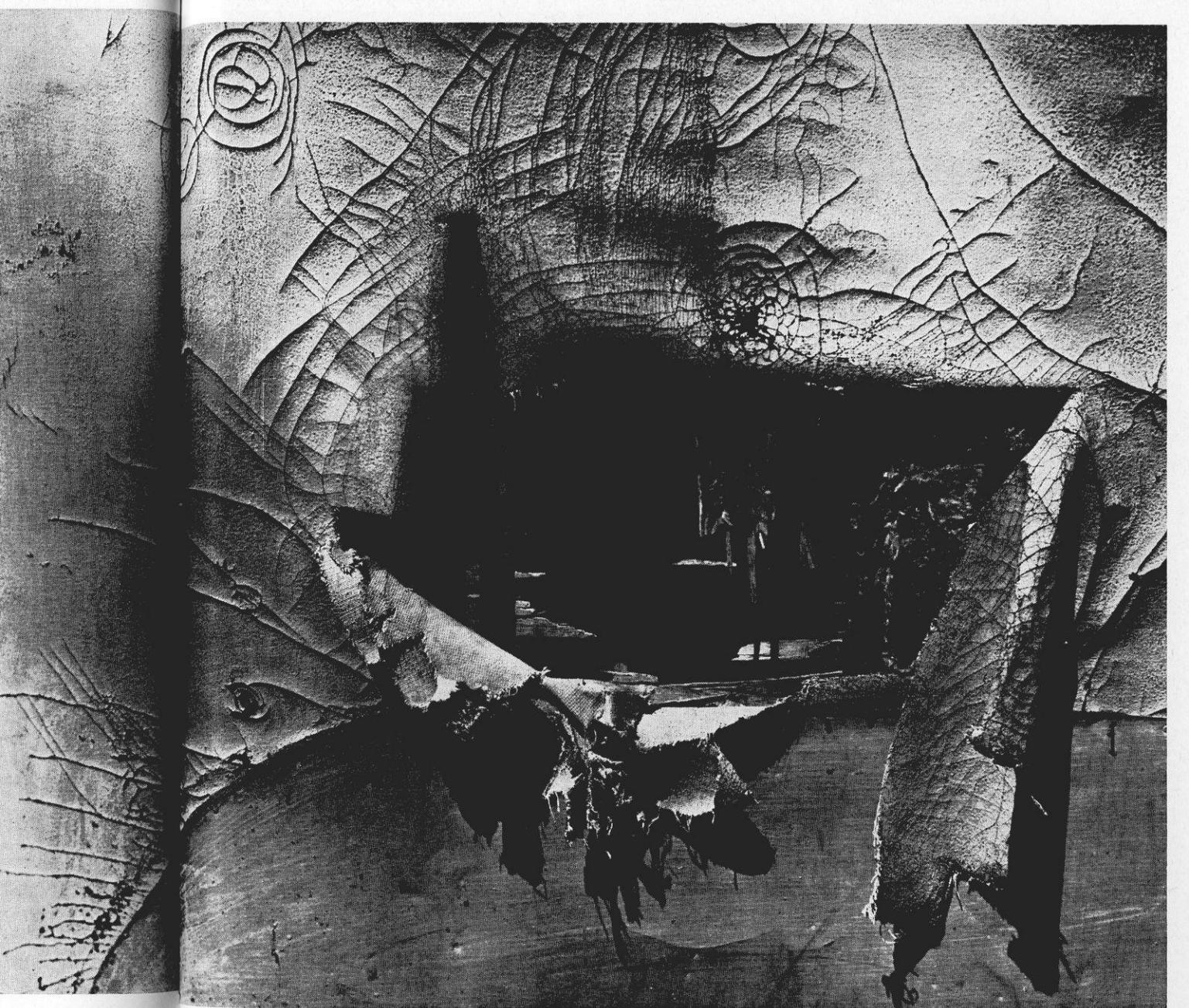


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# THE PHOTOGRAPHER'S NOTES

## 1. THE WORSHIP OF BLACK

SYMBOLIZES THE WORSHIP OF DESTRUCTION, THE STRANGE AND SUICIDAL RELIGION OF WAR—ONE OF THE MOST IMPORTANT AND SINISTER TRENDS OF MODERN SOCIETY. NOTE THAT THE BURNT OBJECT THROWS SHADOWS LIKE THOSE OF PRIMITIVE MASKS, THUS INDICATING THE RETURN TO PRIMITIVISM, AND HENCE TO THE ABROGATION OF REASON, AND THE BLIND WORSHIP OF FORCE.

## 2. THE REPULSIVE BED

THIS PICTURE BECOMES THE IMAGE OF THOSE WHO ENDURE MARRIAGE WITHOUT LOVE BECAUSE OF CONVENTION AND FALSE MORALITY. THE NEUROTIC CAST OF THE FACE SEEN HERE ALSO IMPLIES A MARRIAGE THAT HAS FAILED PARTLY BECAUSE OF REPRESSION. AND NOW, FROM THE DISINTEGRATING MARRIAGE BED RISES A MONSTROUS HEAD (IT IS IN PROFILE, ON THE RIGHT SIDE OF THE BED, AND ITS SNOUT RESTS ON THE HIP OF THE FIGURE IN BLACK), THE PROJECTION OF THE REPUGNANCE THE BED AROUSES. THIS SETTING COULD BE USED FOR A PLAY OF JEAN-PAUL SARTRE, EXCEPT THAT THE PICTURE WAS MADE BEFORE SARTRE WAS GENERALLY KNOWN IN THIS COUNTRY.

## 3. LOST PARADISE FOR DEAD BIRDS

THIS PICTURE WAS MADE FOR THE COLLECTION OF STANFORD UNIVERSITY MUSEUM. THE OBJECT IS AN OSTRICH FEATHER FAN, MADE IN THE 1890'S, AND BELONGING TO MRS. LELAND STANFORD, IN WHICH DEAD BIRDS HAD BEEN MOUNTED. FOR THOSE WHO DO NOT RECOGNIZE HOW COMPLETELY A PHYSICAL OBJECT MAY PROJECT, AND CRYSTALLIZE, THE INNER CHARACTER OF A PARTICULAR CULTURE, THIS SHOULD BE WORTH STUDYING; FOR HERE IS THE ESSENCE OF VICTORIANISM. THE BIRDS CONVEY THE FEELING OF HAVING BEEN SMOTHERED TO DEATH IN AN OUTPOURING OF LUXURY; AND, INDEED, VICTORIAN CULTURE HAD A KIND OF SMOTHERING EFFECT IN MANY DIFFERENT DIRECTIONS.

## 4. YOUTH AND AGE

THIS PRINT BELONGS TO A SERIES ENTITLED "VISUAL POEMS." AN ANCIENT LOUISIANA SLAVE CABIN IS THE BACKGROUND USED; ONE OF ITS WALLS IS TATTERED LIKE A PIECE OF PAPER. AGAINST THIS WALL, AND AGAINST THE FEELING OF INCREDIBLE AGE EVERYWHERE, THE YOUTH AND FULLNESS OF THE MODEL'S FIGURE ARE DRAMATICALLY ACCENTUATED.

## 5. THE HEAD IN THE WALL

THE PHOTOGRAPHER FEELS THAT THE GROUP FROM WHICH THIS WORK IS TAKEN REPRESENTS HIS MOST ORIGINAL AND DIFFICULT PROJECT TO DATE. IN IT HE HAS TRIED TO CREATE A MYTHOLOGY FROM OUR CONTEMPORARY WORLD, BY MEANS OF A COMPLEX INTEGRATION OF HUMAN FIGURES (ALMOST ALWAYS DEPERSONALIZED), CAREFULLY CHOSEN BACKGROUNDS, AND SELECTED OBJECTS. HE HAS ATTEMPTED TO PROJECT THE SYMBOLIC REALITY OF OUR TIME SO THAT THE PICTURES BECOME IMAGES OF THE PSYCHOLOGICAL SUBSTRUCTURE OF CONFUSION, WANT, AND FEAR WHICH LED TO THE TWO GREAT WORLD WARS.

THE ABOVE IS ONE OF THE FEW PICTURES IN THE SERIES DEDICATED TO THIS THEME IN WHICH NO HUMAN FIGURE APPEARS. THE BROKEN OPENING IN THE WALL OF THIS SHATTERED BUILDING—WITH ITS FEELING OF HAVING RECENTLY BEEN BOMBED—BECOMES, BY A PROCESS OF NATURAL MAGIC AND SYMBOLIC EMPHASIS, THE HEAD OF HAVOC, THE HORRIBLE HEAD OF DEVASTATION ITSELF, WHICH BRODS OVER THE RUIN FACING A SOCIETY UNABLE TO CONTROL ITS OWN DESTRUCTIVE FORCES. VISUALLY, SPACE BECOMES REVERSED: THE OPENING IN THE WALL BECOMES MORE SOLID THAN THE WALL ITSELF. (COPIES OF THIS PRINT HAVE BEEN ACQUIRED BY THE PRINT DEPARTMENTS OF THE METROPOLITAN MUSEUM OF ART AND OF THE FOGG MUSEUM OF ART, CAMBRIDGE, MASS.)

## 6. ENTRANCE TO A SUBWORLD

ACTUALLY, WHAT WE SEE HERE IS ONLY A SMALL OPENING IN THE CANVAS WALL OF A HOMEMADE TRAILER. TO THE EYE, IT WAS NOT ONLY "UGLY," BUT ALSO SO SMALL THAT MOST OF ITS MEANING WAS IMPERCEPTIBLE. BUT THE CAMERA HAS GIVEN IT ENTIRELY NEW MEANINGS BY CHANGING ITS SCALE SO GREATLY THAT GRAPHIC VALUES, FORMERLY LOST, HAVE NOW BECOME COMPLETELY VISIBLE; AND BY RELEASING A KIND OF MAGIC WHICH NOW MAKES THIS SMALL TORN OPENING LIKE THE SETTING OF A SINISTER STAGE—AN OMINOUS APERTURE INTO ANOTHER KIND OF WORLD.

## 7. THE MASKS GROW TO US

IN OUR SOCIETY, MOST OF US MUST WEAR MASKS OF VARIOUS KINDS, AND FOR VARIOUS REASONS. VERY OFTEN, THE END RESULT IS THAT THE MASKS GROW TO US, DISPLACING OUR ORIGINAL CHARACTERS WITH OUR ASSUMED CHARACTERS. THIS PROCESS IS INDICATED IN VISUAL AND SYMBOLIC TERMS HERE (BY SEVERAL EXPOSURES ON ONE NEGATIVE) THE DISTURBING THING IS THAT THE MASK IS LIKE THE GIRL HERSELF, GROWN HARDER AND MORE SUPERFICIAL.

## 8. MARS IN THE HOUSE OF TIME

THIS IS A COMPLEX EXAMPLE OF THE METHOD WHEREBY THE CAMERA MAY BE USED TO CAUSE AN OBJECT TO TRANSCEND ITSELF. NATURALISTICALLY, THIS IS ONLY THE CAST IRON DOOR OF A RAISED TOMB IN A NEW ORLEANS CEMETERY, WITH ITS KNOB SURROUNDED BY COBWEBS. BUT IMAGINATIVE PRECONDITIONING CAUSED THE PHOTOGRAPHER TO SEE THE CRACKS IN THE KNOB AS BEING NOT UNLIKE THE DRAWINGS OF THE SO-CALLED "CANALS" OF MARS. MARS NOW EMERGES FROM A BLACK SKY OF IRON, IN THE HOUSE OF TIME; AND THE CAMERA HAS BEEN USED TO RELATE A POETIC MEANING TO A NATURALISTIC MEANING.

## 9. THE SCISSORS

IN LATE 1939, THE PHOTOGRAPHER ASSEMBLED THE FIRST GROUP OF PICTURES IN WHICH HE TRIED TO DEAL WITH PEOPLE; IN THIS CASE, THOSE REJECTED BY OUR SOCIETY. A SPECIAL BACKGROUND WAS SELECTED FOR EACH PERSON IN THE SERIES WITH THE INTENTION OF MAKING THE BACKGROUND WORK, NOT ONLY IN TERMS OF DESIGN, BUT ALSO IN TERMS OF THE INNER REVELATION OF SOCIAL SITUATION. THE PEOPLE THEMSELVES, HOWEVER, WERE NOT USED AS "MODELS"; THEY WERE NOT POSED. THE OVER-ALL COMPOSITION WAS VERY CAREFULLY DETERMINED ON THE GROUND GLASS, BUT THE EXPOSURE WAS MADE ONLY AFTER EACH PERSON SEEMED TO REVEAL THEMSELVES BY SOME SPONTANEOUS GESTURE OR EXPRESSION.

HERE, AS IN MANY OF THE PICTURES IN THE SERIES, THE BACKGROUND WAS DISCOVERED FIRST; THEN THE CHILD HAD TO BE BROUGHT TO IT. THE AGED AND COLLAPSING FENCE IN THIS SLUM AREA OF NEW ORLEANS SUGGESTED THE BLADES OF THE SCISSORS OF POVERTY WHICH CUTS OUT THE PATTERN OF MOST LIVES IN SUCH A NEIGHBORHOOD. THE GIRL, HOWEVER, WAS NOT AWARE OF WHAT POVERTY MIGHT DO TO HER LATER; SO SHE WAS HAPPY. THE VIEWER, IT IS HOPED, MAY EXPERIENCE THE INCREASED TENSION OF THE PHOTOGRAPHIC ELEMENTS.

## 10. THE IMPRISONED HAND

OUR SOCIETY SHOWS MANY OF THE SYMPTOMS OF DRY ROT AND INNER DECAY, SUGGESTED HERE BY THE CAVERNOUS AND HOLLOW TREE; WHILE FELINE SHAPES (ABOVE) INDICATE THE CONCEALED FORMS OF VIOLENCE LURKING BEHIND OUR SOCIAL FAÇADE. BELOW, THE WHITE IMPRISONED HAND OF THE CREATIVE FORCES IN MAN APPEARS, ATTEMPTING TO ACHIEVE EXPRESSION IN AN AGE IN WHICH IT IS GIVEN SCARCELY ANY PART IN DAILY LIFE, AND TO REACH THE LIVING STREAM OF LIBERATION (THE FABRIC) FLOWING AWAY FROM THE MORIBUND FORM.

**Van Gogh's ear.**  
**Van Gogh.**

# song for van gogh's ear\*

ALLEGRO AND ANDANTE

by Robert A. Witz

\*This is the first movement of a long  
symphonic poem entitled "Elegy".

The subject of "Song for Van Gogh's Ear" exemplifies the tragic aspects of the problem of the disenfranchised artist in society: Van Gogh in his life-long wretchedness and final disintegration serves as a potent symbol (perhaps an archetype) of the talented unconventional artist destroyed by an inflexible public. In heightened language, the poet's passionate sympathy for Van Gogh objectifies his bitter awareness of an artist's alienation from society and thus illustrates the thesis of this issue of *Arts in Society*.

Van Gogh with a crate of rotten oranges.

Van Gogh with blood running from his ear on his hand  
on the bed on the floor.

Van Gogh raving idiot with maniac ravings.

Van Gogh with a handful of people screaming.

Van Gogh with a paint brush in his hand.

Van Gogh with one for tea.

Van Gogh looking at examining his ear.

Van Gogh threatened by himself in mirrors.

Van Gogh threatened by a very sturdy chair.

Van Gogh threatened by a damaged wrapped head.

Van Gogh threatened by whores and peanuts.

Van Gogh with a handful of riches, rocks, junk  
and water.

• Van Gogh who did not drink.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh drinking absinthe.

Van Gogh painting monstrosities orgies grandeur.

Van Gogh shoved into a yellow house without postman  
or policeman or benefit of clergy without

Van Gogh's approval without van Gogh.

Van Gogh who was seldom at home.

Van Gogh who touches his mother in dreams.

Van Gogh sitting by the radiator counting pennies.

Van Gogh pursued by himself and other terrors.

Van Gogh with the weight of the world on his post  
and lintel system.

Van Gogh with one for tea.

Van Gogh who has nothing to share with anybody.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who is shoddy in a delicatessen.  
Van Gogh who was sneered at by babies.  
Van Gogh who is a jeer or a snide remark on every street corner.  
Van Gogh who dazzles every day.  
Van Gogh with one for tea.  
Van Gogh with rocks thrown at him.

Van Gogh Van Gogh Van Gogh Van Gogh

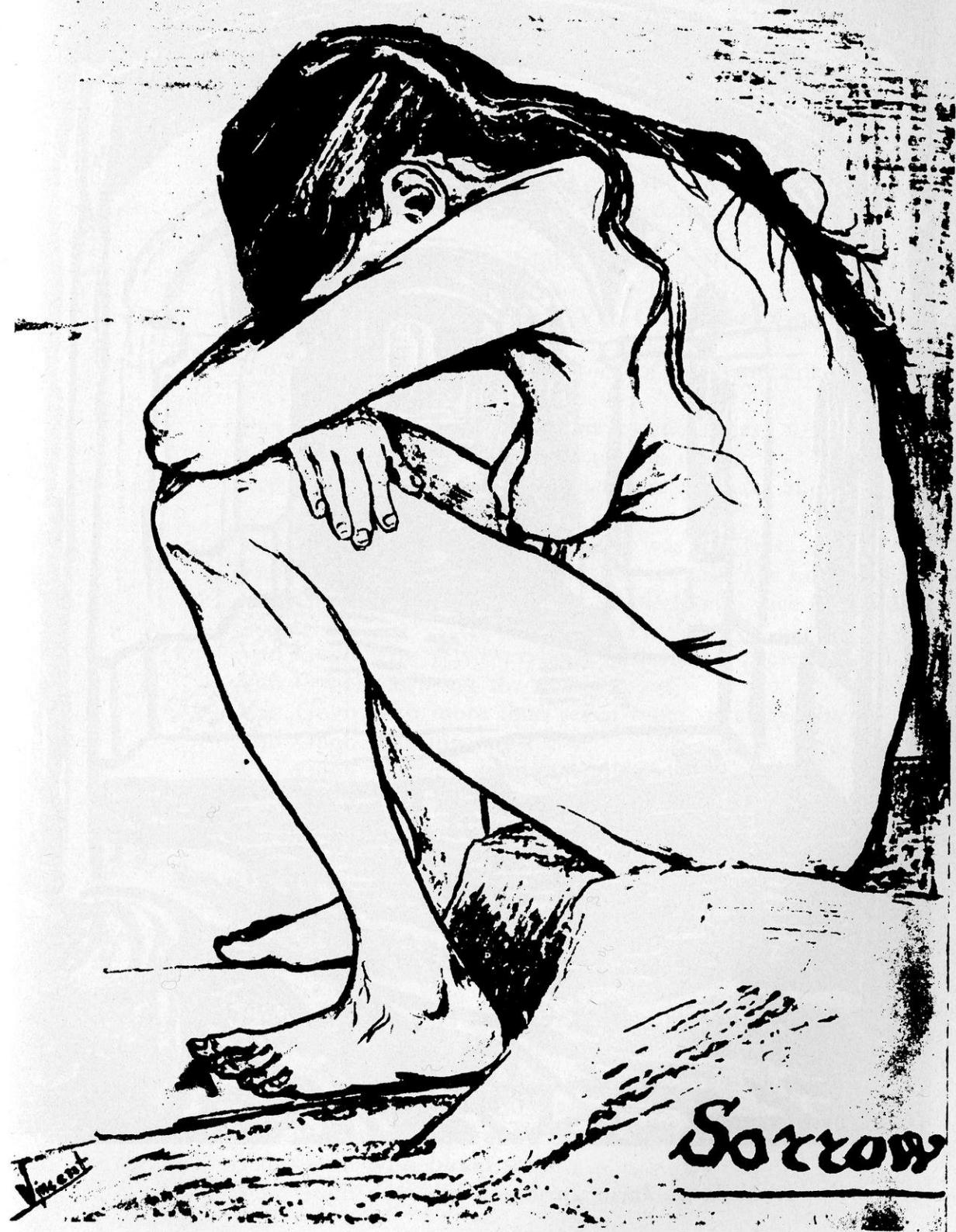
Van Gogh who is a walking drama with or without tears.  
Van Gogh who just doesn't look right without his ear.  
Van Gogh and a whore who laughed and giggled, cried.  
Van Gogh with dogma plugging up the circuits.  
Van Gogh whose dogs are not unleashed.

Van Gogh and the bastards who drink his blood.  
Van Gogh in the nuthouse 'spitting nightingales.'  
Van Gogh confusing the doctors.  
Van Gogh who was a snivelling whimpering slobbering simpering worthless psychopathic miserable jerk and son-of-a-bitch. Sot and hero. Prince. Prince of Dopes.  
Van Gogh who never learned a thing.  
Van Gogh upset by church, chastity and self.  
Van Gogh who knew too much.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh contemplating suicide and his ear.  
Van Gogh dreaming of screwing whores screwing whores.  
Van Gogh who was good.  
Van Gogh who was good for nothing.  
Van Gogh who is admired in rooms where women come and go.  
Van Gogh who is made a farcical masculine sacrifice.

Van Gogh who is nobody's fool and everybody's.  
Van Gogh drinking absinthe.





Van Gogh who was not the middleweight boxing champion  
of the world and didn't win the Nobel Prize.

Van Gogh who could throw sharp dangerous curves.

Van Gogh who didn't drink.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who was not the rock of ages and not cleft  
for anybody.

Van Gogh who handed out loaves and fishes.

Van Gogh who gave sermons on the mount.

Van Gogh who had a Magdalene to weep for him and  
do other things.

Van Gogh who like everyone else was not free.

Van Gogh who worried about his ear and not his navel.

Van Gogh who was not good at pingpong, dice or death.

Van Gogh who was everybody's Christmas present.

Van Gogh confusing the doctors.

Van Gogh with more than seven types of ambiguity.

Van Gogh painting.

Van Gogh painting eternity and grandeur.

Van Gogh who was a genius of noble birth.

Van Gogh who was a wandering minstrel with sad,  
twangy and wild guitar.

Van Gogh threatened by himself and other terrors.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who walked on water.

Van Gogh who decomposed in ditches.

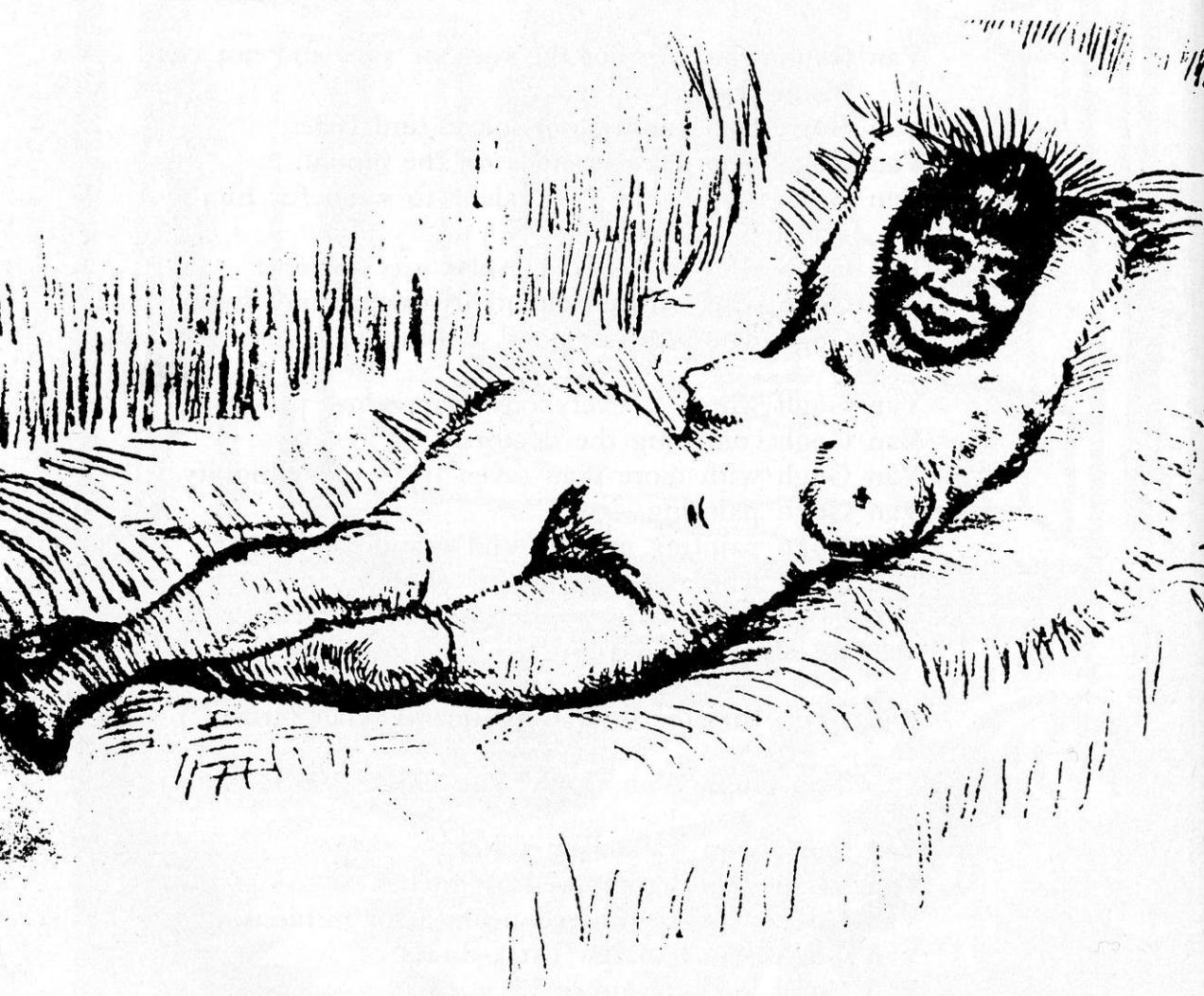
Van Gogh who squandered pennies for millions.

Van Gogh who had few extra dimes.

Van Gogh in dutch up to his ear.

Van Gogh with blood stains.

Van Gogh who did not drink drinking absinthe.



Van Gogh who did not give up so easily.  
Van Gogh who swung his ax in the heaviest forest.  
Van Gogh who was and was not water over the dam.  
Van Gogh who became more progressively insane.

Van Gogh who ran the highest hurdles.  
Van Gogh who ran a very difficult obstacle course.  
Van Gogh who shot expert on all the ranges.

Van Gogh for whom there was not world enough and time.  
Van Gogh who was the superchief at superspeed going north by northwest.  
Van Gogh who read hard times the hard way.  
Van Gogh who challenged the Hebrides with some success.  
Van Gogh who created some hellish eternities.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who lost his coat but delayed the trip to Egypt.  
Van Gogh who confused and discomfited scholars, scribes and pharisees, elders.

Van Gogh drinking absinthe.

Van Gogh who never went to Carthage and didn't know Dido.  
Van Gogh who got lost on a subway en route to Paris.  
Van Gogh who sang and jangled the blues for 35 years.  
Van Gogh by and within too many bars and letters to count.  
Van Gogh the man who never rode the Rock Island Line.

Van Gogh who painted.  
Van Gogh who pitied.  
Van Gogh who could fly without wings for a while.  
Van Gogh who had a very rapid tempo and turn over and very interesting flipsides.  
Van Gogh who was very accelerated and le jazz hot and cool. Van Gogh who was a blue note.  
Van Gogh who had a hot mama to hold.

Van Gogh who swore off cigars, his mother and Old  
Crow Whiskey.

Van Gogh who was stopped by a \$ sign with flapping wings  
and stern command posts.

Van Gogh who was threatened by stars, stardust, lamplight,  
bombers, toadstools, mushrooms, croaking frogs, grass-  
hoppers, crickets, grass, bloody moons, the octopus  
who is his mother undersea and wants to hold his hand.

Van Gogh who was frightened by whimpers and whispers  
undersea.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who has a broken finger.

Van Gogh who has a flapping wing.

Van Gogh who has an icicle in his ear, stalagmites and  
stalactites sprouting in the caves.

Van Gogh whom women talk about as they come and go off.  
Van Gogh who slept too many winks.

Van Gogh who was 11 apostles and a king.

Van Gogh who spit and missed the spittoon of fate and the  
\$ and time.

Van Gogh who put an autograph in his mother's womb.

Van Gogh who sang off key with a mixed chorus, accompanied  
by barbells, dumbbells, woodwinds, saxophones, oboes,  
harps, clarinets, drums, jazz, clapping, yelling, shouting,  
stomping, hooting, booing, hurrahing.

Van Gogh who imitated a fish to the vast amusement of  
uncounted millions.

Van Gogh who was a pig's ass stretched across the rainbow.

Van Gogh who created irritated imitated immortalities and  
immoralities at irrelevant irreverent unearthly salient  
angles spins dives curves and sweeps.

Van Gogh who didn't drink.

Van Gogh confused by and confusing the doctors.

Van Gogh threatened and discomfited by himself and  
other terrors.

Van Gogh drinking absinthe.

Van Gogh who painted and wrote letters.

Van Gogh with more than 7 types of ambiguity.

Van Gogh who swam the Hellespont for a peek under a skirt, to reach the lacy panty and then go on to higher things.

Van Gogh who howled.

Van Gogh who howled outside.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who had delirium tremens when cold sober.

Van Gogh who never paused even if necessary.

Van Gogh who was threatened by the funny papers, picture and crossword puzzles, balloons, bubbles, baubles, theories, data, dimness, mumble-de-peg, mumbo jumbo, mickey mouse and other heavy judgments, pictures at an exhibition, etc.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh threatened by tiddleywinks, hide and seek, blindman's bluff, meters, manuals, tricks, mouth and hand organs, analyses, tracts, pacts, investigations, committees.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh threatened by teenagers who were assembled for tips, with gaities, who yelled c..... and bastard and m....., with pimples, cigarettes, agitations, teachers, sex, pigs, squeals, pearls, slime, who were agile with basketballs and other weapons.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh and teenagers who shot craps, shot each other, blew, goosed, ducked, exploded firecrackers in dimly lit study halls and alleys, tunnels, who patted heads, shook hands, rang bells and gongs.

Van Gogh Van Gogh Van Gogh Van Gogh

Van Gogh who never needed umbrella or cane until caught in crossfire and bombardment.

Van Gogh who became shell shocked, cross and caustic.

Van Gogh who didn't learn how to fence until it was too late.

Friends, Americans, countrymen, learn how to fence early.

The fence. Repartee, etc., etc., etc.

Van Gogh who wasn't whistling Dixie but was still threatened with phone bills.

Van Gogh

Van Gogh who wasn't about to be a servant, slob, cookie or coolie of any kind.

Van Gogh who didn't want to play 77 sunset or sirloin strip, who didn't.

Van Gogh who was killed in action and reaction whoever put the bullet in his groin.

Van Gogh who had premature premeditated dreams of Marilyn Monroe who still had false arches, false supports, falsies, strung on billboards and screens.

Van Gogh who had dreams of Marilyn who is and will be, now and forever, a furrow, fur, silk and lacy support, the morning and the evening star.

Van Gogh who has some importance on the pinball, computer and IBM machines of history and civilization.

Van Gogh one of the mildest and wildest roosters of all time.  
Van Gogh who was not the genius of the shore in ribbons and lace.

Van Gogh who was one of the best minds of any generation.

Van Gogh who imitated the doctors.

Van Gogh confused by and confusing the doctors with more than seven types of ambiguity.

Van Gogh who didn't drink.

Van Gogh drinking absinthe.

Van Gogh's ear.

Van Gogh.

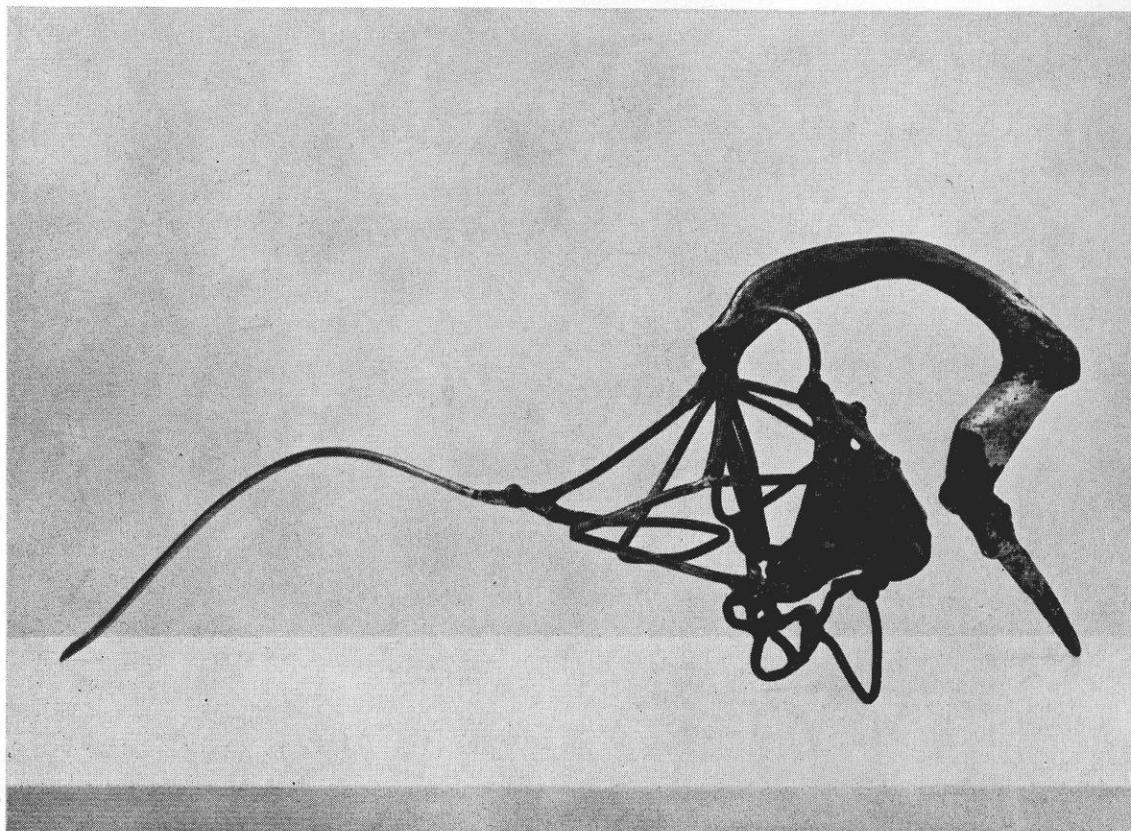




**TUBING FORM # 11 1962  
COPPER**

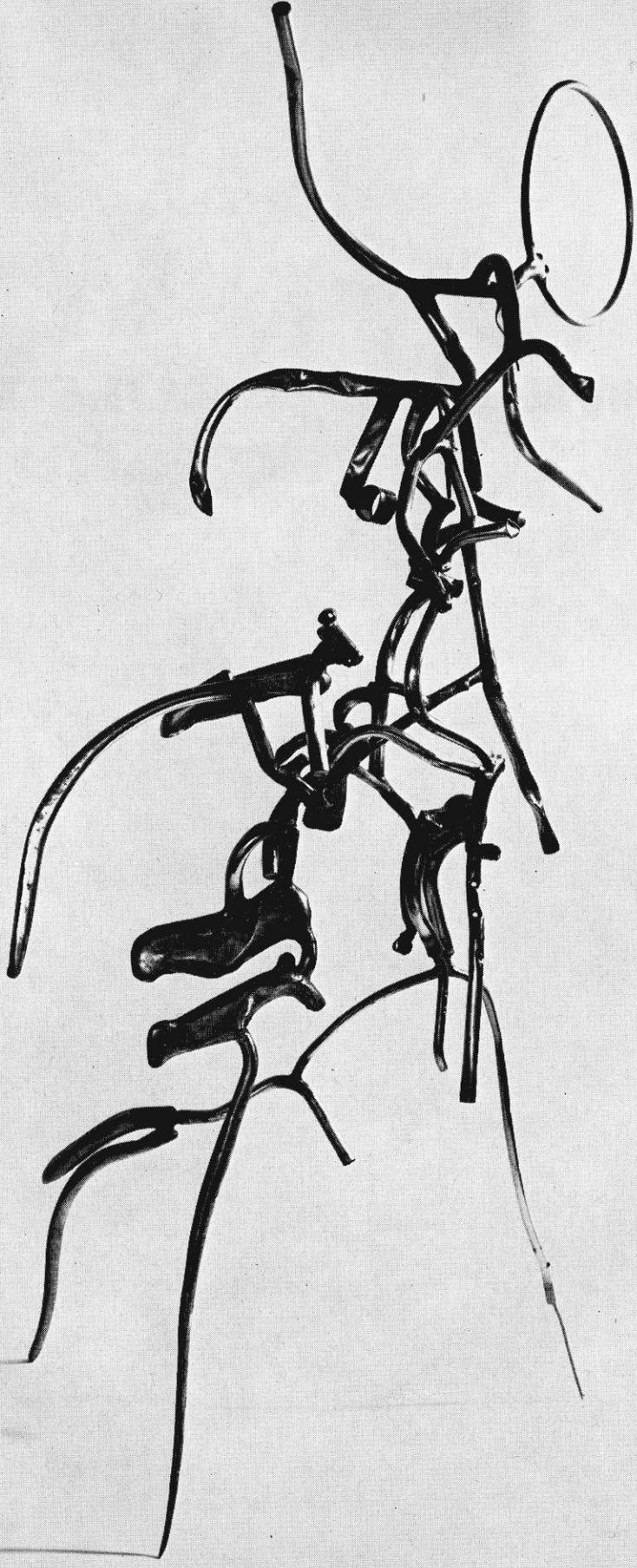
# **WELDED SCULPTURES**

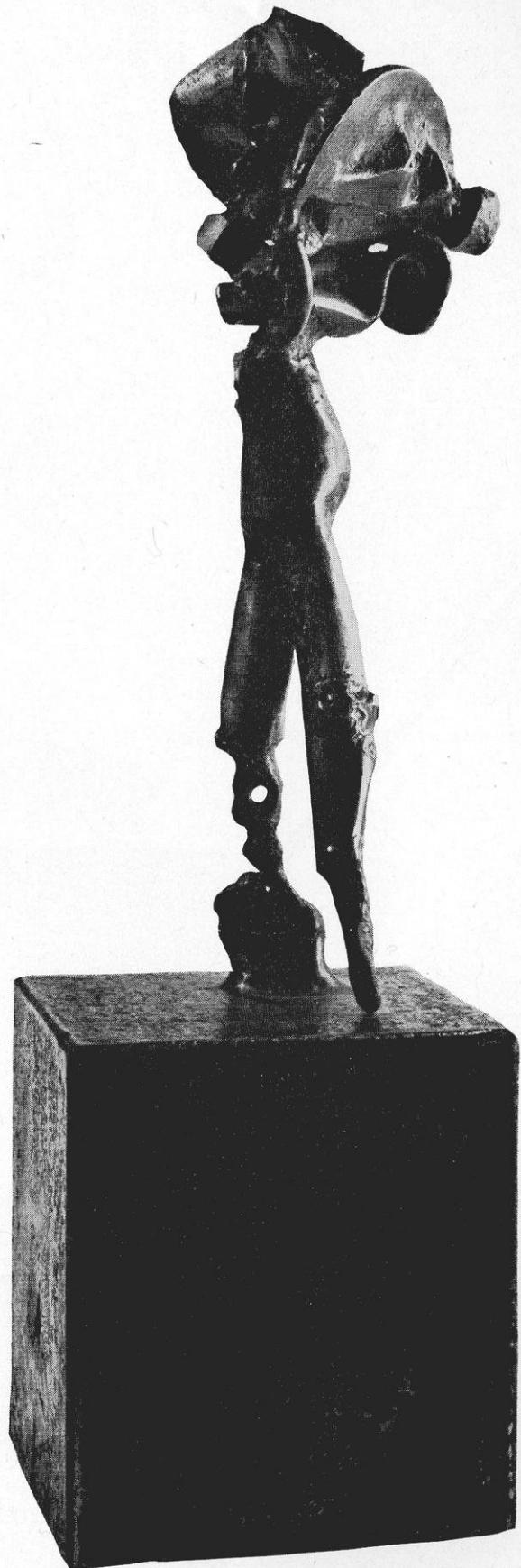
## **RICHARD HUNT**



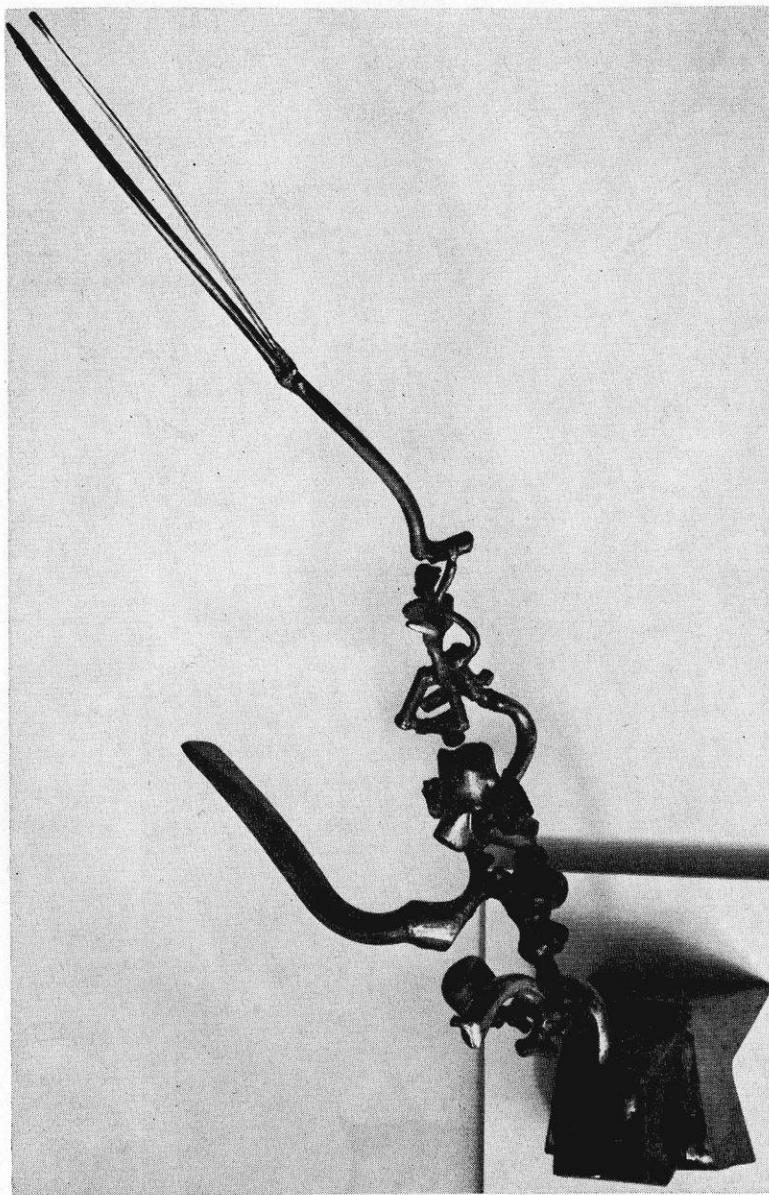
**TUBING FORM # 4 1961 WELDED COPPER**

LINEAR PEGREINE FORMS 1962 STEEL





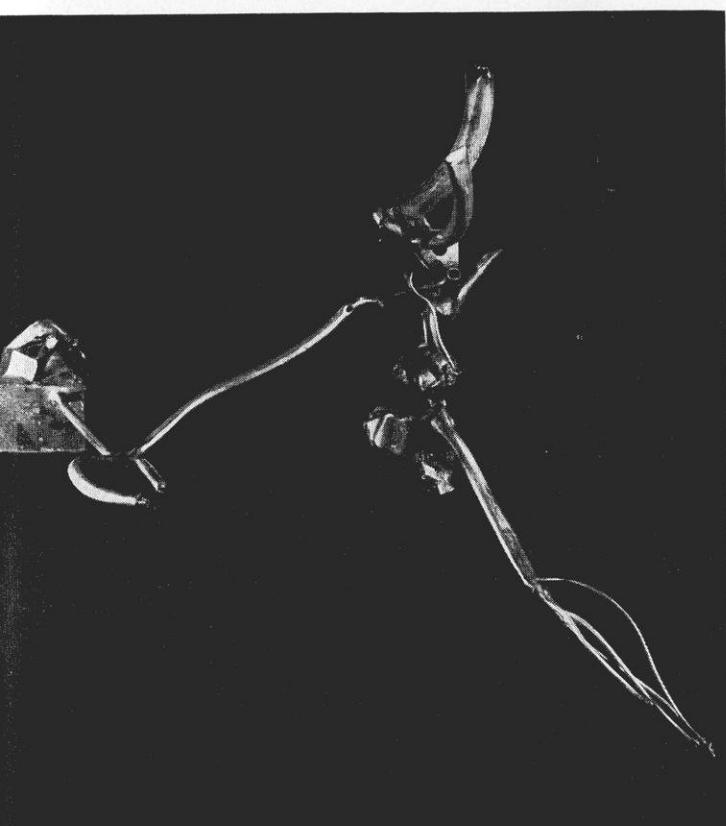
HIGHBIRD FIGURE 1962 STEEL



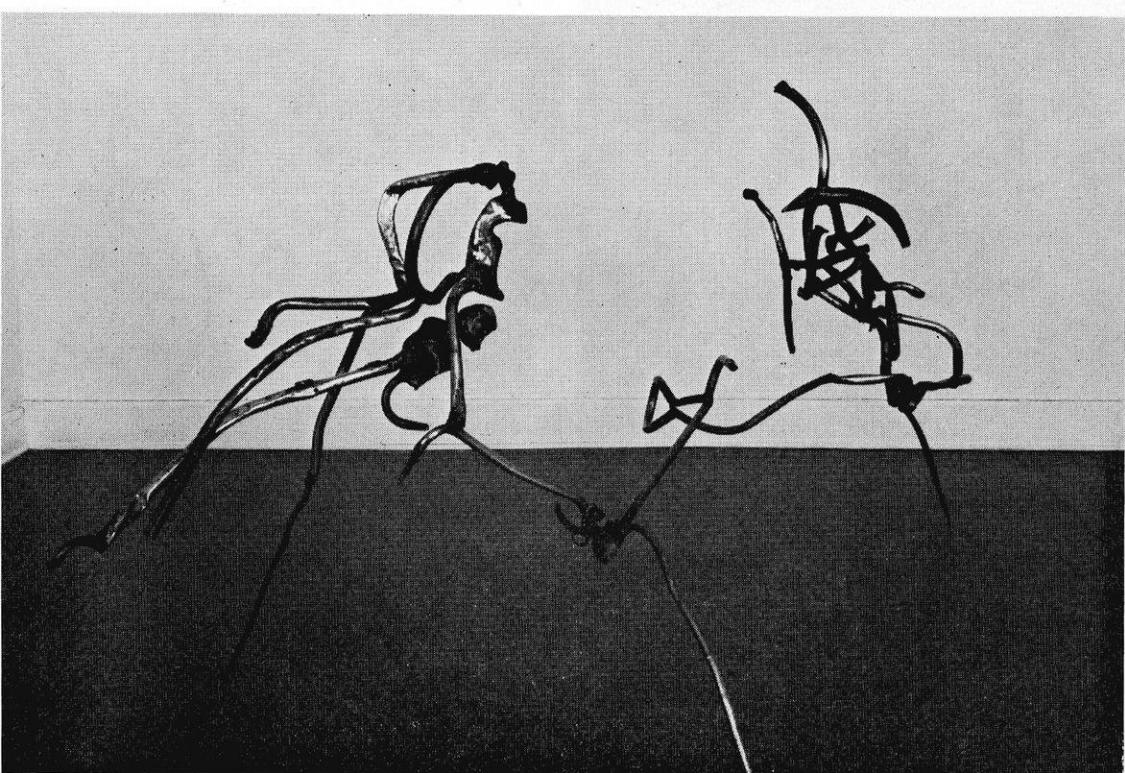
**WALL PIECE WITH HANGING FORMS # STEEL**



**ASCENDING FORM 1958 BRASS AND STEEL**



**ORGANIC CONSTRUCTION  
1962 WELDED STEEL**



OPPOSED LINEAR FORMS 1961 WELDED STEEL



SMALL COMPOSITION 1961 WELDED STEEL

# BOOK REVIEW

by Kenneth Burke

With this issue we add a Book Review department to ARTS IN SOCIETY. We are proud that the inaugural review has been prepared by Kenneth Burke, philosopher of the arts and one of America's most distinguished critics.

1. *Communication and Social Order*. Hugh Dalziel Duncan, New York, Bedminster Press, 1961.
2. *Leisure in America: A Social Inquiry* Max Kaplan, New York. Wiley and Sons, 1960.
3. *An Existentialist Aesthetic*. Eugene Kaelin, Madison, Wisconsin, The University of Wisconsin Press, 1962.

Where begin, as regards these three highly intelligent books? Perhaps I might most properly start by putting cards face up on the table, and attempting to state the point of view from which I approach them. Thereby at the very beginning, the reader can "discount" for "terministic bias." For, as Dr. Kaplan says, on page 264 of his book: "There is a danger in social analysis of becoming a prisoner of one's own categories." And I take it that the same observation applies all the more to the principles implicit in the formation of a terminology.

I hold that, for such matters as are treated in these works, the most direct approach is in terms of "action" rather than "knowledge." That is, where questions of human culture are concerned, I'd admit to a bias that is "dramatistic" rather than "scientific." Otherwise put: The terminology should be built primarily not around such a question as "What do I see when I look at this object?" or "How is knowledge possible?" but "What is the structure of human action and passion?" or "What are the implications of the idea of an act?"

Almost inevitably, this terministic bias leads me to take up first *Communication and Social Order*, by Hugh Dalziel Duncan, for he systematically subscribes to the same "dramatistic" assumption.

Our ways unite and part along these lines: Whereas I have been trying to work out a terminology for the treatment of "symbolic action" in general, he applies such considerations to the field of sociology in particular. And he clearly establishes himself as an authority in these special efforts.

In his introduction (page xxvii) the steps of the thesis are aptly summed up thus:

Man as a social being exists in and through communication; communication is as basic to man's nature as food and sex; sociation inescapably involves hierarchy; hierarchy involves incongruities which society solves well or ill (as in war, genocide, sadism and masochism); until society masters the dynamics of hierarchy as a set of relationships between superiors, inferiors,

and equals, all sociation is in a parlous state; art works offer our best clues for the analysis of these dynamics; and finally, students of society must learn how to proceed with such analysis if we are to create a science of human conduct that tells us something about motivation.

The argument is conducted by explicit reference to many texts. Beginning with such writers as Freud, Simmel, Malinowski, James, Dewey, Mead, the author gives their disparate natures a common bearing for his purposes by featuring their concern with the acts and attitudes (incipient acts) of symbolism and communication. Then for a while he joins forces with some of my speculations, insofar as they are adaptable to the uses of his sociology. The exposition becomes urgent, and even hortatory, as the author, in Part Eight (on "The Social Function of Art in Society") swings vigorously into the sociology of comedy, pages concerned largely with the devices of comic catharsis, a long section that culminates in an especially effective chapter, "Tragic and Comic Sexual Themes Compared," including sections on "Sex and Hierarchy in Art and Society," "Comic and Tragic Communication of Sex," and "Sexual and Social Guilt in Comedy." Above all, I would recommend these pages to readers who, not having read Freud closely enough, fail to discern the strongly *social* motives that figure in the psychology of sex (too often thought of in terms preponderantly biological). Integrally related to this point of view there are the many incisive pages on "A Sociological Model of Social Order as Determined by the Communication of Hierarchy" and "Hierarchical Transcendence and Social Bonds."

In keeping with the sociological analysis of the ways in which the conditions of hierarchy involve tensions, the study of comedy is particularly concerned with the uses of "comic victimage" in the processes of "social catharsis." For reasons which will become apparent as we proceed, I think we should particularly welcome all investigations to do with the respects in which the "symbolic action" of art (on the part of either the artists or their sympathetic audiences) can be shown to perform a "cathartic" function. And though our thoughts usually turn first of all towards tragedy when the subject of catharsis is mentioned, surely the *theory* of tragedy would itself be on the comic side. For, as I have suggested elsewhere, what is more comic than the situation of people who feel edified by weeping at a fiction? Comedy has the advantage that tragedy seems too much in line with so many of the modern world's most powerful strivings.

However, it does seem possible that, in the section on comedy, the sociologist tends at times to overstate evangelistically the case for comedy. Consider, for instance, such asseverations as: "The social essence of comedy is joy in reason" (404); or "Address in comedy is

to the supernatural power of society—but a society purified by love and reason whose glory is joy" (389); or "It is this belief in reason as the ultimate social bond which is the tragedy of irony and of all comedy" (412).

When comedy is thus viewed primarily in social and sociological terms, one further aspect of the subject tends to get slighted. In passing, Dr. Duncan refers to the element of "incongruity" in comedy. (I probably missed some references, but I caught those on pages 388, 389, 403, 404, 407, 414, 416, while the index mentions social incongruities, on pages 198, 303, 307.) Though there are sheerly social or sociological motives involved in the comic cult of incongruity, I think that a wider view of the subject would complicate somewhat the comic ideal of "love" and "joy" and "reason." For instance:

On pages 435-436 of his "Conclusion," Dr. Duncan illustrates a set of "ratios" between "scene" and "act," "scene" and "agent," and so on. Here he works out more thoroughly than I had done certain principles of *congruity* between terms, as discussed in my *Grammar of Motives*. I would hold simply that, in the typical devices of comedy, *these same principles of congruity* are exemplified *in reverse*, by *their violation*, in accordance with a deliberate cult of *incongruity*. In brief, one major trick of comedy (as per my analysis of comic incongruity in *Permanence and Change*) involves the perverse device whereby principles of propriety are expressed, not by the "pious" linkages of solemnity which aim to make everything "just right," but by the analogue of "impiety." This principle in comedy is more radical than the modes of victimage proper to sheerly sociological analysis (though the two can work well together). In the last analysis, perhaps, it verges on the "mystical," as the sheerly social aspects of catharsis do not—and in its very use of reason it carries reason to the jumping-off place, choosing as its "victim" the ultimate pride of mankind, our very faith in reason itself. And it makes for a species of "irresponsible" catharsis such as inclines to manifest itself with increasing frequency, proportionate to the unquestionably great advances being made by the "computer mentality" (itself in a sense man's comic caricature of his own mind). But Dr. Duncan might, with some justification, object that at this point the devices of "perspective by incongruity" begin to move us away from comedy proper towards such kinds of "gargoyle thinking" (grotesqueness without laughter) as culminate today in art movements like surrealism.

Besides this one qualification I'd offer to Dr. Duncan's treatment of comic catharsis in particular, I'd propose a similar slight modification as regards his "dramatistic" position in general. His vigorous stress upon the logic of a sociological nomenclature built around

“action” as its generative term can make for one notable error of observation. Viewed from one angle, “mechanism” may seem like the very antithesis of “dramatism.” But viewed from another angle, it can be seen to contain many dramatistic ingredients (perhaps because, though a dramatistic perspective cannot properly allow the reduction of “action” to terms of sheer “motion,” the highly ambiguous Aristotelian term, *kinesis*, is evidence enough that the realms of action and motion readily overlap, particularly inasmuch as no action is empirically possible without motion). Note how naturally the “mechanistic” term “equilibrium” adapts itself to an “action-word” like “equilibrist.” Or similarly, if a dramatist wrote a perfect drama (a perfect instance of “symbolic action”), its parts would function in relation to one another with such equilibrium, or mutual adjustability, that we could properly analyze the over-all structure as a species of “mechanism” designed for unerringly guiding the responses of the audience. Game theories also have a pronounced dramatistic ingredient, even to the extent of defining purpose in terms of an “enemy,” and involving deliberate recourse to the use of “sacrificial” figures in the attainment of the game’s end (the resolving or “purging” of the relevant problems).

In any case, it seems to me that Dr. Duncan’s thorough analysis of social hierarchy and of its expression in art is enough in itself to justify beyond question the terministic principles on which his well-documented study is based. For he shows by many different kinds of material how matters of catharsis in art (such as come to a focus in tragic and comic scapegoat) are integrally related to the dramas of human action and the conditions of the social order.

Turning to *Leisure in America: A Social Inquiry*, by Max Kaplan, we find a book that, though not explicitly concerned with a dramatistic nomenclature as such, spontaneously fits the pattern. For leisure is treated as a species of “activity,” central to “the problem of man’s goals and his meanings in life,” and involving “attitudes, on the one hand, of futility, uprootedness, malaise, conformity, quest for certainty, alienation, and other-directedness; on the other hand, of new adventure, creative possibilities for the broad masses, social-class fluidity, enlarged educational opportunities, comfort, longer life, and better health.” In brief, the topic of leisure “deals essentially with the nature of the Good Life.” (I quote from pages v-vi of the Preface.)

Such ways of life, sometimes improvised and sometimes regularized, are classed under these somewhat overlapping heads:

*sociability* (171), involving relations to persons as persons (the family being the “classical model,” while here also are included partying, relations between friends, and religion “as a community institution”)

*association* (180), participation in the functions and ceremonies of "voluntary organizations, clubs, societies, lodges, and fraternities"

*games and sports* (189), a kind of "activity that involves (a) more than one person, (b) a climax and struggle, (c) a consciousness of victory, defeat, or 'draw,' and (d) rules accepted by learning or under certain formalized situations requiring a judge of some sort"

*art* (202)

*movement* (211), that is, forms of travel

*immobility* (220), the "devices" of which serve such "functions" as: "fantasy, information, adult baby sitting, fun, escape, source of conversation, aesthetic satisfaction, mental stimulation, 'killing time,' being with the family." (221) Television and reading are mentioned particularly as members of this category.

Since Dr. Duncan's book lays great stress upon art as a form in conformity with which he would build a sociological terminology, and since the book still to be considered is on the subject of aesthetics, perhaps we should also quote at length the list of "elements that make art an important concern to the student of leisure" (202):

1. Art embraces a wide variety of media—music, theater, painting, literature, dance, and sculpture.
2. Artistic activity is already an accepted "good" in society.
3. Art has the possibility of providing a change of pace, a heightened experience, and thus a form of relaxation in the midst of emotional tension.
4. Much artistic activity can be carried on either alone or with others.
5. Art in some form appeals to almost all persons of all ages, stages of life, and degrees of emotional vitality and maturity.
6. From an economic view, contact with art, as participant or audience, can be cheap or expensive, from a gallery visit to the purchase of a masterpiece.
7. Art provides a common social value that serves to create friendships across lines of origin, faith, creed, color, material possessions, or schooling.
8. Many styles of art and a range of skills from neophyte to master are available.

And in a summarizing passage on "Possibilities for creative leisure," the author observes (page 301): "*There is considerable evidence that aesthetic interests have never been pursued more genuinely in the history of this country or with greater variety and independence*" (italics his).

Though there are passing references to the problems of dissipation, neurosis, and delinquency that lie about the edges of leisure as a way of life (did not our grandmothers warn us that "Satan finds

work for idle hands to do"?), Dr. Kaplan's view of the subject is decidedly on the hopeful side. The book's "ultimate temper," he says (page vi), exemplifies "a greater respect for the masses than is currently shown by the younger crop of social scientists, who (in my own view) have unwittingly been defending the values of a departed aristocracy and a feudal way of life." And in this spirit the work assembles many charts, tables, lists, classifications of actual and possible leisurely activities, and the like.

In sum, while explicitly recognizing that unless the resources of technology culminate in cataclysmic war, they will continue to force upon us both the embarrassments and the amenities of leisure, he is not fundamentally worried by the threats of triviality that might go with a high degree of leisure. And in the light of his evidence, one might well hesitate to say that he isn't right, for at least a lot of cases, maybe even the majority.

The book is written not intensively, as a sustained argument, but extensively, by gathering facts and observations from all sorts of places. Thus, there is a sense in which it is not so much a book as the preparatory material for a book. But in trying to locate what might be its generating principle, I think that this statement (on page 162) comes near to indicating the essence of his approach to the subject: "Leisure . . . is a certain type of social situation in which several characteristics are most likely to appear. Thus not all free time from making a living is leisure; and some of us have jobs that are, to *us*, more leisurelike than the other man's vacation."

True, the author's somewhat scattered way of treating a subject from endless angles could have the appeal of the "leisurelike," but the important consideration here seems to be this: Dr. Kaplan is interested rather in *merging* the modes of work and leisure than in the tendency to treat work and leisure as *antithetical* ways of life.

The issue, it seems to me, becomes ultimately a toss-up between these two "dialectical" possibilities. On the basis of his various exhibits and angles of approach, there seem to be good grounds for believing that his "unitary" trend would manifest itself in many cases, maybe even the majority of cases. Hence most people might either act on their own, or be persuaded to act, in ways that make leisure a genuine boon. But is there not also a tendency, among some persons at least, to think of work and leisure as wholly *opposite* modes of motivation? To what extent, for some people at least, are vacation and vocation like contrasting realms?

This is no place for me to restate the various puzzlings I have done on the subject, beginning with my first book of criticism, *Counter-Statement* (where, since it was published in the early thirties, I

proposed a "Program" couched in the "Aesthete" pattern of thought then being swept away by the course of events, but basically a scheme for using federal taxes as a way of transforming "unemployment" into "leisure"). For present purposes, the important consideration is this: In line with Thomas Mann's nostalgic, ironic stressing of what I called the "Bourgeois-Bohemian dichotomy," I lined up the kind of aesthetically cultivated leisure traits which would, I thought, be required to act as a "counter-statement" to the morality of the practical. I might quote from the "alignment of forces" (Hermes Publications edition, page 111); for though the contrast is, I must now admit, far too sharp, its very excessiveness does help to point out the tendency I have in mind:

On the side of the practical: efficiency, prosperity, material acquisitions, increased consumption, "new needs," expansion, higher standards of living, progressive rather than regressive evolution, in short, ubiquitous optimism. Enthusiasm, faith, evangelizing, Christian soldiering, power, energy, sales drives, undeviating certainties, confidence, co-operation, in short, flags and all the jungle vigor that goes with flags. . . . On the side of the aesthetic (the Bohemian): inefficiency, indolence, dissipation, vacillation, mockery, distrust, "hypochondria," non-conformity, bad sportsmanship, in short, negativism. Experimentalism, risk, dislike of propaganda, dislike of certainty—tentative attitude towards all manners of thinking which reinforce the natural dogmatism of the body. [And on page 121]: intellectual vagabondage, such aspects of "irresponsibility," as constitute a grave interference with the cultural code behind our contemporary economic ambitiousness.

One might think that I had been putting in an order for the current crop of Beatniks. And I mention this fact because it helps remind us that the traits I classed as antithetical to work (the "practical") now seem to be sought in at least one sense. For there is the fact that characters possessing all and more of such troublesome traits as these are regularly depicted, to entertain us in fictions. That is, imaginings of this sort fill up many of the leisure hours catered to by the amusement industry. In fact, could one not accept it as a basic cultural law that, insofar as the world builds up a code of "thou shalt nots" to guide its practical conduct, by the same token it builds up opportunities for artists to fascinate their audiences by imagining characters or attitudinizings that violate this same code? To this extent, the situation could be reduced to a pun: "Prescription for the aesthetic: imaginatively violate the proscriptions of the practical." At the very least, I'd suggest, there would be a *temptation* towards such an antithetic trend in the life of the imagination. And thus a further possibility arises: Insofar as some persons confine such tendencies to the realm of the imagination, might not others be moved to carry

such modes of dissipation or unbalance "adventurously" beyond the sheer realm of dream-life?

In *Permanence and Change* I tried to work with a different but related pair of terms, "occupation" and "preoccupation" (Hermes edition, pages 237-246), terms extended to include psychogenic illness as a "solution" for many people whose leisure would otherwise leave them "unemployed," were it not for the *intensity* of their morbid "preoccupations."

However, as Dr. Kaplan himself reminds us (page 164), "The intensity factor is the crux of much difficulty in contemporary social science. . . . We know how to measure the size of a TV audience; measures of its impact are still in their infancy." And the marked extensionality of his own highly competent but essentially aggregative text is itself evidence of the difficulty. Trained on such writers as Dostoevsky, Nietzsche, Thomas Mann, and André Gide (with the basically antithetic slogan: *nouveauté, vice, art*), I question whether Dr. Kaplan's survey method gives us the proper insight into devotions like gambling, drugs, crime, sex, cruelty, misanthropy, psychogenic illness, and insanity as "solutions" for the "problem of intensity" which, for many persons, cannot be solved by the less adventurous modes of leisure considered (except for passing moments) in this work. Here, for instance, is a passage (from page 295) where the problem both gets in and gets typically slighted:

It is a new leisure, on the one hand, that de Tocqueville had told us would come with the mass, democratic society: a time of ease, low taste, vulgarization. But it is a leisure, on the other hand, that foretells a heaven on earth, that supplants the Christian concept of the Devil and the Flesh with the Judaic concept of good, earthly life of optimistic outlook and a unity of Spirit and Flesh. It is a leisure permitting of the best and worst in man. It is a leisure in which all men may find their wants met—the loafer and the doer, the scholar and the sportsman, the Las Vegas gambler and the suburban gardener, the numismatist and the Saturday night astronomer, the hot-rod fanatic and the Lucy Ball fan, and the Presley, Proust, and Puccini audiences.

As for those who talk of such things in terms of the "rootless" (296), the author answers with no small amount of justification that "Uprootedness is freedom giving" (297). But as for Christian and Jewish ideas of work and leisure, I'd incline to assume that there are all kinds of Christians and all kinds of Jews. And at least it's an etymological fact in this connection that the ancient Greeks had both Christians and Jews beat in one respect. We all think of work as the positive, and of leisure as the *absence* of work. But in the old Greeks' scheme, leisure was the positive term (*schole*, the word from which we derive our word, "school"). And work was the negative:

*ascholein*, not to be at leisure. I bring up the point because, even with such a civilized etymology to help them think, these same ancient Greeks seem to have loved inordinately the cult of the kill, as aesthetically embodied in their tragedies, while their great comedies likewise doted on victimage, as the works of Aristophanes ebulliently testify. But with that thought as fulcrum, let us turn to the third book, on aesthetics.

*An Existentialist Aesthetic*, by Eugene F. Kaelin, concerned primarily with the aesthetic theories of Jean-Paul Sartre and Maurice Merleau-Ponty (though considering many other writers along the way), employs a method quite the opposite of Dr. Kaplan's skillful but necessarily external surveyings. It pursues its subject with muscular intensity, and as undeviatingly as Oedipus in the aggressive detective work that culminated in the discovery of himself as the man he was looking for. One might wish that the work had been more concentrated in its exposition. Yet if it had been, its close step-by-step analysis would have been impossible. It is only for the kind of "leisurelike" reader who is prepared to work hard. Yet if you're willing to expend the effort, you will find it marked by great methodological enterprise.

In accordance with our initial distinction between "dramatistic" and "scientific" terminologies of motives, I'd hold that the book embodies an especially interesting development in this connection. Noting (page 6) that "the legacy of Immanuel Kant . . . may be said to mark the beginnings of modernism in aesthetics, considered as the philosophy of art" (and the epistemological emphasis in Kant is, by very definition, centered in the problem of knowledge), it starts with an unmistakably "scientific" view of the subject. For it first considers at some length Sartre's book, *L'Imagination*, which (page 23) "is concerned with a very traditional problem of philosophy: the theory of knowledge, in particular, the problems of perception and its derivatives." In analyzing Sartre, it deals much with the problem of the relation between Sartre's theories and Edmund Husserl's phenomenology, itself a somewhat heretical outgrowth of the Kantian stress upon problems of "consciousness" and "intuition" (and explicitly referred to on page 30 as a "theory of knowledge").\*

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\*Inasmuch as such knowledge is itself referred to as an "act" (page 30), we can also discern traces of dramatism in phenomenology, an aspect which ties it in with scholastic thought, as the author notes when on the subject of so thoroughly dramatistic a concept as "commitment" (page 114). Indeed, one could even say that the "active" nature of consciousness in Kant shows similar traces; and his moral philosophy is necessarily on this slope, since morality is par excellence the realm of action.

It would be impossible in this brief summary to give the reader an adequate account of the energy and acumen that Dr. Kaelin reveals in the analysis of his texts, a study complicated by the fact that, considered as an aesthetics, Sartre's views constitute "a theory which exists only as a sketch" (page 54) and which in part he himself builds by collating various passages in Sartre's work, and by introducing references to many other writers whose theories can be shown to corroborate or modify or oppose aspects of Sartre's position. The study is further complicated by the fact that, though Sartre's theories begin in the problem of knowledge (and in this sense the generative principle of his terminology is scientific rather than dramatistic), Sartre's own experience as a practicing dramatist and novelist keeps breaking through, thus leading him into modes of exposition that would fall more properly under the head of "poetics" and "rhetoric." (These are the two primary "dramatistic" disciplines that the "scientific" nature of modern aesthetics has tended to replace. And they got lost in the ingenious distinctions between what Dr. Kaelin calls "philosophy of art" and "philosophy in art," as per pages 333-335.)

Art is so essentially a mode of action ("symbolic action" undertaken in and for itself), there is a constant tendency for aesthetics, despite its scientific origins, to become transformed by the very nature of its subject matter, and thus gradually to introduce dramatistic ingredients. For in keeping with a basic principle of Aristotelian terminology equating "form" and "act," one cannot talk for long about a work of art without getting into the realm of "action," since works of art are so pronouncedly *forms*. This tendency in itself is all to the good. The only drawback is that, when intruding rather than being formally introduced, such observations are not free to attain their full development by recognizing all the major implications of art as primarily a mode of "action" rather than a mode of "knowledge."

In Dr. Kaelin's exposition, the pressure first shows up strongly when he introduce's Alain's theory of the art work as "gesture" (page 60). Where I am writing, Alain's text is not available to me. But since Dr. Kaelin also refers on several occasions in his notes to Richard Blackmur's use of the same term and (on page 287) refers to "Blackmur's brilliant essay, 'Language as Gesture,'" (reprinted in his book of the same title), I should like to point out that this essay (which, I agree, is a brilliant one) is wholly "dramatistic" in its approach. The essay explicitly presents the concept of linguistic "gesture" as a synonym for my term ("an imaginative equivalent for Kenneth Burke's more nearly intellectual thesis, which I share, that the language of poetry may be regarded as symbolic action"). And his way of developing his term clearly points up this similarity

of approach. Thus, on repeated occasions, he replaces my adjective "symbolic" by a corresponding adjective, "meaningful"; and when I would say "action," he uses the synonymous terms, "motion" or "movement." At many other places in the text he uses the words "play" or "play upon" as figurative synonyms for "act" and "act upon." When he says, "without gesture there cannot be a beginning or a middle or an end to a dance," he is applying to his term the very formula that Aristotle's *Poetics* applied to an artistic form. And towards the end of his essay he even gets around to reintroducing the term "act" itself, as when he says of one poem, "the word chaos acts to pull into the context," etc., or "The mere actor can do no more than leave it alone to act itself."

Even the most cursory glance at this essay will reveal the fact that the concern with "gesture" is essentially a concern not with a problem of *knowledge*, but with artistic *form*. And it gets us into quite a different kind of concern from such specifically aesthetic speculations as Dr. Kaelin was involved in when (on page 48) he sums up a problem in Sartre's theory by saying: "Moreover, it is difficult to see in what way an image which is purely mental can be considered cognitive at all." And the several interesting analyses of texts which he includes in different parts of his book lead me to wonder whether the urgent problem is so much the need to separate aesthetics from metaphysics (page 83) as the need to rediscover how much more direct a way into the subject of art-forms we get if we approach them preferably through such principles as are embodied in the strongly dramatistic terminologies of rhetoric and poetics.

The last chapter in the book, printed as an Appendix, is entitled: "Toward a Concept of Existentialist Literature: An Essay in Philosophy and the Novel." By the time we get to this point, the author has nearly broken clear of his scientific beginnings. Consider, for instance, these remarks, on page 389:

Since their purposes vary, the philosopher and the writer are not judged on the same grounds.... The [latter] ... produces a work of art to be judged by virtue of its expressiveness.\* Yet it would seem that, should the writer choose a philosophical idea, it becomes incumbent upon him to be aware of, and to utilize, both the idea itself and any of its important consequences or implications which have a bearing upon his story.

His story concerns people, and those people are placed in some kind of environment. We have in those elements two distinct yet related dimensions: character and plot. The very word "character" suggests a philosophical consideration: morals. But the morality of a given character cannot be shown in isolation from the various other characters....

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\*For our purposes, some less Crocean term, such as "persuasiveness," would be preferable.

How far we are, in this statement, from the "problem of knowledge"! Indeed, if one but turns to Aristotle's *Poetics*, and reads what is said there about plot, character, spectacle, moral choice, thought, and so on, one will quickly realize that the author has now finally worked his way through the jungles of aesthetics into the comparative clearing of poetics and rhetoric. Fittingly, his concerns with the "cognitive" have given way to the test of "verisimilitude" (page 390). However, in one sense he still remains entangled. In the superbly penetrating analysis of Camus' *The Stranger* that follows, he still inclines too much to treat the book's existentialist "philosophy" as an *end* rather than as a storyteller's device.

*From the standpoint of poetics*, a "philosophy" is but one aspect of the work's action as artistic *entertainment*. It is one way whereby the story can be made "serious," so that the reader will have a sense of undergoing an imaginative experience which is *important*. No matter how earnestly the writer may himself believe the philosophy, so far as the work of art is concerned it is to be viewed as one more trick for producing the particular kind of effects proper to that particular species of art.

The case is analogous to that ever-fertile spot in the *Poetics* (IX, 12-13), where Aristotle prescribes how a playwright can arouse a sense of wonder by making his plot look fate-driven, a device that a playwright could use, regardless of whether he personally believed in fate. For whether he does or doesn't, the fact remains that not *fate*, but *he personally*, made his plot turn out as it did, though it does seem to be a kind of fatal artistic necessity that audiences can most enjoy when the playwright helps them overlook the fact that it was written by a playwright.

On page 97, Dr. Kaelin reports that a certain theory of mine (in an article written in the Thirties) was "nothing newer than Aristotle's catharsis theory applied to the so-called 'pure' arts." The article itself also mentioned Freud in this regard. I raise the point because, in line with much I have written since that time, I think there are notable post-Freudian (as well as post-Marxian) ways of taking another look at the catharsis principle. Thus when in the *Poetics*, on the subject of "Thought" (*dianoia*), Aristotle refers the reader to his *Rhetoric*, I submit that one immediately gets the right slant on a narrative or dramatic writer's use of a "philosophy." A "philosophy" in a novel or play is not *propounded*; it is *used* for poetic effects, like a rhetorical device for arousing sympathy and antipathy (except that in rhetoric proper, the arousing of such attitudes aims at some ulterior purpose, such as getting an audience to vote for or against something, whereas in the poetic realm symbolic action is enjoyed for its own sake, to gratify our delight in the exercising of our "symbolicity" as such).

Thus, cutting abruptly across the distinction between philosophic truth and poetic action, we might ask ourselves what "tensions" in human affairs a dramatist is exploiting for his effects. Beyond the categorically terministic kind of "transcendence" that mankind gets in turning from things to their sheer names, there is the special poetic transcendence that takes place when intense, tangled, obscure, and unresolved problems in our nature and our experience are so transformed by artistic form that they become the sources of delight (as in the case of what Aristotle's *Poetics* calls the "tragic pleasure").

In any case, I submit, to read this book is to see the pressure of art as form (that is, art as act) constantly making itself felt, and thereby moving the focus of speculation from the slope of the "cognitive" to the slope of the "active" (with its reciprocal, the passive, and its important partner, where audience participation is concerned, the sympathetic). The whole situation may be viewed in miniature when, in a summarizing chapter on "aesthetics proper" (notably pages 352-355), though the author begins by reference to "a theory of knowledge," he is soon quoting Merleau-Ponty's thesis that "a work of art is a unique act." And though we are told that "this act produces an object," when considering such an "aesthetic object" we should ask first of all not what new perception it might embody, but *how it acts, and in so acting induces the appreciator to act in sympathy with it*. Viewed this way, I submit, viewed as an exceptionally persistent work that is constantly moving away from its scientific origins in the problem of knowledge towards dramatic theories of art as symbolic action (a realm of observations that the nature of artistic form necessarily forces upon us), this book will be seen as a genuinely sturdy exercise.

In closing, let me get in some comments about Dr. Kaelin's dismissal of my reference to "catharsis," a point that continues to grieve me. I cannot help thinking of the paradox whereby, even while Sartre laid such stress upon a theory of knowledge, he was so adept at building plots designed wholly in line with cathartic principles. And I'd propose to approach the matter thus:

First, Cicero names, as the three "offices of the orator," the use of devices to inform, to please, and to move. The orator's main purpose is to move his audience; and to this end he must contrive to keep them entertained; but he presents himself in the role of one who is seeking to inform them. As a writer of novels and plays, Sartre proceeds precisely thus. He aims to move his audience; as an aid to this end, he keeps them entertained with various dramatic

inventions (particularly by sharpening antitheses and by not excluding horror); and he presents the entire drastic action as culminating in a vision. His aesthetic theory (of the imagination) re-enforces this same stress upon the visionary. But this approach does not deal directly with the formal devices which Sartre uses so expertly in the constructing of his fictions. The ironic situation is, then, that of a playwright whose showmanship builds up in the audience the sense of a vision, but who carries out the same procedure by stressing the *cognitive element as such* in his aesthetic theories.

But though Dr. Kaelin's book is excellent in revealing willy nilly and from endless angles how much more direct the approach to art in terms of action is than the approach in terms of cognition, and how a close pursuit of the subject practically forces things in this direction, there remains the fact that his starting point has not allowed him to track down freely the implications of the dramatistic position. From the standpoint of our present considerations, the dramatistic position might be summed up thus: If action, then drama; if drama, then victimage; if victimage, then catharsis. But, despite the obviously *sacrificial* aspect of motives intrinsic to *any* social order (inasmuch as any such order requires of each member *some* measure of "mortification"), "catharsis" is decidedly not a word in Dr. Kaelin's bright lexicon of ponderings on the "aesthetic object." Ironically (according to the testimony as Dr. Kaelin presents it), it was not the dramatist Sartre but the nondramatist Marleau-Ponty who best brought out the dramatistic aspects of the subject (except for the dramatism implicit in Sartre's discussion of particular works).

So, for a parting appeal in behalf of thoughts on the subject of catharsis (as we saw them from another point of view when considering Dr. Duncan's remarks on comedy), let me end by tentatively offering this "perfect recipe for catharsis," built with various classical tragedies in mind (and with obvious debt to Aristotle's *Poetics*) :

Take some pervasive unresolved tension typical of a given social order (or of life in general). While maintaining the "thought" of it in its over-all importance, reduce it to terms of personal conflict (conflict between friends, or members of the same family). Feature some prominent figure who, in keeping with his character, though possessing admirable qualities, carries this conflict to excess. Put him in a situation that points up the conflict. Surround him with a cluster of characters whose relations to him and to one another help motivate and accentuate his excesses. So arrange the plot that, after a logically motivated turn, his excesses lead necessarily to his downfall. Finally, suggest that his misfortune will be followed by a promise of general peace.

# **NOTES AND DISCUSSION**

**A miscellany of information about university adult education programs in the arts, edited by Freda Goldman of the Center for the Study of Liberal Education for Adults.**

# CINEMA APPRECIATION OF SOME FORMS SOME FORMS CINEMA APPRECIATION OF PROGRAMS

Two considerations led to the selection of the cinema as the subject for the first report in this department. First, it is a subject seldom treated either in programming or in reporting, even though there is now general acknowledgement that the film is an influential contemporary art form. Second, although we have no innovations to report, the subject is highly topical, mainly because it is so often discussed in relation to the problems presented by the newer, and even more troublesome popular medium—TV. It is possible that a look at practices in cinema education may as a by-product provide some insights about possibilities for dealing with television.

The fear of the mass media as potential debasers of the cultural life has tended to lead us to a policy of avoidance rather than confrontation of the challenge they present. Just so, Moses Hadas points 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*), film productions do now have supporters, and educational programs for adults in the appreciation of film as art have appeared. Some of these are described below.

Included are brief accounts of film series (the most common form of programming in cinema), samples of courses in appreciation (a short course, a week-end institute, a three-course sequence, and an unusual kind of course from England), a film festival, a study-discussion guide, and a conference. Obviously these do not exhaust the field, nor do they even represent it fully. They do, however, indicate something of the pattern.

## Film Series

The most popular form of programming on the film is the film series—the showing of a number of carefully selected film productions (usually six or eight) often grouped around a theme and offered as a unit. At some schools a film art society is 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.

Much ingenuity is used in finding themes around which to range a series, but almost all tend to stress the unusual, the little shown, the experimental, the old, and the foreign—meritorious films which might not otherwise reach the audience they deserve. Titles of series that have been offered are illustrative: *Neglected Masterpieces* (at the University of California, Los Angeles; films that received critical acclaim, but "didn't make it"); *Spectaculars of Yesteryear* (at the University of Omaha; examples of early motion pictures); *The Silent Screen* (at Syracuse University; films of historical interest); *Selected Film Classics* (at the University of Texas; films from many countries). More sharply pointed themes have also been used, as for example, these four:

*Style in Cinema* (UCLA). Works of outstanding directors—among them "The Golden Coach" (Jean Renoir); "On Approval" (Clive Brook); "Tabu" (Robert Flaherty); "A Girl in Black" (Michael Cacoyannis).

*Film Fantastique* (Roosevelt University). A variety of works of fantasy, including "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.

*Conflict* (UCLA Film Society Series). Films concerned with sharp social issues: "Intruder in the Dust" (the South and the Negro); "Duck Soup" (a satiric attack on contemporary manners, morals, and institutions); "Night Drum" (a Japanese film about the plight of an individual in conflict with his society's social code); "Le Million" (two friendly rivals in a musical comedy pursuit of a winning lottery ticket); "Big Business" and "Pow Wow" (farce comedies on the theme of the worm that turns).

*On Being Oneself; Films About Awareness* (Portland Center). Rare foreign films with aspects of "awareness of experience, that peculiarly human attribute," including, 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).

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\*Note: Some organizations, like the Wisconsin Film Society, have gathered their notes into small publications. See *Film Notes* (Madison: Wisconsin Film Society, 1960), Arthur Lennig, ed.

In addition to such showings under their own sponsorship, some university extension divisions also make films available on loan to community organizations. The University of Syracuse, for example, besides the many programs it presents at its Regent University Theater (an old movie theater purchased by University College and used for film showings and other educational events), maintains a library of over 7000 films available for loan at a nominal rental.

### **The Short Course**

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.* Film showings of rarely seen films were 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, voice in achieving continuity; the film's ability to interpret the shifting values of society; the distinction of the film as a visual art, and its differences from the play and the novel; the technological improvements and their artistic results. The course met for eight sessions, and was open to the public, without prerequisites for enrollment.

*A Film Maker Probes.* This course featured Robert Snyder, a producer-director, in analysis of several of his own films: "The Titan: Story of Michaelangelo" (classic art on film); "A Visit with Pablo Cassals" (music on film); "Looking at Modern Art" (modern art on film); "Sketchbook No. 1"—Three problems created by the subject matter itself, the issues of scholarship vs. popularization; elite audience vs. mass culture; showmanship vs. fact. The course was scheduled for four sessions, but admission by ticket purchase could be secured also for individual meetings. (The practice of bringing in a producer, especially of experimental films, for an evening's lecture is common among film societies.)

*A Weekend With Renoir.* Jean Renoir explained his personal methods and philosophy. Workshops dealing with problems of film economics, script-writing, direction, 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. Two full days were solidly scheduled, and registration was open to all.

### A Three-Course Sequence

At the Portland Center of the Extension Division in Portland, Oregon, Andries Deinum conducts one of the most ambitious programs on the art of the film—three courses offered in sequence over a full academic year. Informal and nontechnical, the course sequence is offered as 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. . . ."

### A Course in England

Police cadets were the students in an off-the-cuff experimental film course at the Kingsway Day College in London, England. Norman Fruchter, an American teaching English at the College, tells an interesting story (in *Sight and Sound*, Autumn 1962) of how, almost by accident, he developed the course, and of his experience during the six sections he conducted over a two-year period. It is a story worth reading, not only for what it has to say about what can be done with an average group of students whose interest in the film is restricted to the movies they see in their neighborhoods, but also for the careful detailing of the frustrations and difficulties one can expect to encounter.

Beginning with missionary goals—to evaluate response to the "jungle of popular entertainment"—Fruchter later accepted less moral and more critical (as well as, in his opinion, more practical) objectives: to understand "directional choice within a film, and how much the director's way of seeing informed the shape of his work." Students were encouraged to rip into a film, to work carefully at "seeing," to analyze the "why of how a film works." He concludes his account as follows: "The class can become a place where different ways of seeing are examined; and if each (student)

learns to articulate his perceptions, then more complex and varied responses may become possible. The realization that there are many different ways of responding to a film, and that response involves choice, is probably where the film course ends. . . ."

Fruchter's report of his experience is honest and humble. It is also sufficiently detailed to be of interest to anyone concerned about communicating the art of critical viewing, not only to an "elite audience" but also to the average moviegoer.

### **A Film Festival**

Last Spring, the Documentary Film Society of the University of Chicago held its first Midwest Film Festival. Essentially a competition for 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.

The central purpose of the festival was to encourage amateur and experimental effort by providing an opportunity to exhibit. Forty-seven films, running from five to forty minutes each, were entered. 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 (their films are sometimes distributed), but most were simply amateurs, producing—as the root meaning of the term suggests—for the love of it. Even though previewing was not held, the quality of the films placed in competition was generally high. Eight prizes (three in money) were awarded. Some prize winners have since gone on to win other competitions.

The Film Society is planning to hold a second festival next spring (this time however with prescreening), and the expectation is that it will become a regular annual event.

### **A Discussion Guide**

Prepared in 1955 by the Center for the Study of Liberal Education for Adults as one of its experimental series to make university-level courses and curricula more appropriate for adult students, *Our Modern Art—The Movies*, a study-discussion guide, was intended to help adults bring to the experience of movie-going a sharpened sense of the intentions of the film, and an active enjoyment of "the in-

genuity of the director." It does not claim to be "a course in aesthetics, technique, or sociology of the film," but rather "a practicum in intelligent movie-going."

The films suggested for study and discussion include a variety of forms: the western ("Ox-Bow Incident") the filmed novel ("All the King's Men"), the experimental film ("Wee Gee's New York," "The Lead Shoes"), the documentary ("The River," "The Quiet One"), among others. The manual contains two kinds of aids: essays sketching the historical background and indicating important features of related films, and questions designed to point out some of the main issues posed by each film.

Like Mr. Fruchter's course, this guide puts emphasis on the popular moving pictures, those shown in neighborhood theaters (although only the best of these are selected) for the average movie-goer....

#### A National Conference

The approach used in this Conference (sponsored by the Society of Cinematologists and held at the University of Minnesota) has elements of interest to anyone with programming responsibilities.

The central aim was to seek 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," and provide "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 the "Pictorial and Cinema" and the "Drama as Cinema." The "Cinema as Art" was the subject of the final summary session.

The Society of Cinematologists was founded in the spring of 1959 for the purpose of "studying the moving image, as the dominant public medium for the communication of emotions, ideas, and information today. The Society is concerned with the craft, art, history, and scholarship of this medium."

We conclude this brief account of forms of cinema study programs for adults with the conference of the Society of Cinematologists, because their search for a definition of cinema is probably an underlying purpose also of most other programs of film study. What kind of art is the cinema? What expectations, based on experience

with other media, does an audience bring to a film showing? What kinds of aesthetic gratification does the cinema offer? These are questions well worth analyzing with groups of adults, for their expectations and taste will exert a powerful influence on movie makers.

The general impression is that, except for the showing of films, not very much is being done in adult education to help the movie audience develop informed judgment. If this is true, it is unfortunate, for informed or no, adults do not merely ignore this medium as they may others which they do not understand; almost all adults go to the movies. Among them, at one extreme, are the many who continue to support the trivial and the spurious; and, at the other, are the few who compose something of a movie cult, admiring only the odd or the old. Neither contributes to the development of the kind of critical climate which the cinema, like the other arts, needs in order to flourish.

# NATIONAL COUNCIL OF THE ARTS IN EDUCATION

Started in 1957, the National Council of the Arts in Education has gathered support from most of the national art education organizations and today has come to represent a unified effort to develop broad understanding of the problems and opportunities of art education in America.

The By-Laws state the following aims:

The basic purposes shall be to promote understanding of the various arts and the methods by which they are taught; to encourage high standards of performance and training; to acquire and disseminate knowledge of activity in the arts; to explore other opportunities for service which affect the members of the Council or the welfare of the arts, and to promulgate actions to realize objectives within the scope of these interests.

The Council will attempt to make these purposes effective through a balanced view of the basic purposes of education; by creating understanding within and among the various fields of the arts and the organizations concerned with them; by the study of specific relationships of the arts in education to education as a whole, or the function of the arts in the community as a whole, the preparation of individuals for their professional careers in the arts, cooperation with pertinent national or international activities in the arts, both governmental and private.

The Council held its first national conference September 9-13, 1962, at Lake Erie College, Painesville, Ohio. Some fifty delegates representing member associations in the Council discussed the major issues of art education and heard addresses by Gustave O. Arlt, Mayo Bryce, Nathan Cohen, Robert O. Collacott, Edward L. Kamarck, Joseph C. Sloane, and Paul Weaver. General Chairman of the Conference was Norman L. Rice. Another national conference is being planned for September, 1963, at Pittsburgh, Pennsylvania. President of the Council is Eldon Winkler, Case Institute of Technology, Cleveland, Ohio.

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# ARTS IN SOCIETY

ARTS IN SOCIETY, the new National Journal of the Arts, was founded at The University of Wisconsin in 1958. After several years of sporadic publication to clarify a role and focus, the publishers announced recently that the periodical would be issued regularly twice a year and that subscriptions could be accepted.

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